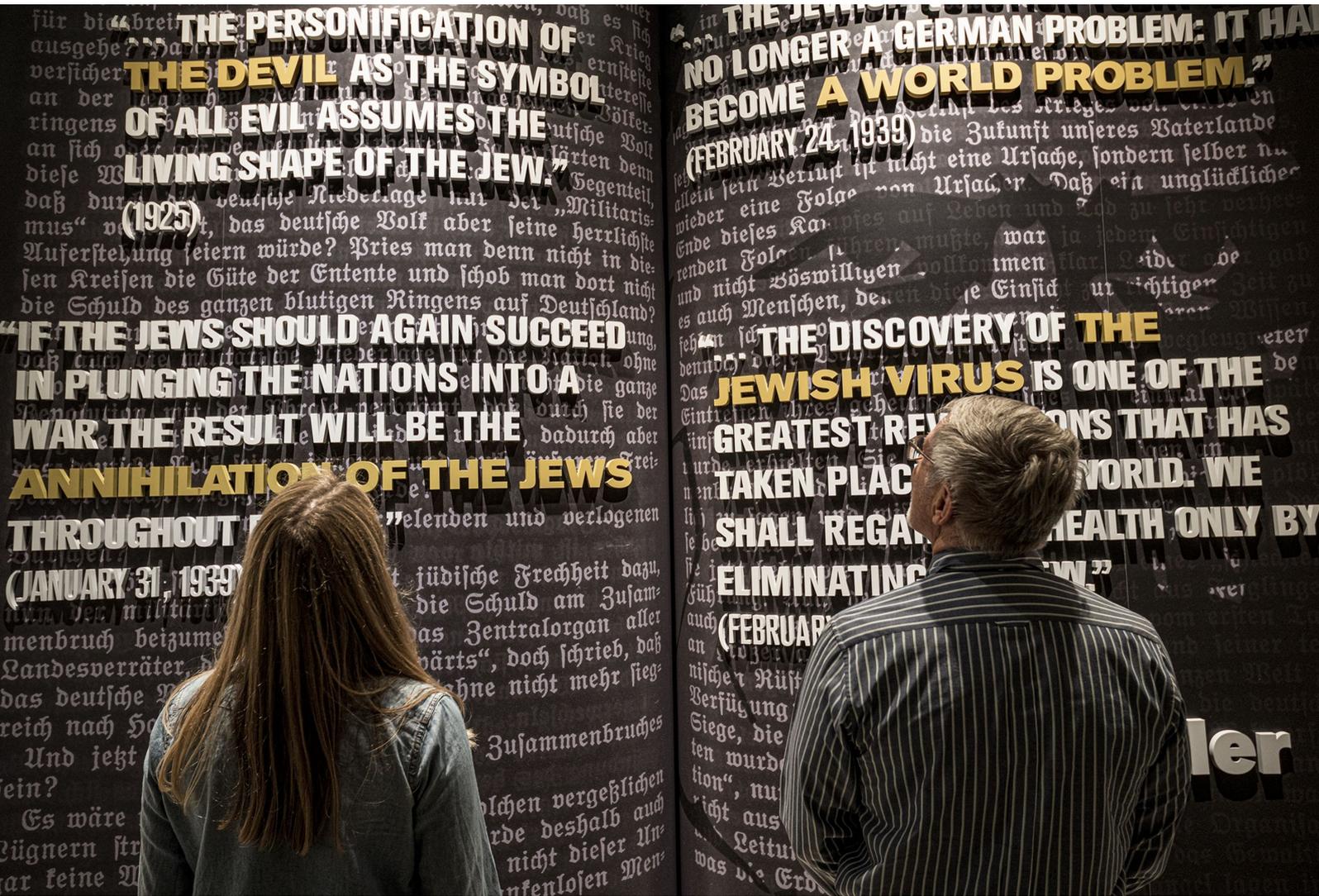


25 (10/2019)



# MEMORIA

MEMORY • HISTORY • EDUCATION



**ABUNDANT IN TECHNOLOGY & INSPIRED BY AN EXPANDED MISSION. NEW DALLAS HOLOCAUST & HUMAN RIGHTS MUSEUM.**

SPENDING DAYS ON A SINGLE WORLD. FULL EDITION OF THE RINGELBLUM ARCHIVE.

A NEW PERSPECTIVE FOR EDUCATION AT THE AUSCHWITZ MEMORIAL

MEMORY FORUM. 10 YEARS OF SEMINARS OF POLISH MARTYRDOM MUSEUMS

CONFERENCE: NARRATIONS 75 YEARS AFTER ROMA GENOCIDE

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EXHIBITION ABOUT THE HISTORY OF AUSCHWITZ  
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We invite all of you to work closely with us. We would be grateful to receive information about events, projects, publications, exhibitions, conferences or research that we should share with our readers. We also accept proposals for articles.

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

Paweł Sawicki, Editor-in-Chief

Our e-mail: [memoria@auschwitz.org](mailto:memoria@auschwitz.org)

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

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# LINKING THE MEMORY OF THE WORLD

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LINKS TO THE MOST INTERESTING AND VALUABLE ARTICLES  
DEDICATED TO MEMORY AROUND THE WORLD (WIDE WEB)

A delegation of approximately 120 Auschwitz and Holocaust Survivors from the United States, Canada, Israel, Australia, and several European countries will be able to take part in the main commemoration of the 75th Anniversary of the Liberation of Auschwitz thanks to the support of the Auschwitz-Birkenau Memorial Foundation from New York City under the Leadership of Ronald S. Lauder. The Survivors will join a group of former prisoners from Poland who will come to the Memorial on January 27, 2020.

"Most of the knowledge of post-war generations about Auschwitz came from Survivors' testimonies. It was also them who established the Auschwitz Memorial after the war and wrote down the history that became the foundation of our memory and remembrance. On January 27, 2020, 75 years after Auschwitz, a large group of Survivors - thanks to Ronald Lauder and other donors - will commemorate the anniversary of liberation with us. January 27 is the most important date for this place: its importance is shared by all former prisoners, both from Poland and from around the world," said Dr. Piotr M. A.

Cywiński, the director of the Auschwitz-Birkenau Memorial and Museum.

"Nothing is more important for the upcoming 75th anniversary of the liberation of Auschwitz than having survivors of this horrible place present. They are the direct link, the witnesses to this atrocious crime. That is why I am willing to do whatever is needed to bring them back. Let the world see them, let the world hear them, let the world remember," said Ronald S. Lauder.

Mike Bornstein from Żarki was deported to Auschwitz in July 1944. He was in the camp until the day of liberation on January 27, 1945. – "There's so much discrimination in the world right now - not just against Jewish people, but against all minorities. It has to stop. We have to remember the Holocaust so that no one ever forgets what happens when we let hatred run rampant. I hope this event reminds people to stand up against injustices and be kind and tolerant of others," Bornstein said.

[READ MORE](#)



The US House of Representatives has voted overwhelmingly in favour of recognising the mass killing of Armenians by Ottoman Turks during World War One as a genocide.

[READ MORE](#)



For years, the Arolsen Archives has collected and housed more than 30 million documents on the people who fell victim to Nazi persecution during WWII—and they are now available to the public for free.

[READ MORE](#)

Italian Auschwitz survivor and Senator for life, Liliana Segre, is the target of about 200 online antisemitic messages and threats every day. For the past 30 years, she has been one of the more active witnesses of the Holocaust, speaking to thousands of schools and groups all over Italy.

[READ MORE](#)



Knitters worldwide recreate sweater worn by Krystyna Chiger who survived Holocaust in sewer thanks to help of Leopold Socha. Washington anesthesiologist and expert knitter Lea Stern 'reverse engineers' pattern of fragile artifact in hidden children collection at USHMM.

[READ MORE](#)

# ABOUNDING IN TECHNOLOGY AND INSPIRED BY AN EXPANDED MISSION, NEW DALLAS HOLOCAUST AND HUMAN RIGHTS MUSEUM

Fulfilling a lifelong dream of local Holocaust Survivors, the 55,000-square-foot Museum emphasizes human rights education for the next generation.



## THE WAR AND THE FATE OF JEWS IN GERMANY

“The thousand-year history of German Jewry is at an end.”

—Rabbi Leo Baeck

head of the umbrella organization of Jews in Germany

On September 1, 1939, Germany attacked Poland with overwhelming force. World War II began. For Jews in Germany, the war brought more severe restrictions, including curfews and limited shopping. Food rations were reduced. Property was confiscated. The economic situation for Jews became even more unbearable.



First they came for the Communists, and I did not speak out—  
Because I am a Communist.  
Then they came for the Trade Unionists, and I did not speak out—  
Because I am a Trade Unionist.  
Then they came for the Jews, and I did not speak out—  
Because I am a Jew.  
Now they are coming for me—  
And I have no one left to speak for me.

—Martin Niemöller

German Pastor

## BADGES OF PERSECUTION

Just wear the mark: target for antibodies, but the Nazis persecuted other groups.



## THE ANTI-NAZIS: REAL OR PERCEIVED

Anti-Nazi groups were targeted by the Nazis for their perceived opposition to the regime.

Anti-Nazi groups were targeted by the Nazis for their perceived opposition to the regime. This section discusses the persecution of various groups, including communists, socialists, and trade unionists.

## THE HANDICAPPED: THE FIRST GASSINGS

Handicapped people were the first to be gassed at the Auschwitz concentration camp.

Handicapped people were the first to be gassed at the Auschwitz concentration camp. This section details the medical experiments and the eventual mass killings of people with physical and mental disabilities.

## JEHOVAH'S WITNESSES: MARTYRS TO THEIR FAITH

Members of the Jehovah's Witnesses were persecuted for their refusal to swear allegiance to the Nazi regime.

Members of the Jehovah's Witnesses were persecuted for their refusal to swear allegiance to the Nazi regime. This section describes the imprisonment and execution of members of this religious group.

## GAY, LESBIAN, BISEXUALS, AND TRANSGENDER: PERSECUTION TO THE DEATH

Gay, lesbian, bisexual, and transgender people were persecuted and killed by the Nazis.

Gay, lesbian, bisexual, and transgender people were persecuted and killed by the Nazis. This section discusses the persecution of the LGBTQ+ community during the Holocaust.

The entrance sign to Dachau Concentration Camp reads Arbeit Macht Frei (Work Sets You Free).

The highly anticipated Dallas Holocaust and Human Rights Museum opened to the public on Wednesday, September 18, a dream 40 years in the making with an expanded mission to educate students and the public about the history of the Holocaust, human rights, and the ethical responsibility for all humanity to combat prejudice, hatred, and indifference.

The Dallas Holocaust and Human Rights Museum is unique among the nation's 21 Holocaust-related museums by expanding its examination of the Holocaust through technology-enriched galleries on human rights, other historic genocides, and America's own journey for civil rights.

The Museum also features 68 video testimonies from Dallas-area Holocaust Survivors, stunning artifacts from concentration and death camps, monumental displays of real locations like the Brandenburg Gate, and a fully restored Nazi-era boxcar.

Modern, immersive, and interactive technology captivate visitors throughout the Museum's three floors, including the Human Rights Wing where the Universal Declaration of Human Rights and the Ten Stages of Genocide are explored; The Pivot to America Wing allows visitors to explore the development of civil and human rights throughout our nation's history in its American Ideals, Reality and Repair gallery. The gallery also spotlights American and Texas Upstanders who have driven the process of repair. The Beyond Tolerance Theater in the Pivot to America Wing allows visitors to learn about the role implicit bias plays in their own thinking.

Then, at the Call-to-Action kiosks, the visitor experience culminates in a call to act upon what visitors have learned on their tour by connecting with organizations to start making a difference.

The Museum also includes a 250-seat theater auditorium for film screenings and events, two classrooms, a climate-controlled library and archives, and the Memorial and Reflection Room for visitors to rest and reflect on the exhibition. A \$10 million gift from Ann and Nate Levine of Dallas ensures that the Museum will be able to fulfill its mission for decades to come.

In addition, the new Museum is one of only two in the world that has a permanent Dimensions in TestimonySM Theater – an interactive, holographic project developed by the USC Shoah Foundation that allows visitors to interact with a Holocaust Survivor long after they are of blessed memory.

"After years of planning and fundraising, the Dallas Holocaust and Human Rights Museum is finally ready to be unveiled, and we couldn't be more proud of the Survivors, donors, and others who put in years of their lives to make this undertaking a reality," said Mary Pat Higgins, Museum President and CEO.

"We are proud of the outpouring of support we received from the community to realize this dream," said Frank Risch, Museum Board Chairman. "And, we will always be indebted to our amazing Survivors, the ones of blessed memory and the ones who are still with us, for their foresight and determination to create a place that will profoundly impact thousands of lives."

The new Museum covers three floors and 55,000 square feet of space, featuring a dedicated parking garage across the street from the entrance and the ability to accommodate 200,000+ visitors a year.

"I am very excited that Dallas now has a state-of-the-art facility that showcases what can happen to societies that do not respect human rights," said Nate Levine. "And, this museum is a lasting memorial to all those that perished in the Holocaust."

"With this remarkable new facility, this museum is poised to expand its vital mission to educate Texans about the Holocaust and the great collective resilience that follows in the wake of intolerance and injustice," said Governor Abbott. "The Dallas Holocaust and Human Rights Museum is a reminder of the evil that can exist in the world and it stands as memorial to those who lost their lives, so that their memory will never fade. All those who walk through these halls will be inspired to fight for human dignity and freedom throughout the world."



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DALLAS HOLOCAUST AND  
HUMAN RIGHTS MUSEUM

ANN AND NATE LEVINE FAMILY  
CENTER FOR EDUCATION



Dallas Mayor Eric Johnson said: "With its understanding of basic human rights for all people, the Dallas Holocaust and Human Rights Museum serves as a beacon even beyond our City and our state," said Dallas Mayor Eric Johnson. "I hope this will also serve as a reminder that, as we strive to be a city of Upstanders and plan for the needs of the future, we must also address the gravity of history."

The new Dallas Holocaust and Human Rights Museum is located at 300 N. Houston Street in the historic West End district of Downtown Dallas.

***About the Dallas Holocaust and Human Rights Museum***

The mission of the Dallas Holocaust and Human Rights Museum is to teach the history of the Holocaust and advance human rights to combat prejudice, hatred, and indifference. Initially conceived in 1977 by local Holocaust Survivors, the institution was officially founded in 1984 as the Dallas Memorial Center for Holocaust Studies in the basement of the Jewish Community Center of Dallas. In 2005, the center relocated to a transitional space in downtown as the Dallas Holocaust Museum/Center for Education and Tolerance where demand from school groups and visitors soon proved the need for a significantly larger permanent home.



## THE DEATH CAMPS: THE MECHANIZATION OF MURDER

The Nazis created death camps in occupied Poland to more efficiently murder Jews. Mass shootings were too public and taxing on the shooters. Extermination by gassing became the solution. Instead of sending the killers to the victims, the victims were now sent to the death factories.

Personal possessions of victims and their confiscated assets property at Auschwitz Death Camp.





After decades of steady growth and recognizing greater educational needs, the new Dallas Holocaust and Human Rights Museum is a major advancement from its predecessors, featuring a new name, expanded mission, and a larger facility that will accommodate more visitors and students than ever before. In October 2017, the Museum broke ground on a new facility where visitors would experience a deeper immersion into human and civil rights, their centrality to our democracy, and their vital importance in preventing events like those of the Holocaust from happening again. The 55,000-square-foot permanent home covers three floors, and the main exhibition includes four wings: Orientation Wing, Holocaust/Shoah Wing, Human Rights Wing, and Pivot to America Wing.

OMNIPLAN Architects of Dallas designed the new LEED-certified building; the permanent exhibition is the creation of Berenbaum Jacobs Associates, under the stewardship of Dr. Michael Berenbaum, the former Project Director of the U.S. Holocaust Memorial Museum; the General Contractor is Austin Commercial. Visit [DHHRM.org](http://DHHRM.org) or call (214) 741-7500

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# A NEW PERSPECTIVE FOR EDUCATION AT THE MEMORIAL

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**The project for the conversion of the historical building of the so-called Old Theatre into the new seat of the International Center for Education about Auschwitz and the Holocaust was officially completed on 3 October after several years of efforts and more than two years of construction and conservation work.**

The new headquarters will house among others, a modern auditorium for nearly 200 people, multimedia lecture halls, an exhibition space, a library with a reading room, and work stations for independent research work.

The ceremonial presentation of the building was attended by Paulina Florianowicz, director of the Department of Cultural Heritage at the Polish Ministry of Culture and National Heritage, representatives of the Council of the ICEAH, management and employees of the Auschwitz Museum, representatives of the design and conversion contractors and many others. Dr. Piotr Setkiewicz, the head of the Research Center of the Auschwitz Memorial, gave a lecture on the history of the building.

'The new building is a perfect illustration of the message written by survivors and former prisoners of Auschwitz on the pages of the 2005 ICEAH Act of Foundation, as well as our educational triad - Remembrance, Awareness, Responsibility. These words guide us now and will continue to guide our activities in the future,' said Andrzej Kacorzyk, the director of the International Centre for Education about Auschwitz and the Holocaust.

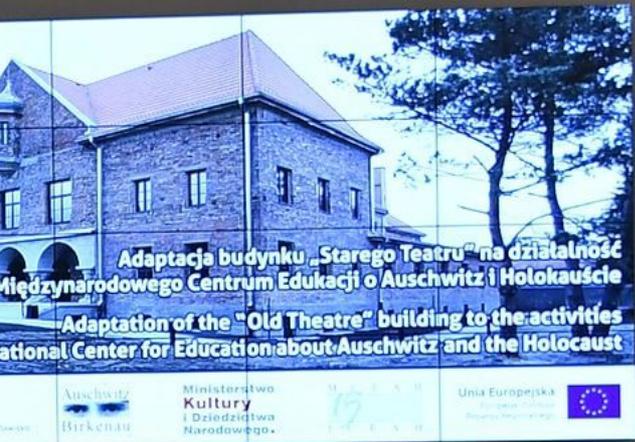
'Remembrance is embodied in authentic historical elements visible in the entire building. The perspective of barbed wire, the death block, and other prisoner barracks will not lead to the loss of Awareness regarding the events that transpired in Auschwitz. We want to demonstrate responsibility through our work and projects aimed at changing those who will visit us. We want to share our concern for our contemporary society responsibly. We want to stimulate to action, draw attention to the need to react to evil, violence, hatred, antisemitism, prejudice, and intolerance,' emphasized Andrzej Kacorzyk.

The deputy Prime Minister and Minister of Culture and National Heritage, Prof. Piotr Gliński, addressed the director of the Auschwitz Museum and all employees of the International Center for Education about Auschwitz and the Holocaust in a special letter: "I would like to offer my sincere thanks to you for your commitment to the mission of preserving memory, deepening and transferring knowledge in order to protect the world from the mechanisms of hatred and contempt for fellow humans. Today, we need preachers of truth who can prevent new threats through the spirit of cooperation".





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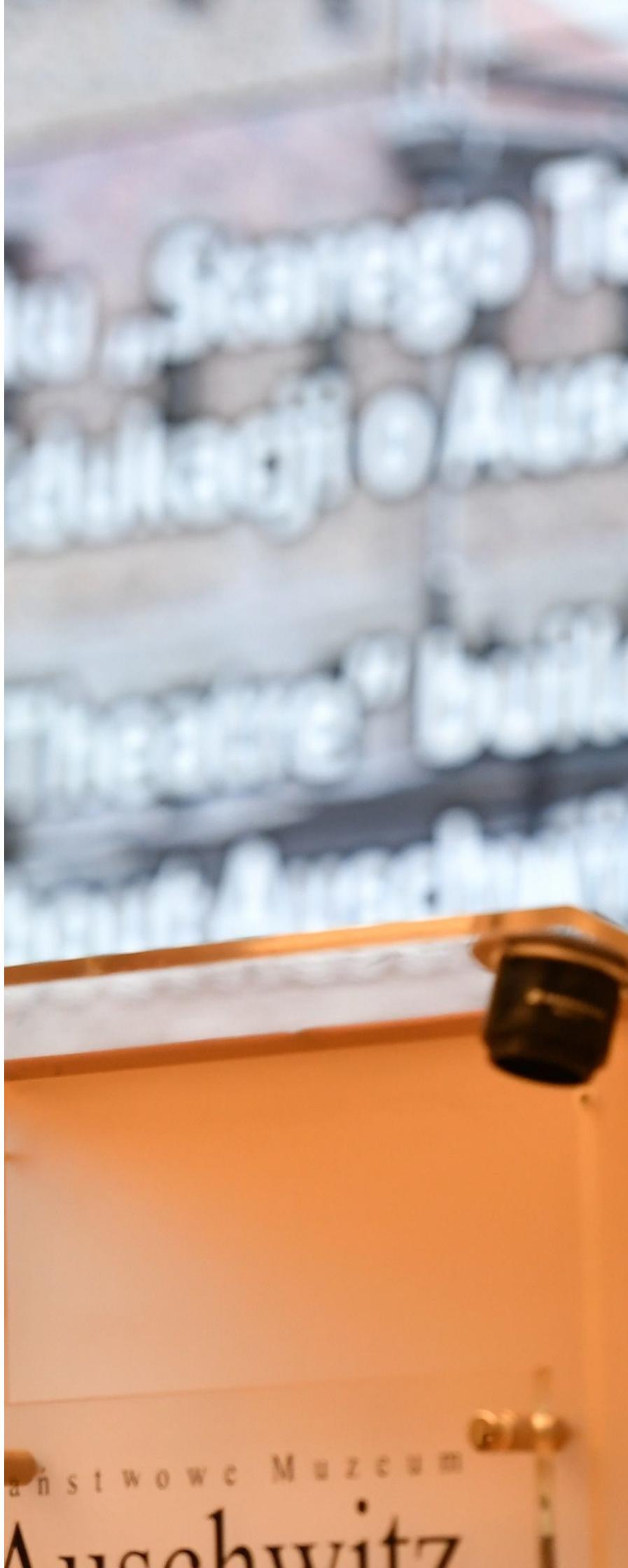


"I wish you success in this endeavor, which will be facilitated by the new and modern infrastructure for educational, methodological, study, volunteer, and exhibition projects. According to the Act of Foundation of the Centre for Education: At the site of this atrocity, pensiveness must give way to responsibility," deputy Prime Minister Gliński wrote.

'Many people have contributed so much to make this project come to fruition, and it's only just the beginning. We do not know what the world will look like in 10 years, but we do know that the possibilities will exceed our responsibility,' said Auschwitz Museum Director Dr. Piotr M. A. Cywiński.

'Two years ago, genocide was committed in Burma, where 50,000 people were murdered, and more than half a million fled to Bangladesh. A little over 20 years ago, during the genocide in Rwanda, many protesting voices said there was not enough reaction. In the case of Burma, these voices were not heard at all. We are heading in the wrong direction, and when we wake up from the lethargy, it will be too late. The only chance and way out is education. Auschwitz is one of the most significant and unquestionable reference points for the entire world,' he added.

The decision to fund the project was taken on 21 July 2016 by the Deputy Prime Minister and Minister for Culture and National Heritage, Prof. Piotr Gliński. The project received funding from the European Union within the framework of priority axis VIII Protection of Cultural Heritage and Development of Cultural Resources under the Operational Programme Infrastructure and Environment for the period 2014-2020. Its total cost is over PLN 30 million. EU support amounted to over 20 million.







Marek Kucia

The presentation of the new headquarters was followed by a meeting of the Council of the International Center for Education about Auschwitz and the Holocaust, presided over by Prof. Marek Kucia.

During the meeting, Andrzej Kacorzyk, the director of the ICEAH, presented a report summarising the activities of the Center from October last year, following the previous meeting of the Council.

'Naturally, the most important event for us is the creation of the new headquarters, which we present to you today. We will move into the new building at the beginning of next year. What is important is that the first guests at the new headquarters were a group of 12 former Auschwitz prisoners, who we recently hosted at the Memorial as part of an educational project. They were mostly people deported to Auschwitz as children from the Warsaw Uprising. The number of visitors is also growing. All evidence indicates that the number of visitors in 2019 will be higher than last year when 2.152 million people visited the Memorial. For this reason, it was crucial to raise over 20 million PLN for the development of the planned new Visitor Service Centre,' said Andrzej Kacorzyk.

A particularly important event for the ICEAH recently was the international educational conference "Auschwitz - Never Again! - Really?" The lectures and discussions focused on education in the context of counteracting genocide and crimes against humanity. A summary of the conference can be found in the special August issue of the Memoria magazine.

The meeting also addressed the challenges faced by the 342 educators of the Memorial Site, who already guide visitors in 21 languages, as well as conferences, seminars and educational sessions for teachers, police officers and journalists, as well as for officers of the Prison Services. It also covered exhibitions that were presented at the Memorial, such as the exhibition of works by David Olère, a former Sonderkommando prisoner in Auschwitz, as well as in many places around the world; interns and volunteers; and new lessons prepared as part

of E-learning, among others.

Director Kacorzyk mentioned the development of the visitor service system, recruitment and training for guides, organisation of a special study visit for teachers from Japan, as well as English-language studies on the history of Auschwitz and the Holocaust, the "Sonderkommando" exhibition prepared on the occasion of the 75th anniversary of the prisoners' revolt in Birkenau, and a conference dedicated specifically to coordinators of volunteer work, among others.

The International Center for Education about Auschwitz and the Holocaust was founded in 2005 and is an integral part of the Auschwitz-Birkenau State Museum. It deals with the teaching of the history of the Holocaust and the Nazi German Auschwitz-Birkenau concentration and extermination camp. It teaches about the tragic fate of Jews, Poles, the Roma, Soviet prisoners of war, and the fate of all other groups of victims detained and murdered in Auschwitz.

In 2016, the following persons were appointed to the Council of the International Center for Education about Auschwitz and the Holocaust:

- Prof. Marek Kucia of the Jagiellonian University in Kraków – Chairperson
- doc. dr Vojtěch Blodig, deputy director of the Terezín Memorial - Deputy Chairperson
- Dr Wolf Kaiser, former director of the Wannsee Conference House in Berlin
- Prof. Danuta Konieczka-Śliwińska, deputy director for teaching at the Institute of History Adam Mickiewicz University in Poznań
- Olivier Lalieu from Memorial de la Shoah in Paris
- Dr Piotr Paziński, writer, editor-in-Chief of the monthly "Midrash"
- Karen Pollock, director of the Holocaust Educational Trust
- Dr Irina Scherbakova, from the Memorial Society in Moscow
- Jacek Stawiski, head of the Świat editorial team at the television channel TVN24 Business and the World.
- Prof. Dariusz Stola, director of the POLIN Museum

# WHAT IS MEMORY FORUM. SEMINAR OF POLISH MARTYRDOM MUSEUM?

OVERVIEW AND REFLECTIONS AFTER TEN YEARS.

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**Memory Forum. Seminar of Polish Martyrdom Museums was established by two institutions: the Auschwitz-Birkenau State Museum in Oświęcim and the Stutthof Museum in Sztutowo, as a field-specific space for the exchange of current experiences, discourse on current activities, and reflection on the future. It takes place in the first weeks of September at the Stutthof Museum in Sztutowo. The seminar participants include employees of Polish institutions dealing with martyrdom.**

These are institutions and employees who have been speaking at the Forum for the past ten years, and those who are constantly joining the Forum. The permanent participant is obviously the Auschwitz-Birkenau State Museum in Oświęcim as well as the Stutthof Sztutowo Museum, the State Museum at Majdanek in Lublin, the Museum of Martyrdom in Żabikowo, the Museum of Armed Struggle and Martyrology in Treblinka, the Central Museum of Prisoners of War in Łambinowice-Opole, the Pawiak Prison Museum, branch of the Independence Museum in Warsaw, Gross-Rosen Museum in Rogoźnica, the Jewish Historical Institute, the Historical Museum of the City of Krakow, the Institute of National Remembrance, the Museum of World War II in Gdańsk, the Museum of Martyrdom "Pod Zegarem" (Under the Clock), a branch of the Lublin Museum, the Palmiry Museum and Memorial, a branch of the Warsaw Museum, the Dulag 121 Museum, the Centre for Holocaust Research, the Institute of Philosophy and Sociology of the Polish Academy of Sciences, the Museum and Memorial in Bełżec, the Museum of the Former Nazi Death Camp in Sobibór, the Katyń Museum in Warsaw, the Gdańsk Museum, the University of Humanities

and Social Sciences SWP, the Adam Mickiewicz University in Poznań and others. A regular international guest is the Holocaust Museum in Washington (USHMM).

The first seminar took place on 3-5 September 2010. Nineteen papers were presented. The idea of the organisers was and is a concrete construction of the lectures - they should refer to activities carried out in the previous year, be no longer than fifteen minutes and accompanied by a presentation. By its assumptions, the lectures arouse interest and discussions. The topics of the papers relate both to the basic activity: collection and scientific development of monuments, ensuring their proper state of preservation and safety, preservation and conservation of collections, preservation of immovable archaeological relics and other immovable cultural and natural heritage, organising permanent and temporary exhibitions, organising scientific research, conducting publishing, educational and promotional activities, making the collections available for educational and scientific purposes, ensuring appropriate conditions for visiting and utilising the collections, as well as administrative



appropriate conditions for visiting and utilising the collections, as well as administrative activities which ensure the performance of the fundamental statutory activities. The thematic blocks include, among others: memory publications, places and concepts - new exhibitions, scientific and conservation projects, new research areas and spaces for the propagation of memory. Each Forum also addresses the future problems - the passing of the Witness Generation, narration, future research areas, new generations of recipients, i.e. the broadly understood changes, facing museums of martyrdom, dealing with the following topics: museums and places of remembrance in Poland - attempts to look into the near and distant future, dialogue: memory - today and tomorrow, places, symbols, and changes.

For ten years, more than 150 participants from over forty institutions have presented almost three hundred papers and presentations. No less important were integration and mutual acquaintance, which translate into real

cooperation of colleagues from the participating institutions.

The Forum was held for the tenth time this year, from 4 to 6 September. The Jewish Historical Institute provided organisational support. The seminar also received financial and organisational support from the Ministry of Culture and National Heritage. The organisers discussed how to emphasise the ten-year history of the Forum, its role in the circles dealing with martyrdom, educational and research activities and the reputation the seminar had achieved during this period. With extensive experience and international contacts, the decision was taken to invite guests - witnesses and museum workers from areas affected by genocide in the XX century. Invitations were sent to the Srebrenica Genocide Victims Memorial in Bosnia and Herzegovina, the Documentation Centre in Cambodia and the Digitisation Centre of the Tutsi Genocide Memorial in Kigali, Rwanda.





This year's Forum was attended by 52 employees from sixteen institutions and organisations from Poland and abroad, who presented 34 topics. The session began with the reading of a letter from Minister Jarosław Sellin, Secretary of State at the Ministry of Culture and National Heritage by Magdalena Erdman, Head of the Department of Cultural Heritage at the Ministry of Culture and National Heritage. Meta Sovicheth (Cambodia), Marin Yann (Cambodia, USA), Paul Rukesho (Rwanda), and Amra Begic (Bosnia and Herzegovina) were the guests of a special session led by Paweł Sawicki of the Auschwitz-Birkenau State Museum, who participated in all the seminars. They talked about their personal experiences and commemoration practices in their countries. The presentations were grouped into six sessions: Education at the museum, New areas of scientific research, Museum - Institution - Problems, Challenges for conservators, archaeologists, as well as custodians of collections, Museum book shops and exhibitions.

Over two intensive days, the discussions

and backstage discussions focused on all the working aspects of the museum, in particular, the martyrdom museum. All those present, this year and at the previous editions of the Memorial Forum, are united by the topics of World War II, the Holocaust, victims and perpetrators, Witnesses of history and their passing away known as the Great Silence, as well as the issues of memory, (non-)memory, post-memory, organisational, educational, and social problems, and finally scientific and promotional successes, which make the mission of Memorial Museums fulfilling and satisfying for the employees.

What do we get after the two-day seminar? What we are left with, is the feeling of common aspirations, needs, difficulties and splendours of working in a museum commonly defined as difficult. Our contacts are strengthened, which undoubtedly facilitates our work, broadens our knowledge and gives us a sense of purpose.



Everyday, it leaves a different mark on every one of us who studies, teaches, or deals with the most painful history of the XX century; for whom suffering, cruelty and presence in spaces directly related to death is a part of everyday life. The chance to meet with the employees of martyrdom institutions facilitates everyday work in a memorial site.

Looking at the photographs from previous years, especially from 2010, it is edifying to

see the same employees as well as the new generations who in accordance with the intention of Piotr Cywiński and Piotr Tarnowski, the founding directors of the institution, namely the Auschwitz-Birkenau State Museum in Oświęcim and the Stutthof Museum in Sztutów, see the Memory Forum - Seminar of Polish Martyrdom Museums, as an essential tool for further work, and insist on their presence. **Because it is such an important job!**



# SPENDING DAYS ON A SINGLE WORD

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Over the years, several dozen people have been involved in the project of translating more than 35 thousand pages of documents collected in the Underground Archive of the Warsaw Ghetto into Polish. The result of their efforts is a 38-volume publication available today in printed and digital form - the full edition of the Ringelblum Archive.

The translation of the entire Ringelblum Archive from Yiddish, Hebrew and German into Polish is without precedent. Its scope, the degree of difficulty in terms of content and organisation, make it a unique translation and editing project on a global scale.

As many as 58 people participated in the project - coordinators (Eleonora Bergman, PhD, Katarzyna Person, PhD, scientific editor Prof. Tadeusz Epsztein), translators, editors. They were involved in the project to varying degrees: some translated huge parts of the text, others assumed the challenge of translating specific, sometimes individual, thematic materials. It is also a great editorial work, as the full edition often relied on older translations. It is also worth noting that the people working on individual texts are not professional translators - they are scientists, academic lecturers, writers, archivists, employees of the Emanuel Ringelblum Jewish Historical Institute, who often helped with the project by working *on weekends, days and nights*. Their effort was recognised by distinguished circles: in 2016 the editorial team was awarded the Juliusz Żuławski

Editorial Prize of the Polish Pen Club; in 2017 Eleonora Bergman, PhD, and Prof. Tadeusz Epsztein were awarded the Jan Karski and Pola Nireńska Prize, and a year later Monika Polit, PhD, received the Clio Award for editing the 31st volume of Peretz Opoczno's Writings. The decision seems obvious. Owing to their work, readers - non-academics alike - *received one of the most important archival resources on the history of the Holocaust in general, and certainly on the history of the Holocaust in Poland*.

Work on making the content of documents preserved in the Archive available to readers began shortly after the first part of the archive was excavated on 17 September 1946. (in December 1950, the second part of the Archive was discovered). The materials hidden in 10 boxes were in terrible condition - they required the immediate attention of the conservator. However, there were no doubts that once their physical safety had been ensured, sorted and inventoried; the next step would be to make them available as quickly as possible to the readers.

ARCHIWUM  
RINGELBLUMA

Getto warszawskie, cz. II

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The bulk of the material was written in Yiddish, which is why it was first published in Yiddish. The first fragments of Ringelblum's notes were published as early as 1948 in *Bleter Far Geszichte*. Work on translations also began shortly afterwards. The first Polish translation of Ringelblum's notes was published in the *Bulletin of the JHI* in 1951. The full version of the *Warsaw Ghetto Chronicle*, translated by Adam Rutkowski, was ready in the 1960s, but only published in 1983.

Documents published after the war were censored. The coordinator of the full edition, Katarzyna Person, PhD, tells the story. *The texts were censored on at least three levels: political (preventive censorship, which was a common occurrence at that time in all institutions in Poland), associated with the shaping of the memory of the Holocaust, and the memory of the war in general. It is not only a matter of Poland and the Jewish community but also of sexuality, which was removed from both Polish and Jewish documents everywhere in the world.* In subsequent decades, editorial work continued, mainly in magazines: "Bleter Far Geszichte" and "Bulletin of the JHI". Several books were also published. In total, however, in the first three post-war decades, only a small portion of the surviving documents were published, and by the end of the 1970s it was impossible to undertake broader work in this field.

### **The full edition of the Ringelblum Archive**

Research work on the Ringelblum Archive began in the 1960s. Ruta Sakowska submitted a proposal to edit all the materials from the Archive. In the mid-1990s, she developed a concept for separating Archive documents into individual volumes. In 1997, the first volume of "Listy o Zagładzie" ("Letters on the Holocaust") was published, and soon the next two volumes were prepared for publication. Eleanor Bergman, PhD: Ruta Sakowska believed that it was necessary to begin the multi-volume edition with documents that most strongly appeal to people, i.e. private letters, micro-histories. The second volume - documents concerning children and what happened to them - was also her original idea. To speed up the editorial work, Feliks Tych, the then director of the Jewish Historical Institute,

decided to prepare a new inventory of the collection, entrusting this task to a team headed by Prof. Tadeusz Epsztein. At the beginning of 2007, Eleonora Bergman, PhD, was appointed the director of the JHI and set about creating a new editorial team of the series. *She managed to obtain funds from the Foundation for Polish Science - thanks to which we were able to prepare the "territorial" volumes. In turn, with the funds obtained from the Foundation for Polish-German Cooperation, we assumed systematic translations. A very fortunate coincidence for us was the establishment of the Polish Society for Yiddish Studies. Some of the translators are members of the group. An additional facilitator was the fact that since 2008 everyone could work on scanned documents. It was a phenomenal coincidence.* Several translations were performed by the employees of the Jewish Historical Institute. Thanks to a grant from the National Programme for the Development of Humanities in 1012, the translation project gained momentum - from that moment on it was issued several times a year.

### **One would spend days on a single word.**

The translators encountered many problems and challenges at all stages of their work, resulting from the specific nature of individual documents - their subject matter, language and writing style, or the period of their creation. Most importantly, the majority of documents have survived as manuscripts. They were created by many people, not just regular collaborators of Emanuel Ringelblum. Reading them was extremely cumbersome for many reasons: because of the handwriting (they were often written in a hurry, on poor quality paper or in pencil) and the destruction of the first part of the Archive. As Sara Arm recalls: *sometimes you couldn't read anything at all, and you had to spend days on a single word. Marta Dudzik-Rudkowska adds: the translator may assume that it will take a day to translate a page, but sometimes it is just about half a sentence, as it takes a day to search for the meaning of a word. And then it turns out that it is a typo because the translator misread the manuscript.*



Many translators immediately refused to cooperate when they found out that the texts were manuscripts. It is a job that requires frequent consultations and source research, which greatly prolongs the translation process. The collaborators with "difficult" to decipher handwriting included, among others, Rachel Auerbach and Hersz Wasser, who - as Magdalena Siek says - *additionally used various abbreviations, periods, lines, dashes, which nobody knew what they meant*. Rabbi Szapira's notes to the texts of his pre-war textbooks prepared by the scribe were also a huge challenge. They required above-average knowledge of the language. Marta Dudzik-Rudkowska has no doubt: *it was not a task for a Polish scientist, but for someone for whom Hebrew was the first language* (the edition was prepared by Daniel Reiser). When translating German manuscripts - as Piotr Kendziorek, PhD underlines - *the biggest problem was the traditional German-style calligraphy taught in schools before the war, where the shape of the letters entirely differs from that of today*. Tadeusz Epsztein points to one more difficulty: when reading manuscripts, in many cases the identification of the handwriting was an additional element. Based on the language and style, the translator tried to figure out whether it was a text written by a given person.

### **Contribution to multilingualism, which complicates the task of the translator**

The project involved translating over 35,000 pages of documents on a broad range of subjects: accounts, journals, memoirs and testaments, official documents, statistical statements, scientific studies, literary works (including poetry), the Warsaw Ghetto press and press releases, religious writings, notes, reports, posters, leaflets, letters, personal documents, questionnaires and others. Each text required a translator to face different types of challenges. Marek Tuszewicki, PhD, among others, says: *The translation of literary texts is stylistically different from documents. I perceive and relive such works differently. Literary texts raise the question of the presence of elements of art and an attempt to convey not only the content but also the artistic shape of what has been written. The translation of*

*historical testimonies that are not as strongly accumulated emotions as in fine literature is the work of a documentalist and archivist who translates certain pages of history and makes them readable to the recipient. In this context, I see myself more as a curator than a translator of literature.*

The Archive also comprises various styles - from colloquial speech to specialist scientific and religious texts. The translation of such texts requires combining numerous competences, not just linguistic but also comprehensive consultations and source research. The translation of Peretz Opoczno's reportages, in which the author used dialectal phrases, jargon or the language of the underworld, was a major translation challenge. Monika Polit admits that her consultants were language teachers and people who were raised in the language - *currently, they are people at a very advanced age - but they could not be of much help either, as they were not familiar with the style. Naturally, not everyone understands prison or smuggling jargon.*

Languages in the Ringelblum Archive also appear in a comic role. To understand it, you need to know the reality of a confined district. Agnieszka Żótkiewska explains: *An interesting language experience was the struggle with folklore texts. The degree of difficulty in translation, in this case, was very high because of the various wordplay, quibbles that appeared in these texts, and also because of the very strong references to Jewish religious literature and pre-war reality. It could be said that the borderline between the world before and in the ghetto was very thin at the time, which required intensive research and understanding of the context of jokes, riddles and anecdotes that appeared therein.*

As Joanna Nalewajko-Kulikow observes, the texts in the Archive were often written by ordinary people, the same way as they spoke. It never occurred to them that one day it would be read by someone who spoke a different language, unfamiliar with specific vocabulary or jargon typical for a given field or place of residence. In such a situation, it is necessary to support translators who understand the colloquial language. Sara Arm and Ruta Sakowska who were raised in the Yiddish culture, have done a lot of work on such texts and were able to grasp various linguistic

nuances. One thing that undoubtedly facilitated the work of translating the literary works included in the 26th volume, particularly in the case of Yiddish texts, was the closeness of the language to Polish," says Agnieszka Żółkiewska, PhD. *In the texts of Ringelblum's younger collaborators and writers, the Polish language appears very often, in unexpected places and forms - mainly as neologisms.*

Marta Dudzik-Rudkowska had to face other challenges while translating Kalonimus Szapira's texts written in rabbinical Hebrew, which even for contemporary Israelis is often incomprehensible, and with fragments written in Yiddish and Aramaic. The texts deal with Jewish mysticism concepts and phenomena that do not appear in Polish. *It took us quite a long time to find Polish equivalents for Hebrew words, to establish a glossary of Polish notions," she says.* Similar problems occurred in the case of Rabbi Huberband's texts, which, although written in Yiddish, have a parallel Hebrew layer, associated with the cultural circle in which the author functioned and which the translator, who is only familiar with Yiddish, is unable to understand and translate. Agnieszka Żółkiewska, PhD, recalls yet

another aspect. The authors of the texts collected in the Ringelblum Archive have never been given a chance to improve, perfect, stylise or refine them, which the reason for various translation problems. *How do you render the text? How do you present it for the benefit of the author himself? If the text was unfinished or had some shortcomings - stylistic or logical - we had to make certain decisions. Such decisions are difficult for translators who do not want to interfere with the texts and correct the author.*

Piotr Kendziorek, PhD, talks about another issue: when translating personal relations, one has to face gruesome descriptions. *It is a litany of various inconceivable sufferings. We have to find a language that reflects the horror. The translator, however, cannot introduce more vivid terms than those used in the original. He or she is a transmitter of the text, the author's idea.* In the case of the writings of Jewish councils or official German writings, there was also the question of conveying the specificity of the then language of Nazi bureaucracy, deciphering various abbreviations, references to legal codes, functions of German offices or military hierarchies.



Correspondence written in German often concerned economic matters and production in the ghetto. The vocabulary used was quite special (e.g. types of shoes), which in many cases was already out of use.

### **To be part of such a large-scale project**

A project with such a broad range of topics required a huge source work related to the identification of persons, places, events, deciphering abbreviations or ciphers. The translators and editors - as Dr Marek Tuszewicki says - had to ensure that the notion apparatus was rendered in such a way for the reader to feel that it is another volume of the full edition of the Archive, and not to be surprised by subsequent names or situations that may otherwise be regarded as *Licentia Poetica* (poetic license). The publication of the full edition took several dozen years - subsequent volumes supplemented the editors' knowledge with new information that complemented the overall image. Joanna Nalewajko-Kulikow, PhD, worked on Ringelblum's writings towards the end of the project, upon identification of several people. *The great advantage of this edition in comparison with the previous editions of Ringelblum is the fact that it was possible to identify a lot of people - because they appear in other documents of the Archive or digitised documents available on the Internet.*

The publishing work required constant unification of terminology and footnotes, as well as updating of the Inventory. Work is also ongoing on the preparation of a supplementary volume (volume 38. "Annexes"), which will contain, among other things, a detailed list of all the documents included in the individual volumes of the full edition.

### **I'm attached to certain translations**

Translators admit that they are particularly attached to certain texts and are profoundly affected by them. These are Holocaust documents with an enormous emotional load. Equally important also is *the awareness that one is a co-creator of the translation and that one can experience certain emotions with the author, thus honouring and*

*venerating the author and in so doing prolonging the author's memory.* In the case of Marek Tuszewicki, PhD, it was the works of Itzhak Katzenelson, which are packed with an incredible amount of energy. Marta Dudzik-Rudkowska, in turn, feels personally connected with the text "Nakaz i ochotne spełnienie" (The order and its eager fulfilment) by Rabbi Szapira, *which is extremely intimate and impressive. In it we can see not only a great tzadik, a role model for his Hassidim, but above all an exceptional man - a father, who tells the story of his child's struggles with suffering. (...)* No reading of a text, whether for scientific analysis or pure pleasure, ever yields as deep contact with the author as reading for translation.

Bella Szwarzman-Czarnota translated the Zionist press. She was moved by the awareness which accompanied her during the translation work - that in the horrible conditions of the ghetto, the authors of the articles lived with the imaginations of their beloved homeland, where Jews would be safe.

For Monika Polit, PhD, her relationship with the work is meditative. *As a very impatient person, working with manuscripts for this short moment makes me methodical and very attentive; it slows down my thoughts and actions. Translation is a linear process. It stops, settles, calms, soothes and detaches me.*

On the other hand, Agnieszka Żółkiewska, PhD, *emphasises that an important feature of a translator is humility because translators do not know what awaits them when they sit down to a text. Even if they read it previously. It is a great satisfaction, stress and responsibility of the translator towards the author, readers and researchers, as the text may also serve as a source.*

### **We've been tasked to make it public**

Agnieszka Żółkiewska, PhD, points to yet another, extremely important aspect of the work of the editorial team of the full edition of the Ringelblum Archive. *The texts are one of the last to be written in Yiddish in Poland - it died along with the people who spoke it.*





# ARCHIWUM RINGELBLUM

Cwi Pryłucki  
Wspomnienia (1905-1945)

28

... Żyć w polskich pod okupacją niemiecką. Wykorzystywany jest przez bada  
... of Jewish life in German-occupied Poland. It is used by scholars in different fields

WUM  
BLUMA

(1939)

צ"ק

aczy różni

*Today, the last Jews who were raised in the language are dying. It made us all the more responsible for these texts. Furthermore, we were fully aware that the mission that united the people of Oneg Sabbath was guided by the idea of telling the whole world about what happened there and then, in the ghetto. We wanted to do so to the best of our ability.*

Sara Arm: The world ought to have known and remembered them. That's why I took up the task. (...) It was really difficult. I lost a lot of people, friends because I was constantly occupied with this topic. Of all the things I've done, this is the most important to me.

Prof. Tadeusz Epsztein: *We had no doubt that if they were to live and function, they had to be translated into Polish, and in the future into English. We were well aware that if they were not developed, translated and made public, people would not reach for them. And this whole legacy will lie, perhaps well secured, but useless. These sources have a wider meaning than just material for professional historians. I don't want to use lofty terms, but we have been given the task of making it available not only to people who understand these rare languages.*

Listening to people involved in the translation and publication of the full edition of the Ringelblum Archive - even though they mainly concern the mastery of a translator's work - it is difficult not to succumb to the temptation to think of them as continuators of the will of the creators of the Archive. During the presentation of

the Polish Pen Club Editorial Prize, Prof. Jacek Leociak said in a laudatory speech: *In my opinion, it is an award for the entire great group of people, who had been working for years, and whom I would like to call, after Emanuel Ringelblum: "Oneg Shabbat was a fraternity, an order of brothers who carried a banner of readiness to sacrifice and remain faithful to the service of society". (...) They committed to fulfilling the testament buried in the basement of the house at Nowolipki 68. Years of work. Nights and days spent on texts so that the letters could begin to speak. And they spoke. We thank them for that.*

Work is currently ongoing on the English translation - in 2017 the first volume of "Warsaw Ghetto. Everyday life", ed. by Katarzyna Person was published; a year later, another was issued titled "Accounts from the Borderlands, 1939-1941", ed. by Andrzej Żbikowski. The full edition is to be translated within 15 years.

The text is based on interviews with coordinators, translators and editors of the full edition of the Ringelblum Archive, which appeared on the website of the Jewish Historical Institute and the Oneg Shabbat Program on the occasion of the International Translation Day.

The full version of the interviews: <http://www.jhi.pl/blog/2019-09-29-nad-jednym-slowem-siedziec-calymi-dniami>

All volumes of the full edition of Ringelblum Archive: <https://onegszabat.org/pelna-edycja-archiwum-ringelbluma/>

# “IS ‘AUSCHWITZ ONLY SLEEPING’?” – INTERNATIONAL CONFERENCE ON ROMA AND SINTI NARRATIVES 75 YEARS AFTER THE ROMA HOLOCAUST

*“I’m afraid that Europe is forgetting its past and that Auschwitz is only sleeping. Antigypsyist threats, policies, and actions worry me greatly and make me very sad”* said Ceija Stojka, Roma artist and Holocaust survivor.

Inspired by this quote, the organizers – the European Roma Institute for Arts and Culture (ERAC), the Central Council of German Sinti and Roma, the Documentation and Cultural Centre of German Sinti and Roma, and the ternYpe International Roma Youth Network – came together for the 75th anniversary of 2nd of August 1944 in organizing an international conference to reflect on the importance of cultivating the memory of the Roma Holocaust for the safety and well-being of Roma communities today.

The conference took place at the Auditorium Maximum of Jagiellonian University in Krakow, from 31st of July – 1st of August 2019. It was linked to the “Dikh he na Bister” Youth Event, which brought together over 500 young people from across Europe, as well as the official commemoration of the 2 August European Roma Holocaust Memorial Day, held every year in Krakow and Auschwitz-Birkenau.

The conference brought together major stakeholders, artists, advocates, and

academics to discuss the representation of Roma memory in arts, scholarship, political activism, and the Roma historical narratives and spaces of memory, as well as the civil rights struggle for recognition and against antigypsyism. The aim of the conference was to take stock of achievements and challenges in the various issues related to the memory of the Roma Holocaust, commemoration practices, and scholarship, while at the same time galvanizing greater collaboration across various stakeholders and fields of action. The international conference’s main issues were given the appropriate space to discuss during separate panels. Each panel brought together outstanding Roma and non-Roma speakers from across the world, among them Holocaust survivors, academics, young scholars, Roma activists, artists, and politicians, including the representation of international institutions such as the European Commission and the Council of Europe.





**compensation for persecuted by the Nazi regime**

ts work is to restore the dignity of the survivors of the and Roma. Particularly humiliating in that regard was and Roma from the compensation provisions of the 1953 Act (Bundesentschädigungsgesetz, BEG). Indeed, the d established a "hardship fund" for persons of non- d by the Nazis. However, many affected Sinti and Roma n the allocation. The President of the Cologne admin- was responsible for administering the payments, clai- ministrative court case that Sinti and Roma were not per- nds". In doing so, he raised a solid antigypsyist pattern had also underpinned the Federal Court of Justice

ature the Federal Court of Justice ruled in before 1943 were allegedly legiti- es" through "their own aso- as experience shows, es they lack the imitive pre- for many gisla-



On July 31st, the first panel of the conference entitled "Representation of Roma memory in arts and culture" addressed key questions about the representation of Roma memory in arts and culture. The panel included Andre Raatzsch, head of the Documentation Department at the Documentation and Cultural Centre for German Sinti and Roma in Heidelberg; Ricardo M. Sahiti, conductor of the Roma and Sinti Philharmonic Orchestra; Valerie Leray, visual artist and photographer and Krzysztof Gil, artist and curator, Department of Painting, Drawing and Sculpture, Pedagogical University in Krakow. The panel, moderated by Anna Mirga-Kruszelnicka, deputy director of ERIAC, had succeeded in raising the audience's awareness about the importance of cultural productions and artefacts in shaping a collective culture of remembrance among Roma throughout Europe and beyond. Following the discussion, the participants were invited to the opening of the exhibition of Roma contemporary art "Tears of Gold / Sownakune Jasfa", commissioned by ERIAC and curated by Krzysztof Gil and Anna Mirga-Kruszelnicka. The exhibition, organized in parallel to the international conference, featured renowned artists - Małgorzata Mirga-Tas, Valerie Leray, Emilia Rigova, Marcin Tas, and Kalman Varady. The exhibition opened with an immersive flamenco performance "Alurican..." by Bogumiła Delimata and Cristo Osorio.

In "Tears of Gold/ Sownakune Jasfa", the artists evoke the trauma of World War II, thus giving a testimony to the memory of the Roma Holocaust as a premise to reclaim identity and existence. The traumatic heritage of the Holocaust is transformed into metaphorical gold, which brings the fragmented pieces of memory to put together the scarred yet beautiful Roma cultural whole. The curatorial concept of the exhibit has emulated the philosophy of the ancient Japanese art of Kintsugi, in which pieces of broken ceramics are remolded together using gold. Likewise, the Roma identity is assembled back, giving testimony to our survival. The memory of the Holocaust is the binding glue of contemporary Roma communities and reflecting the majestic beauty of the surviving Roma culture.

On August 1st, the conference was officially inaugurated with speeches by Rita Prigmore, Sinti Holocaust survivor, Romani Rose, Chairman of the Central Council of German Sinti and Roma and Anna Mirga-Kruszelnicka, ERIAC deputy director.

The second panel "Roma historical narratives about the Holocaust" brought together accomplished and emerging scholars – Emran Elmazi, Head of Dialogue Unit at the Documentation and Cultural Centre of German Sinti and Roma; Gerhard Baumgartner; scientific director of the Documentation Archive of Austrian Resistance; Lise Foisneau, post-doctoral fellow at Central European University; and Marko Pecak, Researcher at the Roma Education Fund. This panel, moderated by Joanna Talewicz-Kwiatkowska, Auschwitz-Birkenau State Museum/ Jagiellonian University, looked into the historical narratives of Roma during the Holocaust, the recognition of subjective narrations, historical interpretations, and testimonies. What are the Roma historical interpretations of the past and its implications in the present? What are the forms and objects which can transmit the Roma historical memory? What are the Roma historical artefacts and do we have access to them? How are the Roma experiences of the past communicated and transmitted – internally, within the Roma communities – and externally, to approach the mainstream societies? These were the main questions raised during discussion in the panel, trying to find the adequate path for the formation of a collective Roma memory.

Collective memory requires institutions, spaces and rituals to promote and disseminate Roma historical narratives of the Holocaust experiences. The third panel of the conference entitled "Spaces of memory and representation of the Romani experience" reflected on the role of institutions and sites of remembrance. Anna Vrtálková, Holocaust Historian at the Museum of the Romani Culture in Brno, presented the process of removal of the pig farm built on the site of former Nazi concentration camp for Roma at Lety u Písku, and the on-going efforts of building a memorial site.









During his presentation, Paul Verschure, founder of the Future Memory Foundation, introduced his idea of using virtual and augmented reality technology to reconstruct sites of Nazi crimes and their interrelated structure. The panel, moderated by Sławomir Kapralski of the Pedagogical University in Krakow, also included engaging speeches by Andrzej Kacorzyk, director of the Education Department at Auschwitz-Birkenau State Museum, Paul Shapiro, Director of International Affairs, United States Holocaust Memorial Museum and Irina Spataru, Junior Expert OSCE-ODIHR Contact Point for Roma and Sinti Issues.

After the break, the participants were invited to listen to the keynote speech of Rev. Jesse L. Jackson Sr., the eminent US American civil rights activist. In front of a large audience, including many young Roma, he called for action in an emotional and inspiring speech.

The following panel "Romani Civil Rights Struggle for recognition and against antigypsyism", moderated by Dr. Iulius Rostas, scholar and ERIAC Board member, invited Rev. Jesse L. Jackson Sr. as well as another guest of honour, Holocaust survivor, Raymond Gurême, in conversation with Soraya Post, former Member of the European Parliament; Ismael Cortés Gómez, Member of the Spanish Parliament; and Zola Kondurr, Ukrainian Roma activist and vice-president of Chirikli Roma Foundation. This panel aimed at creating a space to negotiate current strategies and future perspectives of the Romani struggle, both to strengthen Romani mobilization, as well as to advance processes of uncovering the truth about deeply structural racism and advancing recognition and remedy for antigypsyism in mainstream institutions.

In order to connect to the youth event Dikh he na bister ("Look and don't forget" in Romanes), the concluding panel invited young Roma activists to engage in conversation with policy-makers and representatives of institutions which shape the field. Vivian Isberg, Roma youth activist from Finland moderated the discussion with Szabolcs Schmidt, Head of the Roma Unit at the DG Justice, European Commission; Thorsten Afflerbach, Head of Roma and Travellers Team at the Council of Europe; Isabela Mihalache, advocacy officer at ENAR/ Alliance against Antigypsyism; and Moritz Kilger, CEO of the EVZ Foundation.

The conference represents a milestone in the ongoing discussion about the importance of the Sinti and Roma Holocaust and its impact 75 years later. At the intersection of arts, scholarship, activism and commemoration practices, the conference provided a unique space of reflection and strategic cooperation among diverse stakeholders from across the world. Most importantly, however, the debate initiated by Roma organizations brought the Roma's own perspective to the forefront. Intergenerational, inter-ethnic and interdisciplinary, the event became a safe space for cooperation and exchange. At the crossroad of the 75th anniversary of Roma Holocaust, a powerful message was passed on from Holocaust survivors to the upcoming generation of Roma youth activists: that the unity of the youth and resistance for freedom shall (and will) be key for equal representation of Roma in the context of Holocaust history and that it shall continue to be a corner stone for contemporary identity. The event, equally a space for reflection and a call to action, reinforced ties between different actors who feel that more has to be done together in order to safeguard the well-being of Roma in Europe, and that if we don't look back at the dynamics which led to the Holocaust, we may find that indeed "Auschwitz is only sleeping"...

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# EXHIBITION ON THE HISTORY OF THE AUSCHWITZ CAMP OPENED IN GUERNICA, SPAIN

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The exhibition "German Nazi Death Camp Konzentrationslager Auschwitz" opened on October 1 in Guernica, Spain, in the historical interior of the anti-aircraft shelter. The exhibition, prepared by the Museum and translated into Spanish, presents all the major issues of the history of Auschwitz, as well as the origins of the Nazi movement and the specific elements of the German terror system introduced in occupied Poland. The project in Spain is implemented in cooperation with Asociación Pro Tradición y Cultura Europea.

The official opening of the exhibition was attended by the Mayor of Guernica, Jose Maria Gorroño Etxebarrieta, the Polish Ambassador to Spain, Marzena Adamczyk, the President of APTCE Enrique de Villamor y Soraluze, and the Director of the Auschwitz Museum, Piotr M. A. Cywiński PhD, as well as representatives of the local authorities of Guernica and Oświęcim, among others.

- We welcome this exhibition with great gratitude because it is an expression of a mutual commemoration of Nazi crimes. It is also an expression of the respect Guernica wishes to express to the victims of the Auschwitz-Birkenau camp who died in the Auschwitz-Birkenau camp. Furthermore, the project is an important opposition to any intentions to renew and return to such practices in present-day Europe. The voices of hatred cannot return to today's reality," said the Mayor of Guernica, Jose Maria Gorroño Etxebarrieta.

The President of ACTPE, Enrique de Villamor, said that the entire educational project is intended primarily for young people, especially those who cannot visit the

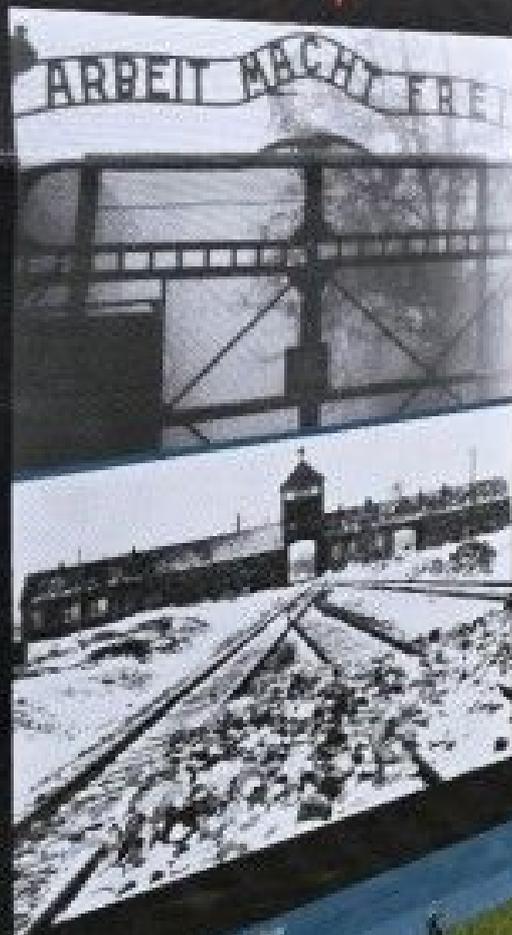
Auschwitz Memorial: - We very much hope that this exhibition will not only help visitors to learn about the history of Auschwitz but also to reflect on it. I hope that this reflection will be further extended. Acts of terror, hatred or barbarity, such as the bombing of Guernica or the establishment of the Auschwitz camp, must not recur.

- In today's unpredictable world and where problems such as racism (various forms), anti-Semitism, and populism are on the increase, our inability to react in times of evil is extremely disturbing," said Auschwitz Museum Director Piotr M. A. Cywiński, PhD.

- I hope that this exhibition will not only be an exhibition for young people, because this often repeated wish for young people to draw conclusions from the history of Auschwitz is also a psychological attempt to shift the responsibility from our adult, mature group of society that currently decides about the future of this world," Director Cywiński added.

ALEMANIAKO NAZIEN HERIOTZAREN ESPARRUA  
CAMPO DE LA MUERTE NAZI ALEMÁN

Konzentrationslager  
**Auschwitz**









82 GERNIKAREN BOMBARDAMENTAREN 82 URTELEHENA  
82 ANIVERSARIO DEL BOMBARDEO DE GERNIKA

82  
Gernikaren Bombardamendaren 82. Urtelehena



- Guernica was the first town so brutally and senselessly attacked by the German air force, two years before the outbreak of World War II. The city was practically swept from the surface of the Earth - as was the case several years later with Warsaw. The Spaniards did not take part in the Second World War, but war itself is a universal experience: with victims, innocent people suffering, terror and violence," said Ambassador Marzena Adamczyk.

- The Auschwitz-Birkenau camp is the most tragic and nightmarish symbol of the Second World War. It contains something akin to the essence of evil. Therefore, I will always support the Auschwitz-Birkenau Museum, which is the leader in the sphere of memory policy and showing what we must prevent from happening," she added.

The exhibition is presented in the anti-aircraft shelter building dating back to 1936, located in the former Astra ammunition factory. Thirty exhibition boards were placed inside, explaining the reasons for setting up the camp as a tool of terror against the Polish population and the political context of its functioning. The exhibition explains how the camp system developed and why it was transformed into a mass extermination centre for Jews.

It also describes the living conditions of camp prisoners, starvation, slave labour, terror, punishment system and execution. Separate boards deal with the fate of women and children, the extermination of the Roma, or the tragedy of Soviet prisoners of war. The exhibition also tells the history of the resistance movement in Auschwitz, escapes, as well as the support given to prisoners by the residents of the Oświęcim Land.

The exhibition is presented in Spanish. An audio guide is also being prepared in Basque, Catalan, French and English. The project partner Asociación Pro Tradición y Cultura Europea assumes that copies of the exhibition will be shown simultaneously in several places in Spain. The exhibition is accompanied by a program of workshops for schoolchildren, developed in cooperation with the International Centre for Education about Auschwitz and the Holocaust.



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