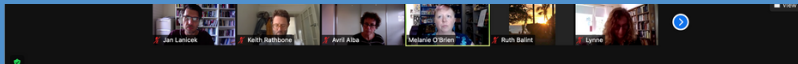


# WINTER 2022 NEWSLETTER



## Holocaust Educational Foundation of Northwestern University


FOUNDED BY THEODORE ZEV AND ALICE R. WEISS



**Re-education: “to work harder to develop and protect our country”**

**Nazis**

- Bund Deutscher Mädel & Hitlerjugend
- Helferinnen




**Khmer Rouge**

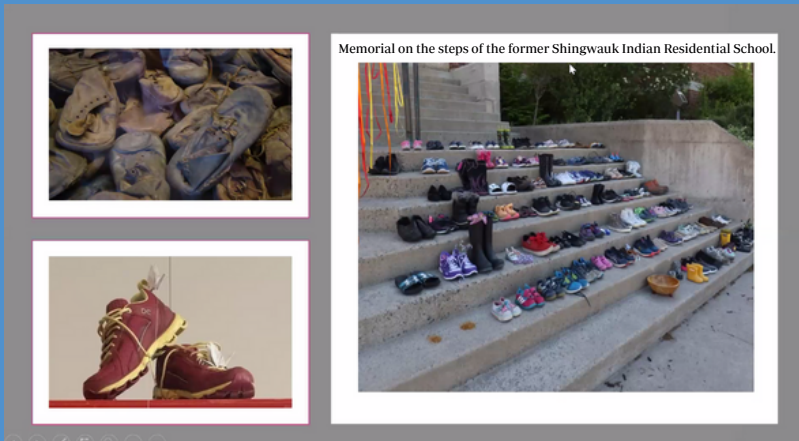
- Mandated in the DPK Constitution
- Daily, days long or big rallies
- Notebooks
- Self-criticism

“Try hard to train the younger generation to love labor, engage in labor working and get rid of illiteracy of the bourgeoisie... Practice criticism and self-criticism.”

Notebook (D21498), Duty of the Kampuchean Communist Youth League



## LESSONS AND LEGACIES INTERIM MEETINGS 2021



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Cover photos (from top left, clockwise):

**Sydney** - Melanie O'Brien; **Munich** - Katarina Kezeric; **Knoxville** - Daniel Magilow; **Toronto** - Left: Anna Veprinksa, Right: James Hopkins/SooToday; **Evanston** - Lexy Gore

# DIRECTOR'S LETTER

Dear Friends and Colleagues,

I hope that each of you is well as we continue to trudge the challenging road of the pandemic. The Holocaust Educational Foundation of Northwestern University (HEFNU) has navigated the ups and downs with creativity and with an eye to supporting scholars and instructors in the field of Holocaust Studies.

HEFNU marked the *yahrzeit* of the passing of Founder, Theodore Zev Weiss with a moving tribute video. You may [add your own tribute](#) to HEFNU's founder and see other individual tributes on HEFNU's [YouTube channel](#).

HEFNU hosted five in-person, virtual, and hybrid interim Regional Meetings last fall. This was the first opportunity in a long while (and for some grad students the first opportunity ever) to present scholarship and to network with colleagues. We held virtual meetings in Sydney and Toronto, a hybrid meeting in Knoxville, and in-person meetings in Munich and here at Northwestern University in Evanston. Nearly 80 scholars presented their current research.

HEFNU could not do its work without wonderful local hosts and organizers. HEFNU thanks the following for their hard work in bringing these meetings to fruition:

Evanston: Benjamin Frommer and Ștefan Ionescu

Knoxville: Daniel Magilow and Helene Sinnreich

Munich: Frank Bajohr, Anna Ullrich, Kim Wünschmann

Sydney: Avril Alva, Ruth Balint, and Jan Lániček

Toronto: Doris Bergen, Hilary Earl, Sara Horowitz, Aleksandra Pomiećko, and Anna Veprinska

Some comments from participants:

“I wanted to send sincere thanks for organizing and hosting such a wonderful conference. It was so well-organized...we were warmly welcomed and generously supported throughout. It was a great reintroduction to conferencing and the ability to learn and share with such an open group was re-invigorating.”

“Thank you and Northwestern for the ‘chapters’ of the Lessons and Legacies Conference. [It] was excellent with an exciting mix of young and established scholars and it unearthed a plethora of research on Australia and the Holocaust that is emerging.”

“Thank you for an absolutely terrific and stimulating conference.”

“I hope that Lessons and Legacies will continue this regional program, and even consider an integrated conference where researchers in the Global South can participate with Northern researchers at appropriately shared time differences.”

In addition, please see an article by Evanston participant Robert Franciosi in *Inside Higher Ed*.

In Evanston, our annual lecture co-sponsored by the Chabraja Center for Historical Studies, given by Danielle Christmas and titled, “From Africa to Auschwitz: Storytelling Hitler’s Antebellum Europe” initiated the meeting and was followed by two-days of conversation centered primarily around the work of emerging scholars.

We look forward to hosting the full Lessons & Legacies Conference in Ottawa in November and hope to see many of you there.

Fall 2021 saw the restart of our Regional Institutes program, albeit in virtual format. These two-day, topic-centered seminars offer a deep dive into a particular Holocaust-related topic and related pedagogy. See our story below about our North Carolina Regional Institute on page 13. Our next Regional Institute will take place in early April in Tempe, AZ in cooperation with Arizona State University, Northern Arizona University, and the University of Arizona.

We are also pleased to host another Emerging Scholars Workshop in New Orleans in April in cooperation with the Institute for War and Democracy at The National World War II Museum. We hope that both that collaboration and a focus on emerging scholars will remain dynamic parts of our programmatic offerings.

We have just awarded six Teaching Grants. Our Sharon Abramson Research Grant competition is underway at this time, as is application review for our Annual Summer Institute on the Holocaust and Jewish Civilization. The last, we held virtually last summer. A brief article I wrote about the Virtual SI is forthcoming in *EuropeNow*.

HEFNU’s Virtual Mentors Program has become a permanent offering. Please see our webpage for more information. Also, please utilize our Virtual Speakers Bureau. This is a great opportunity to bring an expert Holocaust scholar into your classroom. Feel free to let others know about this great resource.

This spring, we look forward to hosting Paul B. Jaskot for HEFNU’s annual Theodore “Zev” Weiss Lecture in Holocaust Studies. Jaskot’s lecture, “Rethinking Holocaust Sources with Digital Methods: An Exploratory Case Study of Krakow and its Ghetto under Nazi Occupation,” will take place on 12 May 2022.

I wish you all a healthy and productive 2022. I also hope that we (collectively and individually) maintain our focus on racial justice, advancing peace and equity, and supporting democracy in and through our Holocaust educational work.

With respect and gratitude,

Sarah M. Cushman, PhD  
Director

# PROFILE: ERIN MCGLOTHLIN



Erin McGlothlin is Professor of German and Jewish Studies and Vice Dean of Undergraduate Affairs in the College of Arts and Sciences at Washington University in St. Louis. She is the author of *The Mind of the Holocaust Perpetrator in Fiction and Nonfiction* (2021) and *Second-Generation Holocaust Literature: Legacies of Survival and Perpetration* (2006) and the co-editor of three volumes, including *The Construction of Testimony: Claude Lanzmann's Shoah and its Outtakes* (with Brad Prager and Markus Zisselsberger, 2020) as well as *Persistent Legacy: The Holocaust and German Studies* (with Jennifer Kapczynski, 2016).

As one of the leading Holocaust scholars in the US, Erin says that “what fascinates me about Holocaust Studies as a field of research is its interdisciplinarity and the fact that it is ever-changing. It allows for constant learning. Even if you just shift to a different historical moment or a different geographical location, it opens up a whole new world. When I first started conducting research for articles on Lanzmann’s *Shoah* and my second book project on Holocaust perpetrators, I went down the Treblinka rabbit hole. This opened up a completely new universe for me: it forced me to rethink my relationship to and assumptions about the contemporary public narrative of the Holocaust, which takes the Auschwitz experience as normative.” As a scholar, her work examines the nuances and complexities of the Holocaust, and in doing so, challenges prevailing master narratives.

Erin’s interest in the Holocaust is rooted in her family history: her father, born in 1929, tried to enlist in World War II to fight Fascism; however, he was rejected twice due to his young age. In response to his troubled sense of having missed out on something that he had been destined to experience, he instead took to reading about the Holocaust. The family owned a multi-volume edition on World War II that included a book about the Holocaust, and the subject became their shared interest. In high school, Erin wrote a paper on propaganda in the Third Reich. As an undergraduate student at the University of Texas at Austin, she decided to major in German Studies. Irene Kacandes’ undergraduate course on Holocaust Literature confirmed for her that she wanted to pursue a Ph.D. in German with a focus on Holocaust Studies: “Irene and this class changed the course of both my career and my life.”

After receiving her Ph.D. at the University of Virginia, Erin’s involvement with the Holocaust Educational Foundation (now the Holocaust Educational Foundation of Northwestern University, HEFNU) solidified her scholarly commitment to Holocaust Studies. Her connection with HEF began in the summer of 2003, when, as an Assistant Professor at Washington University, she participated in the United States Holocaust Memorial Museum’s Silberman Seminar, convened by Jeffrey Hartmann and Sarah Horowitz. There, she met Elizabeth Baer, who suggested that Erin organize a panel at the

Lessons and Legacies Conference, which she did. Since then, HEF has been an integral part of Erin's scholarly life, and her contributions have made a lasting impact on the Foundation as well as Holocaust education and scholarship. She regularly attends Lessons & Legacies as panel organizer and presenter. In addition, she serves on several committees and mentors junior Holocaust scholars through HEFNU's Virtual Mentors Program. In 2016, Erin joined the HEFNU Summer Institute on the Holocaust and Jewish Civilization as a faculty member, and in 2018, she co-organized (with Jan Grabowski) and co-hosted (with Anika Walke) the Lessons and Legacies Conference, which was held at Washington University. She is currently serving in the last year of her term on HEFNU's Advisory Board.

While the field of Holocaust Studies in the US is vast, Erin says that HEFNU has created a supportive intellectual community for her. As a literary scholar of the Holocaust, she values HEF's early inclusion of non-historians into the field of Holocaust Studies: "Zev and the HEF Institute really recognized that students coming to the classroom have read and seen cultural representations of the Holocaust that need to be further studied. Holocaust Studies is as much about examining these representations as it is about researching primary historical sources." Approaching historical texts as representations in her own work, Erin thinks what unites Holocaust historians and Holocaust scholars in other humanities disciplines is that they often look at the same texts through different lenses, applying different methodologies. She emphasizes though, that "[a]s literary scholars, we need to know as much about the history of the Holocaust as we can and to be as historically precise as possible."

As a Holocaust educator in undergraduate, graduate, and post-graduate classrooms, she intends for her students to develop an understanding and appreciation of the ethical complexities of Holocaust representations and their significance for today: "A human-centered ethics is what I would like to contribute to the field," she says.

Her most recent book project is a *Cambridge History of Holocaust Literature*, which she is co-editing with Stuart Taberner. The edited volume approaches the Holocaust in comparative, multi-directional ways, which she views as an opportunity to shape the future of Holocaust Literature research. The co-editors intend to establish new perspectives on the Holocaust literary canon, challenge master narratives of the Holocaust, and bring this body of literature in dialogue with other forms of violence, persecution, and oppression.

Erin's hope for the future of Holocaust Studies is to see an even more flourishing, diverse, and inclusive community of scholars—and HEFNU is the space for this, according to Erin, especially because of its programmatic offerings and the mentoring opportunities it provides for junior Holocaust scholars: "HEF is truly valuing the contributions of the different disciplines to the field of Holocaust Studies." And this is thanks to HEFNU's choice to work closely with people like Erin, who is not only an excellent scholar, but a real *Mensch*.

#### **Profile by Kerstin Steitz**

*Kerstin Steitz is Associate Professor of German in the Department of World Languages and Cultures at Old Dominion University in Norfolk, Virginia. Her book on literary and filmic re-workings of the Frankfurt Auschwitz Trial will be published in German with Wallstein Verlag at the end of 2022.*

# PROFILE: ALAN ROSEN



Avraham (Alan) Rosen is author or editor of fourteen books, including five dedicated to his decades-long mentor and colleague, the late Elie Wiesel. His most recent book, *The Holocaust's Jewish Calendars: Keeping Time Sacred, Making Time Holy* (Bloomington: Indiana UP, 2019) was awarded the 2020 Yad Vashem International Book Prize for Holocaust Research. It is not only the first systematic study of how Jewish women and men in ghettos, camps, and in hiding tracked Jewish holidays, and the first study of the Jewish calendar as a multivalent artifact of the Holocaust era, but also the first work to intertwine these two areas of research in pathbreaking ways. Rosen has taught at universities and colleges in Israel and the United States, and lectures regularly on Holocaust Literature, Testimony, and Jewish Religious Response at Yad Vashem's International School for Holocaust Studies. He currently serves as Project Scholar and Director of the Elie Wiesel Living Archive/92Y.

"Visionary is really the word," says Rosen of the Holocaust Educational Foundation, including its reception of him as a religious Jew. "My sense is that there are not so many of us that are part of the Foundation community, both in terms of personal background and foreground, and scholarship. He appreciates "that there's been such a warm reception to enfold me within that community and my enfold the community within my way of going about doing what I'm doing and the kind of premises that I think should be there."

Though Rosen's formal involvement with HEFNU began in 2014, when he chaired a testimony-focused panel at the Foundation's thirteenth "Lessons and Legacies" conference, it was HEFNU's Virtual Mentors Program that "really caught me in its grip." The Program allows early career scholars to consult with senior scholars, Rosen among them. "I really did not have in mind what it turned out to be. Meaning, I was really taken by surprise by the basic questions that relative newcomers in Holocaust studies have about those studies. And when I say basic, that doesn't mean rudimentary or without sophistication. They're sophisticated, each and every one of them. But it's filling the gap to be able to just consult with someone who has been trying to work in this difficult field for some years."

Rosen's mentoring and teaching has positively impacted many of his students. "I could not be more grateful to have had Dr. Rosen as my MA advisor," says Simon Goldberg, currently a PhD candidate at Clark University's Strassler Center for Holocaust and Genocide Studies and recent recipient of HEFNU's Sharon Abramson Research Grant. "It was clear from the outset that I was not merely his student but also his interlocutor: together we parsed research questions and pondered the work -- and the ethics -- of archival extraction. He taught me to read sources with rigor and imagination, to write with curiosity and purpose, and always to search for the marginal -- never to underestimate the profundity of a single trace, a single voice. His scholarly excellence is matched only by his humility, and it is a great joy to count him among my teachers."

What Rosen calls “the departure point” of his own academic career was 1977 at the “San Jose Conferences on the Holocaust Proceedings.” Rosen was then a philosophy and literature student at The University of California, Santa Cruz, with “a ponytail down to my waist.” He became curious about the Holocaust and the 1977 conference thanks in part to renowned American Jewish philosopher Maurice Natanson, who introduced Rosen to Elie Wiesel’s *Night*. Rosen “was just overwhelmed by the question of the truth that I encountered [at the conference] that was beyond anything that I had experienced.... What brought that to the surface was the combination of stellar academics, on the one hand...and on the other hand, there were many survivors who attended the conference and who were very vocal and very powerful, in arresting ways.” Rosen’s study of the Holocaust “blended this striving for academic excellence with the always-to-be-measured-against experience of the survivors.”

Indeed Rosen, who in 1988 completed his PhD in Literature and Religion at Boston University under the direction of Elie Wiesel, joined the field during a time when “listening with deeper appreciation and obligation to the voices of survivors” was taking hold. “My own interest was certainly the victims’ voices... the languages in which they had written and/or were writing and speaking.” The emergence of oral testimony projects from the Fortunoff Video Archive for Holocaust Testimonies at Yale in the 1980s to the USC Shoah Foundation – The Institute for Visual History and Education tied into Rosen’s perception “that a lot of the attention in this scholarly world was going to what was ‘most recent’... I wanted to leap back to the war period itself...and try to retrieve what we were obligated to hear from those voices in diaries, in stories, in essays, and in history.”

These themes converge in *The Holocaust’s Jewish Calendars: Keeping Time Sacred, Making Time Holy* (Bloomington: Indiana UP, 2019), “when I really go to the war period itself and excavate those voices that we have to ferret out of the graphic language of the calendars.” Discovered in public and private archives, the numerous Jewish calendars the book examines were created by an array of victim-survivors in wartime ghettos, concentration camps, and in hiding. Rosen “became hyper-conscious of the way that calendars were being used and the way that time was being thought about” and aimed to challenge unexamined assumptions that had, in his view, dominated academic Holocaust studies. The first was “that the Holocaust was an event that ruptured everything – including time. The second was that everything happened according to the Gregorian calendar...The calendar project allowed me to explore the way that time, at least for some, was not ruptured, but was rather solid, intact and looked over with meticulous care.”

Enterprising archival work also defined Rosen’s third authored book, *The Wonder of Their Voices: The 1946 Holocaust Interviews of David Boder* (Oxford UP, 2010; updated paper edition 2012), taking Rosen to number of locations, including the United States Holocaust Memorial Museum (USHMM), Library of Congress, University of Akron, Yad Vashem, and University of California, Los Angeles, where segments of Boder’s materials and wire-recorder DP interviews were scattered. Rosen wondered, “how could anyone think of working and saying anything about David Boder or anything like it, without looking at what was there in the archive?” The archives allowed Rosen to order Boder’s recordings and examine them, and Boder’s overall project, in full light. The resulting work, *The Wonder of Their Voices*, “has opened students’ eyes to the critical utility of testimony in teaching and importance of early, unrehearsed and differentiated responses among Europe’s displaced persons,” says Simone Gigliotti, Senior Holocaust Studies Lecturer at Royal Holloway, University of London, who first met Rosen in 2003. “Alan has pioneered new approaches to voice, rhetoric and multilingual Holocaust narratives and has indelibly contributed to the mainstreaming of oral history in Holocaust studies.”



# PROFILE: ALAN ROSEN

Rosen's most recent edited publication *Filled with Fire and Light [Elie Wiesel's Unpublished Lectures]: Portraits and Legends in Torah, Talmud, Hasidism* (Schocken, 2021), finds Rosen on the perhaps surprising cutting-edge of re-introducing Wiesel to scholars and a broader public alike "as first and foremost, a commentator on traditional Jewish texts and teachings." "Professor Wiesel's great success as a chronicler of Holocaust memory has been so dominant in the perception of who he is, what he does, why he does it," says Rosen, "that the side of his extraordinary knowledge, expertise and facility as a writer poet, and commentator on traditional Judaism, has been set been set off to the side."

Working with Wiesel is one of Rosen's proudest achievements. It was set in motion by another luminary of the field: the late Raul Hilberg. During a "cross-country pilgrimage" in the summer of 1977 sparked by the San Jose conference, Rosen, set on becoming a Holocaust scholar, met with a number of the conference's participants and asked where he should take his studies. Among them was Hilberg, then at the University of Vermont. "After listening to me very intently and taking me with a seriousness that was just remarkable and gracious, he said 'You really don't want to study with me, I'm a historian, political scientist and you do want to communicate with Elie Wiesel.'"

Rosen listened. In 1978, he transferred to Boston University, where he met, studied, and served as teaching assistant with Wiesel. The pair became close and even after moving to Israel in 1990, Rosen remained in Wiesel's "orbit." Wiesel "had a lot to do to cultivate that sense of obligation to listening to survivors" and "riveted attention on what survivors could tell us and teach us," says Rosen. He indelibly impacted Rosen's own teaching, writing and concern with the voices of victims and survivors, who make the destruction of the Holocaust "real, tangible, and profoundly human."

## **Profile by John Runde**

*John Runde completed his MA in Holocaust Studies at Royal Holloway, University of London, and his BA in Literary Studies at Eugene Lang College, The New School for Liberal Arts.*

## FEATURED REPORT: ALISSA SCHAPIRO



The Holocaust Educational Foundation has played a seminal role in every phase of my career as a Ph.D. candidate at Northwestern University. The support I have received from HEF over the past five years has been transformational. Sarah Cushman and the HEF staff believed in me and my project even before I did, and they have continued to be my greatest champions.

When I began my doctoral work in art history in 2014, I planned to focus on American art, cultural diplomacy, and the Cold War. However, a paper I wrote my first year of graduate school shifted my research interests to American art produced during World War II, specifically art and visual culture in the U.S. that responded in real time to the unfolding genocide of Jews at the hands of the Nazis.

My academic history to that point did not include a single Holocaust-related course. And I soon realized that there was minimal art historical scholarship available to guide the early stages of my research. This is where HEF first came in. One of my professors in art history knew about my fear of embarking on such a project without a formal background in Jewish or Holocaust studies. He reached out to former HEF director Benjamin Frommer on my behalf, and shortly thereafter, Professor Frommer hired me to be HEF's 2017 graduate student assistant.

I started at HEF at the same time as Sarah Cushman, who, alongside Alex Israel, went out of her way to ensure that my experience as HEF's graduate student assistant was productive and generative. I primarily worked on collecting, organizing, and digitizing over two decades worth of Holocaust course syllabi to track the evolution of Holocaust education at the college-level in the United States. Additionally, I contributed to a long-standing survey of Holocaust classes currently taught at American colleges and universities. My tenure at HEF—with access to hundreds of syllabi, reading lists, names of important scholars, and other course materials—served as the perfect introduction to the field of Holocaust studies. It is no great surprise that during my assistantship I codified my research interests into a formal dissertation proposal called “‘Busy With Other News’: American Art, Visual Culture, and Antisemitism during World War II.”

Two years later in 2019, I reached out to HEF again. By then I had begun traveling across the U.S. to visit museums, private collections, and archives for my dissertation. Yet, one crucial research visit—related to my first chapter—proved to be out of reach.

My dissertation begins with a study of *Box in a Suitcase*, a project made by famed modernist artist Marcel Duchamp that was first exhibited at Jewish art dealer Peggy Guggenheim's New York gallery in 1942. Consisting of twenty-four collections of miniature objects from Duchamp's career housed in leather suitcases, the project developed alongside Duchamp's own flight out of Nazi-occupied France. Taking as its starting point the full title of *Box in a Suitcase*, officially labelled *Of or by Marcel Duchamp or Rose Sélavy*, my analysis hinges on the project's dual authorship. Rose Sélavy was Duchamp's female alter ego whom he conceived to be a Jewish woman, a key—as well as curious—aspect of her fictional identity almost completely ignored within art historical scholarship. I argue that Duchamp/Sélavy's project must be understood as reflecting and embodying the harrowing experiences for Jews fleeing Nazi Europe and trying to reestablish themselves in exile in the United States during World War II.

I had already undertaken extensive research into Duchamp and the *Box in a Suitcase* project through the Mary Reynolds archive at the Art Institute of Chicago, the Archives of American Art in Washington, D.C., the Museum of Modern Art archive, and the archive at the Solomon R. Guggenheim Museum in New York. However, it became clear that in order to fully understand the role that Peggy Guggenheim played in the creation, transportation, and exhibition of Duchamp's first completed *Box in a Suitcase*, I would need to travel to the Peggy Guggenheim Collection in Venice, Italy, a trip that was financially prohibitive for an "Americanist" whose research funding was largely confined to visiting domestic archives. Just as I accepted that going overseas would be impossible, I received an email about HEF's Sharon Abramson Research Grant. I applied and was awarded a generous grant that covered the entirety of my trip to Italy in the fall of 2019.

My primary research took place in Venice where I reviewed hundreds of documents related to the relationship between Guggenheim and Duchamp both within Nazi-occupied France and then later in New York City during the 1940s. I was also able to closely study Guggenheim's version of *Box in a Suitcase*, which was on view at the museum. In between my Guggenheim Collection visits over ten days, I travelled to Florence and Rome to visit each city's Jewish ghettos and Holocaust museums and memorials, which provided invaluable context for the history of Italian artists and collectors who fled wartime Europe.

As a Sharon Abramson Research Grant recipient, HEF invited me to participate in their Summer Institute, which I accepted for the 2021 session. The Summer Institute was extraordinary. The intensive sessions taught by preeminent scholars provided me with a crash course on the complex histories, theories, and perspectives from which to approach Holocaust Studies. Taking seminars and listening to round-table discussions on themes such as "Memory and Representation" transformed how I understand Holocaust-related writing and teaching. Equally as significant, I built relationships with Summer Institute faculty who have become mentors to me. I have also stayed in close contact with my fellow participants, including one scholar with whom I intend to collaborate on a future project that brings together our shared interest in art and culture in wartime France.

I cannot fathom going through graduate school without the Holocaust Educational Foundation. I will forever be indebted to the extraordinary HEF staff who facilitated such impactful experiences that have indelibly shaped my research and my career.

## FEATURED REPORT: ALISSA SCHAPIRO

*Alissa Schapiro is a Ph.D. candidate in art history at Northwestern University, specializing in twentieth-century American art and the history of photography. Her doctoral research has been supported by fellowships and grants from institutions including the Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum, the Feinstein Center for American Jewish History at Temple University, and the Crown Family Center for Jewish and Israel Studies at Northwestern University. In addition to her academic work, Schapiro has contributed to numerous museum exhibitions and books, and she currently serves as one of three co-curators for the exhibition *Life Magazine and the Power of Photography*, opening at the Museum of Fine Arts, Boston in October 2022.*



From December 3-5, 2021 a Regional Institute on the topic of “Post-War Memory, Holocaust Memorialization, and the Implications for the Present” was hosted by the Holocaust Educational Foundation of Northwestern University with support from Wake Forest University, Duke University, and UNC-Chapel Hill. Organized by Profs. Barry Trachtenberg, Paul B. Jaskot, and Karen Auerbach, the RI was an extension of the annual Summer Institute on the Holocaust and Jewish Civilization, which has been held each year at Northwestern University since the mid-1990s. The three-day seminar was organized for higher education faculty and graduate students who have attended a HEFNU Summer Institute or who have previously taught courses on any aspect of the Nazi Holocaust or Jewish civilization. Over eight sessions, five RI faculty and seventeen Fellows participated in a broad range of conversations examining the ways in which the Holocaust was memorialized and represented in the first two decades after the end of World War II. These formative decades are often overshadowed by later periods when Holocaust memorialization became institutionalized in the creation of museums, public memorials, cultural events, and education programs.

The RI consisted of three seminars (Karen Auerbach on post-war testimonies and early Holocaust historical research in Poland; Paul B. Jaskot on post-war cultural responses in Germany; and Barry Trachtenberg on post-war cultural responses in the United States), two lectures (UNC-Chapel Hill’s Daniele Christmas speaking on “From Africa to Auschwitz: Storytelling Hitler’s Antebellum Europe;” and University of Alabama at Birmingham’s S. Jonathan Weisen speaking on “From Birmingham to Berlin: Holocaust Memory and anti-Black Racism in postwar America”), a syllabus workshop, and an informal pedagogy session. The Fellows came from universities primarily across the US Southeast, but also included some from the Northeast, Midwest, and West, as well as Canada. They ranged from tenured and untenured professors, advanced graduate students, and contingent faculty. We also had a short discussion from a representative from the US Holocaust Memorial Museum on its regional outreach.

The RI was a great success – it was a weekend of thought-provoking and engaging conversations on this material and on innovative strategies for teaching it to undergraduate and graduate students, as well as for incorporating it into our own research. This opinion is reinforced by feedback from the Fellows, who have expressed their appreciation in comments such as the following:

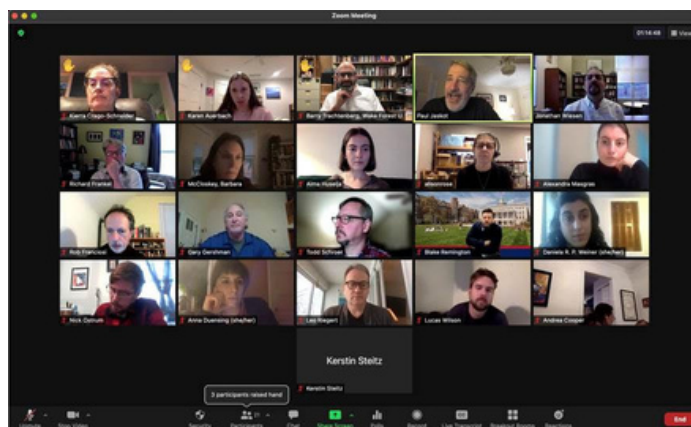
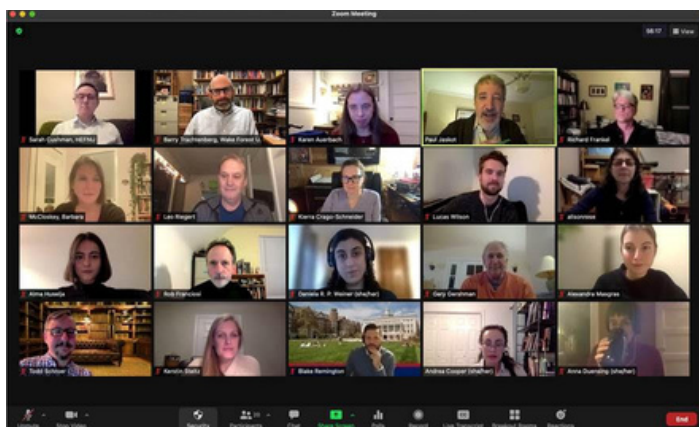
- “Thank you all so much for a fabulous seminar! My head is swimming (in a good way!) with all sorts of thoughts and energy to take my work forward with what I learned this past weekend. I am very grateful for all the hard work you put into this and the resources you’ve assembled for us.”

• "Thank you so much for organizing a well-organized, superbly run and incredibly thought-provoking institute. I learned so much, and I enjoyed meeting such an engaged and kind group of people. This is no great insight, but it seems to me those of us in Holocaust education believe so strongly in its importance that it generates a spirit of both passion and generosity—something often missing in academia more generally."

• "Thank you for all you did in organizing the HEFNU Institute this weekend as well as your presentation and comments throughout. And I want to thank you as well for enabling me to be a part of it. It's going to help me in my teaching in so many ways."

• "Thank you for allowing me to attend the Institute. I greatly appreciate the time and effort you all spent creating, running, and participating in this event. Similar to the Summer Institute in 2019, I was impressed with the breadth of the topics and discussions. As I said in my introduction, my PhD is in Sociology, and until about 7 years ago I primarily studied the white supremacist movement, race, and identity issues. The HEF Institutes have been to me like getting crash graduate level courses from the best in the field, on topics and in academic fields I would never have been exposed to otherwise. I will be incorporating many new things I learned this weekend into my Holocaust course and have many new issues to contemplate."

*Barry Trachtenberg is Rubin Presidential Chair of Jewish History at Wake Forest University. His scholarship focuses on European and American Jewry and he teaches classes on the Nazi Holocaust and Jewish responses to it, the history of Zionism, American Jewry, and other topics related to the modern Jewish past. His most recent book is *The Holocaust and the Exile of Yiddish: A History of the Algemeyne Entsiklopedye (General Encyclopedia, Berlin, Paris, & New York, 1932-1966)*, a work that demonstrates how Yiddish cultural and intellectual activists tenaciously responded to the hopes, traumas, and triumphs of the middle decades of the twentieth century.*



# REPORT ON KNOXVILLE INTERIM MEETING



A four-year gap between the meetings of a field's signature conference is practically an eternity for the younger scholars who need such events for networking, mentoring, and sharing research. And of course, established scholars also profit from seeing what trends and ideas are animating their younger colleagues' work. Because of these needs and our concurrent desire to showcase the University of Tennessee's strengths in Holocaust Studies and European History, we welcomed the chance this past autumn to co-sponsor a Lessons and Legacies Interim Regional Meeting at our Knoxville campus. From November 4–6, 2021, twenty-one scholars presented their work in-person and virtually. Due to the ongoing COVID-19 pandemic, it was for many of us our first non-virtual conference in almost two years. It was refreshing, if still at times anxiety inducing, to work with colleagues again in the flesh. The University of Tennessee, Knoxville had already benefitted from the largesse of the Holocaust Educational Foundation of Northwestern University in the form of a teaching grant to develop a memory studies course, and for this conference's success, HEFNU's support again proved vital.

I took part in this event not only as a co-organizer, but also as a presenter. The conference gave me the chance to present work that addresses the sorts of questions that have informed my scholarship since I received my PhD in German Studies in 2003. My research examines how photography and film have shaped the history and memory of the Holocaust. My presentation drew on a recently published article about two interrelated and controversial phenomena: "Shoah selfies" and "Shoah selfie shaming." Coined by the art historian Marquand Smith, Shoah selfies are the often-irreverent self-portraits that tourists create at Holocaust sites and then share on social media. These images of tourists behaving inappropriately at Auschwitz/Birkenau, Berlin's Memorial to the Murdered Jews of Europe, and other sacred sites sometimes circulate beyond the limited circles that were their intended audience. After they go viral, they ignite public outrage, whereupon in the act that I term "Shoah selfie shaming," self-appointed protectors of Holocaust memory criticize those who took and posted the disrespectful photographs for desecrating the memory of the murdered. Because smart phones and social media have dramatically lowered barriers to entry for photographing and sharing one's photographs, these episodes happen frequently and formulaically. Indeed, they practically follow a script: first, the selfie is created at a Holocaust site, assigned captions, hashtags, and other metadata, and disseminated online. Then, after the image goes viral, self-appointed custodians of memory commit acts of "digilantism" (digital vigilantism) often filled with sarcasm and ad hominem attacks. The selfies are angrily held forth as egregious violations of acceptable behavioral protocols. And finally, the shamed, who are usually not right-wing extremists or antisemites, delete the offensive photographs and insist that they meant no harm.

In the popular discussion surrounding them, Shoah selfies and the resultant shaming appear to offer hard evidence of historical amnesia. Youth today, it seems, have forgotten the Holocaust's lessons and legacies. To be sure, I certainly do not endorse disrespectful behavior at Holocaust sites. Yet as I argued in my presentation, to dismiss this phenomenon as mere evidence of a crisis of memory is to ignore how the public outcry against Shoah selfies often mobilizes Holocaust memory to reassert and enforce certain social agendas. It is no coincidence that Shoah selfie shaming disproportionately targets young women and gay men, and like so many other types of gender-based shaming, it is often predicated on unacknowledged misogynistic and homophobic assumptions.

For instance, On March 20, 2019, the Auschwitz-Birkenau State Memorial and Museum shared four images on Twitter of young people walking on the iconic railroad tracks and admonished them: "When you come to @AuschwitzMuseum remember you are at the site where over 1 million people were killed. Respect their memory. There are better places to learn how to walk on a balance beam than the site which symbolizes deportation of hundreds of thousands to their deaths." Intentionally or not, the Museum femininized and infantilized the offenders by invoking the imagery of the balance beam, an event that is exclusive to women's competitive gymnastics, a sport dominated by teenage girls. And in 2011, when users of the LGBTQ dating site Grindr began posting profile pictures taken at Berlin's Memorial to Murdered Jews of Europe, the backlash recycled tropes rooted in homophobic outrage at gay cruising. Even so, the clear offense to Holocaust memory gave shamers plausible deniability that their only concern was protecting Holocaust memory. In short, I argued, we can read Shoah selfie shaming not only as a legitimate lament about the erosion of Holocaust memory, but also as the expression of anxiety about changing constructions of gender identity that use this erosion as a subterfuge.

I concluded my talk by showing a curious photograph from the website of Peter Eisenmann, the designer of Berlin Memorial. The image shows a man jumping from one stele to another, an activity that memorial authorities explicitly forbid. The Memorial's abstract design has led some critics to argue that it promotes forgetting, because many visitors fail to realize that they are at a Holocaust memorial at all. Yet just before the Memorial opened to the public, Eisenman himself suggested that "there will be fashion models modeling there and films will be shot there." While Eisenmann was not endorsing profane uses of the memorial, he recognized that his memorial's sleek modernist abstraction accommodates diverse forms of engagement with the Holocaust, even casual and irreverent ones. Though critics will continue to attack behaviors like those recorded in Shoah selfies as irreverent and disrespectful, and often justifiably so, I tried to shed light on some complexities behind this phenomenon. I argued that Shoah selfies do not deviate from the proper course of Holocaust memory. Rather, they are evidence that new technologies and media are fundamentally redefining it.

*Daniel H. Magilow is a Professor of German at the University of Tennessee, Knoxville, Co-Editor-in-Chief of Holocaust and Genocide Studies, and a member of the Academic Council of the Holocaust Educational Foundation of Northwestern University. His research centers on photography and its intersections with Holocaust Studies, Weimar Germany, and postwar memory. He has authored and edited six books, including The Photography of Crisis: The Photo Essays of Weimar Germany and, with Lisa Silverman, Holocaust Representations in History: An Introduction.*



## **Lawrence Baron**

"Hollywood and the Holocaust from Appeasement to Anti-Nazism, 1933-1945," Schusterman Center for Jewish and Israel Studies, University of Oklahoma, Sept.30, 2021. " "Transnational Films about Neo-Nazis, White Supremacists, and National Populists" Midwestern Jewish Studies Association Conference, October 3, 2021; Kristallnacht on Film: From Reportage to Reenactment, Center for Holocaust and Jewish Studies. Penn State Harrisburg, November 9, 2021.

## **Judy Baumel-Schwartz**

The Finkler Institute is continuing its tradition of Zoom lectures and conferences in the upcoming academic year. Our Poland Forum has a monthly lecture series (in English) for members, while a weekly Hebrew series is held by the Spiegel Fellows forum. We plan to create a zoom platform where scholars in our forums can share their research projects with Institute members and affiliates. Recordings are then uploaded to our website. Google: Finkler Institute of Holocaust Research Bar Ilan U.

## **Batsheva Ben-Amos**

Launching of my book, the University of Pennsylvania-March 2021.

**Suzanne Brown-Fleming** has been appointed Adjunct Professor, Center for Jewish Civilization, Georgetown University. She is teaching a 1 credit course per semester. Dr. Brown-Fleming remains deeply engaged in the USHMM's Vatican Archives Initiative. This summer and fall, she and her colleagues have worked in the Vatican Apostolic Archive, the Archive for the Congregation of the Doctrine of Faith, the central Jesuit archive, Vatican Archive for Oriental Churches, and the Propaganda Fide archive.

**Christopher R. Browning** presented a paper entitled; "Yehuda Bauer, the concepts of Holocaust and Genocide, and the Issue of Settler Colonialism," at a workshop in honor of Yehuda Bauer on the occasion of his 95th birthday, held virtually on July 6-8, 2021.

**Jan Burzlaff** was awarded the 2021-2022 Dori Laub Fellowship at the Fortunoff Video Archives at Yale University for his dissertation on a transnational history of Jewish survival.

**Rebecca Clifford** has taken up a personal chair as Professor of European Transnational History, History Department, University of Durham.

## **Aliza Erber**

As the number of Holocaust survivors continues to dwindle, Rabbinic Pastor Dr. Aliza Erber continues to give talks of her experience as a child survivor and the history of her family during the war in the Netherland. Hidden in a bunker, in the woods, underneath the ground, she did not see daylight again for two years. She survived but much of her family did not.

### **Chad Gibbs**

As the new director of the Zucker/Goldberg Center for Holocaust Studies at the College of Charleston, one of my first priorities was to build a new internet presence for our work. I am happy to report that the Center's website is now up at [holocaustcenter.cofc.edu](http://holocaustcenter.cofc.edu). We are also on Twitter @ZGCenter. Please check in to see the activities of our Center and students.

### **Henry "Hank" Greenspan**

Since retirement in 2019, my work is divided between the worlds of scholarship and theatre. Regarding the latter, I am still performing my play, REMNANTS, first produced in 1991 for NPR and now staged at more than 300 venues worldwide (including Lessons & Legacies in 2003). I am finishing a sequel which is an eighth monologue, from my perspective now, based on thirty years performing the piece. New plays include "Death / Play, or the Mad Jester of the Warsaw Ghetto," produced in NY in June 2021.

### **Laure Guilbert**

During this semester, I have the pleasure of sharing my research on dance in ghettos and camps in several seminars (Dance research seminar at Columbia University, Arts Department at the University of Metz, and Global Department at the Convergences Migrations Institute in Paris). I will also have the honor of spending two months at Yad Vashem next spring as a fellow of The International Institute for Holocaust Research.

### **Phyllis Lassner**

At an HEF event, I interviewed Eva Hoffman, for the Miami Jewish Film Festival, I spoke about recent Holocaust films, I gave a paper on Polish post-Holocaust films at the conference on Rewriting War at the University of Barcelona, and worked as co-editor for a book on Academic Autobiographical Essays and a special issue of The Journal of Jewish Identities. Gave Zoom Lectures: "Rescue and Loss: Adaptation through Testimony: the Kindertransport," Case Western Reserve University, March 2021 and a lecture on Women and the Holocaust, St. Louis Holocaust Museum, Nov., 2021.

### **Stuart Liebman**

In June, 2021, I presented via Zoom a paper, "Russian Atrocities on American Screens," for an interdisciplinary seminar based in Paris and organized by Irina Tcherneva and Valerie Pozner of the CNRS. Participants in the ongoing seminar are from Russia, Germany, Austria and the United States, among other countries.

**Aliza Luft** published 5 articles, including 3 about the Holocaust in France, 2 of which won 2021 awards from the American Sociological Association (ASA). Her first, "How Do You Repair A Broken World? Conflict(ing) Archives after the Holocaust," was awarded best article from the ASA Peace, War, & Social Conflict section. Her second, "Religion in Vichy France: How Meso-Level Actors Contribute to Authoritarian Legitimation," was awarded best article honorable mention from the ASA Religion Section.

In October 2021, **Anna Parkinson** participated in the roundtable “New Directions for Teaching in Emotion Studies” (German Studies Association) and presented “The Auschwitz Trial on Tape,” at Northwestern’s “Lessons & Legacies Workshop.” In November she participated in the webinar “New Directions in German Studies: Postwar Affects,” through Indiana University Bloomington. For 2021-2022 she is a Faculty Fellow at the Alice Kaplan Institute for the Humanities, completing a book project titled “Contrapuntal Humanism: Afterlives of Humanism in Holocaust Studies.”

**Alicja Podbielska** received her PhD in history from Clark University in August 2021. Her dissertation, "A Tree for Poland: Memory of Holocaust Rescue, 1942-2018," examined how Poles who helped Jews, widely ostracized during the war as turncoats, became officially designated national heroes. Podbielska's next project explores Jewish rescue networks in Nazi-occupied Poland.

### **Avraham "Alan" Rosen**

As of May 2021, I was invited to serve as the Project Scholar and Director of the Elie Wiesel Living Archive/92Y, as the Archive--featuring 128 audio and visual lectures given by Elie Wiesel at the 92Y from 1967-2014-- undergoes its second state of development and expansion. Virtual Presentation: "How the Holocaust's Jewish Calendars Bear Witness," Shoah Foundation, April, 2021 Virtual Presentation: "A Passion for Celebration: Elie Wiesel's Life and Work, Yom Hashoah, Needham, MA.

### **Melanie Carina Schmoll**

Her current research project deals with Holocaust Education and the impact on Antisemitism. She works as an author, developer, advisor and expert for textbooks. She presented “Conveying societal values through Holocaust Education in Germany?”, at GEI for International Textbook Research, 09/21, Germany. In October, she moderated the “Legacy of Sophie Scholz” for German Embassy Ottawa.

### **Kevin Simpson**

Award: The Julius Hirsch Honorary Prize for 2021 given by the DFB, the German National Football Association, for the public exhibition titled “Football under the Swastika - The Story of Leopold "Jim" Šťastný” at the Slovak National Museum—Museum of Jewish Culture in Bratislava, Slovakia. Exhibit on Holocaust education directed to combat antisemitism, racism and exclusion in modern European football. Shared award with exhibit co-creator, Michal Vaněk, Slovak historian and museum curator.

### **Anna Carolina Viana, Bárbara Deoti, and Maria Visconti**

We want to introduce our initiative to fellow academics. NEPAT [Brazilian Center for Nazism and Holocaust Studies] is an independent and female-led initiative of scholars in the History field. We help promote education and research of Nazism and the Holocaust in Brazil and beyond. We have two main fronts of work: academic production and scientific divulgation on social media. We also coordinate an international researchers network called Thinking the Extremes. Contact us: [nepat.br@gmail.com](mailto:nepat.br@gmail.com).

**Victoria Grace Walden**

The Digital Holocaust Memory Platform was awarded 'Highly Commended' in the UK Hidden REF Awards 2021 in the category 'Communicative Outputs'.

<http://reframe.sussex.ac.uk/digitalholocaustmemory>

**Gerhard L. Weinberg**

Gave the keynote address to an international conference on the 80th anniversary of the German invasion of the Soviet Union at Western Galilee College in Akko, Israel, and also at the Baltic Defence College in Tartu, Estonia.

**Edward Westermann** gave numerous book talks on *Drunk on Genocide: Alcohol and Mass Murder in Nazi Germany* (Cornell 2021) including talks at the Wiener Holocaust Museum, the Sydney Jewish Museum, the University of Michigan-Dearborn, the College of Charleston, and the Citadel. He also presented "Personal Motivations of the [Nazi SS and Police] Personnel," The Mass Shootings during the Holocaust as a Criminal Process sponsored by the Babyn Yar Holocaust Memorial Center, Kiev, Ukraine in October.

**Lucas F. W. Wilson** received both the Northeast MLA's Graduate Student Caucus Essay Award for his article on Art Spiegelman's *Maus* and the Feinstein Center at Temple University's Summer Fellowship Honorable Mention (a funded award). He also participated in the Holocaust Educational Foundation's Regional Institute on the Holocaust and in the American Academy for Jewish Research's Workshop for Graduate Students. He also presented a paper at the Annual Convention of the Midwest MLA.

# IN MEMORIAM

## **Sam Oliner (1930-2021)**

I write with news that Sam Oliner died [in November 2021] at the age of 91. Sam's spouse of 65 years and co-founder of the Altruistic Behavior Institute, Pearl Oliner, died in February of [2021] and he missed her dearly and painfully in the months between.

I spent time with Sam at his home [a month before his passing]. Sam was interested in project developments with the institute and ways students and communities are continuing to be engaged in the stated purpose of the institute: "to seek out ways to enhance altruism and prosocial behavior in society." We talked about the book he published in January, *What Kind of Future Will Our Children Inherit?* His final published work, he wanted to share it wide and far. Always the scholar and questioner, Sam also let me know some ideas he was exploring for his next book!

**Written by Ronnie Swartz, Professor and Director, Altruistic Behavior Institute,  
Department of Social Work, Humboldt State University**

# PUBLICATIONS

**Victoria Aarons'** recent publications include: "Reinventing Philip Roth in the Fiction of Others," *Revue Française d'Etudes Américaines* 1.166 [2021]:62-74); "The Late Novellas," *Philip Roth in Context*, ed. M. McKinley (Cambridge UP, 2021, 111-120); and "The Burden of the Third Generation in Germany: Nora Krug's Belonging: A German Reckons with History and Home." *The Holocaust Across Borders: Trauma, Atrocity, and Representation in Literature and Culture*, ed. H. Flanzbaum (Lexington, 2021,89-112)

## **Lawrence Baron**

*The Pioneering American Jewish Women Directors from Elaine May to Claudia Well, Jews and Gender*, ed. Leonard Greenspoon (East Lafayette: Purdue University Press, 2021), 217-243.

## **Judy Baumel-Schwartz**

The Finkler Institute has several books in the pipeline, outgrowths of our various forums. Phyllis Lassner and Judith Tydor Baumel-Schwartz (eds.) on *Holocaust Literature and Representation*, Judith Tydor Baumel-Schwartz and Rony Alfandary (eds.) on *Postmemorial Work*, Judith Tydor Baumel-Schwartz and Amit Shrirra (eds.) on *Second Generation Research*.

**Christopher Browning** published "The Elusive Holocaust Perpetrator," *The Brains That Pull the Triggers: Syndrome E*, ed. by Itzhak Fried, Alain Berthoz, and Gretty M. Mirdal (Paris: Odile Jacob, 2021), pp. 53-71, and "Blue Bloods and Brownshirts" (review of Stephan Malinowski, *Nazis and Nobles: The History of a Misalliance*), *New York Review of Books* LXVIII/11 (July 1, 2021), pp. 53-4.

## **Jan Burzlaff**

"In the Shadow of the Gas Chambers: Social Dynamics and Everyday Life around the Killing Center at Belz'ec (1941-1944)", *Holocaust and Genocide Studies*, vol. 35, 3 (winter 2021). "Silence and Small Gestures: Jews and non-Jews in the Netherlands (1940-1945)", *Contemporary European History*, 2021, First View.

**Rebecca Clifford's** most recent book, *Survivors: Children's Lives After the Holocaust* (Yale University Press, 2020), has received a number of exceptional accolades: shortlisted for the Wolfson History Prize and the Cundill History Prize, winner of the Canadian Jewish Literary Awards Scholarship Prize, honorary mention in the British Association of Jewish Studies Book Prize, longlisted for the Wingate Literary Prize, and named a 'Book of the Year' by the Telegraph.

## **Janine Fubel**

"»Körper« und »Raum« im Kontext der Holocaust- und Genozidforschung." In: *Zeitschrift für Genozidforschung* Vol. 20 (1), 2022 edited by J. Fubel, A. Klei, A. Wienert. This special issue deals with the relationality of »space« and »body« in the context of the Holocaust and its aftermath. "Practices of Memory and Knowledge Production." *Papers from the 22nd Workshop on the History and Memory of National Socialist Camps and Extermination Sites*, ed. by J. Fubel, K. Grosse-Sommer, B. Klacsmann, D. Nešt'áková, M. Otters, C. Gollasch, Berlin: Metropol 2022.

**Alexandra Garbarini and Jean-Marc Dreyfus** would like to announce the publication in English of "*A Terrible and Terribly Interesting Epoch: The Holocaust Diary of Lucien Dreyfus*" (<https://rowman.com/ISBN/9781538155028/%22A-Terrible-and-Terribly-Interesting-Epoch%22-The-Holocaust-Diary-of-Lucien-Dreyfus>). As the only diary by an observant Jew raised bi-culturally in French and German, Dreyfus's writing offers a unique philosophical and moral reflection on the Holocaust as it was unfolding in France.

**Gail Gaspar** authored a memoir called *Carrying My Father's Torch: From Holocaust Trauma to Transformation*, addressing how trauma gets passed on and how it can be transformative. It reached top rankings in Jewish Life, Women in Judaism, and Holocaust Biography.

### **Henry "Hank" Greenspan**

"A Theatre of Play and Death: Staging the 'Mad Jester' of the Warsaw Ghetto," chapter in *Artistic Representations of Suffering: Rights, Resistance, and Remembrance*, Rowman and Littlefield, 2021 edited by Mark Celinscak and Curtis Hutt. "American 'Auschwitz'" was published in *Tablet* in December 2020. <https://www.tabletmag.com/sections/arts-letters/articles/holocaust-unexpected-places-greenspan> Correlates the rise of survivalist discourse in late 1970s America and H survivors as celebrities.

### **Laure Guilbert**

An imminent publication: Naomi Jackson, Rebecca Pappas, Toni Shapiro-Phim, eds., *Handbook of Jewishness and Dance in Contemporary Perspective* (International Conference of the Arizona State University, "Jews and Jewishness in the Dance World," Center for Jewish Studies, Tempe, 13-15.10.2018). Oxford University Press, 2021. Several articles are devoted to Holocaust and postmemory issues. I published a chapter: "The Micro-Gestures of Survival: Searching for the Forgotten Traces."

### **Grant T. Harward**

My book *Romania's Holy War: Soldiers, Motivation, and the Holocaust* by Cornell University Press appeared on 15 November 2021 (save 30% with code 09FLYER). This work corrects the widespread myth that Romania was a reluctant member of the Axis during World War II. Instead, it argues that Romanian soldiers were highly motivated by nationalism, religion, antisemitism, and anticommunism. By combining military and Holocaust histories, this book explains why Romanian soldiers fought, and committed atrocities, on the eastern front.

# PUBLICATIONS

## **John-Paul Himka**

After many years of work on it, I have finally published a monograph on the role of the Organization of Ukrainian Nationalists and its armed force, the Ukrainian Insurgent Army (UPA), in the Holocaust. It is available from Columbia University Press and, of course, Amazon: John-Paul Himka, *Ukrainian Nationalists and the Holocaust: OUN and UPA's Participation in the Destruction of Ukrainian Jewry, 1941-1944* (Hanover: ibidem-Verlag, 2021).

## **Robert Hirsch**

*VASA Journal on Images and Culture* "Photography and the Holocaust: Then and Now" (series of essays and images) Editor: Robert Hirsch (USA) First essay: "Origins of the Holocaust and Photography's Role in its Interpretation" is available at: [http://vjic.org/vjic2/?page\\_id=6044](http://vjic.org/vjic2/?page_id=6044)

## **Phyllis Lassner**

"The Cinematic Haunting of British World War II Memory: Genghis Cohn." *The Journal of the Space Between: Literature Culture 1914-1945* Vol. 16 (2020). "British Holocaust Memory and Polish Holocaust Commemoration: Eva Hoffman's Play, *The Ceremony*." *A Companion to British-Jewish Theatre since the 1950s*. Jeanette R. Malkin, Exkart Voigts and Sarah J. Ablett Eds. London: Methuen, 2021. 85-103. "The Modern Jewess and Her Wondering Jewish Identity." *SHOFAR* (Winter 2021), DOI: [10.1353/sho.2021.0034](https://doi.org/10.1353/sho.2021.0034)

**Alexis Lerner** has 3 new publications on an ethical numerate approach in Holocaust studies. 1. "Analyzing Holocaust Archives through a Quantitative Lens": <https://www.taylorfrancis.com/chapters/edit/10.4324/9780429317026-46/analyzing-holocaust-archives-quantitative-lens-alexis-lerner>; 2. "Build-Your-Own-Statistics Course" <http://www.stat.columbia.edu/~gelman/research/unpublished/lerner-gelman-build.pdf>; 3. "Quantifying the Archives," *Holocaust Studies*: <https://doi.org/10.1080/17504902.2021.1979179>

## **Stuart Liebman**

"Four Sisters and Claude Lanzmann's Holocaust Film Project" will appear in the special Spring 2022 issue of *Yale French Studies* devoted to Claude Lanzmann's films other than *Shoah*. My interview with Vanessa Lapa and Tomer Eliav about their film, *Speer Goes to Hollywood*, is forthcoming in the Spring 2002 issue of *Cineaste*.

**Aliza Luft**, 2020. "How Do You Repair A Broken World? Conflict(ing) Archives after the Holocaust." *Qualitative Sociology*. 43:317-343. Luft, Aliza. 2020. "Religion in Vichy France: How Meso-Level Actors Contribute to Authoritarian Legitimation." *European Journal of Sociology*. 61:67-101. Luft, Aliza. 2020. "Three Stories and Three Questions about Participation in Genocide." *Journal of Perpetrator Research*. 3(1): 196-206.



**E. Nicole Meyer**

*Teaching Diversity and Inclusion: Examples from a French-Speaking Classroom*, co-edited by E. Nicole Meyer and Eilene Hoft-March (Routledge 2022) appeared in July 2021. Articles include "Space, Place and Memory: The Holocaust Effect in Marguerite Duras's *La Douleur*," *Contemporary French and Francophone Studies: SITES* 25.4 (October 2021): 476-48, "Unnatural Disasters in the Autobiographical Narratives of Nathalie Sarraute and Marguerite Duras," *The French Review*. 94.4 (May 2021): 113-128.

**Avraham "Alan" Rosen**

Editor, with Introduction: *Elie Wiesel, Filled with Fire and Light: Portraits and Legends from the Bible, Talmud, and Hasidic World* (NY: Schocken, 2021). The book consists of adaptations from nine public lectures that were not included in the seven collections that appeared during the author's lifetime. The approach is uniquely Wiesel's: that of biographical portraits and legends of great figures whose contribution to the Jewish experience has been profound, distinctive, exemplary, and eternal.

**Ariane Santerre** is publishing a monograph on French and Italian post-war testimonies, coming out in February 2022, with support from the Fondation pour la Mémoire de la Shoah: *La Littérature inouïe: Témoigner des camps dans l'après-guerre* (Rennes: Presses Universitaires de Rennes, 2022). She has also published an article on Jean Cayrol's voice-over text for Resnais' film *Night and Fog* in the journal *Intermediality*, available here (in French): [<https://id.erudit.org/iderudit/1080955ar>].

**Melanie Carina Schmoll** published and worked as academic advisor, developer and author for: "Das geht auch mich an" (*Holocaust Education Curriculum, An Interdisciplinary Teachers Guide for all Age Groups*). She also published „Demokratie heute, Band 10", textbook for grade 10, Germany. Dr. Schmoll developed a history textbook called: "Alles Geschichte?", ÖVB, grade 9/10 for Austria. She published learning materials e.g. for Federal Agency for Civic Education/BpB, Westermann, Auer and Eduversum Verlag.

**Kevin P. Spicer**

*Religion, Ethnonationalism, and Antisemitism in the Era of the Two World Wars*. Edited by Kevin P. Spicer and Rebecca Carter-Chand. Montreal: McGill-Queen's University Press in association with the United States Holocaust Memorial Museum, 2022 (January).

**Liat Steir-Livny**

New article: "eva.stories: Disrespect or a Successful Change in Holocaust Memory?", *Jewish Film & New Media*. 8(2) 2020:129-152.

# PUBLICATIONS

## **Victoria Grace Walden**

The edited collection 'Digital Holocaust Education, Memory and Research' was published by Palgrave Macmillan in November 2021. This interdisciplinary collection interrogates the challenges and opportunities of digital specificity in the titular sectors. It combines theoretical articles about digital projects and critically reflective pieces by those involved in creating them. It includes work by archaeologists, education psychologists, media and cultural studies perspectives and more.

## **Gerhard L. Weinberg**

"The Holocaust, Seventy-five Years after It Ended: A Panoramic View of Achievements and Challenges in Research and Interpretation" published by Yad Vashem in *Jerusalem as Search and Research* No. 30. "The Place of World War II in History" in Mark E. Grotelueschen (ed.), *The Harmon Memorial Lectures in Military History, 1988-2017* (Maxwell Air Force Base, Alabama: Air University Press, 2021) pp. 75-83.

**Edward Westermann** published: "La Shoah à 'coups' d'eau de vie: Alcool, mangeailles et rituels festifs sur les sites de massacres/The Holocaust by 'Shots': Alcohol, Eating and Celebratory Ritual in the Killing Fields," *La Revue d'Histoire de la Shoah* 213:1 (2021): 45-64 and "Words and Wars of Conquest: The Rhetoric of Annihilation in the American West and the Nazi East," in *German and United States Colonialism in a Connected World: Entangled Empires*, ed. Janne Lahti (NY: Palgrave, 2021).

**Lucas F. W. Wilson's** article examines Bernice Eisenstein's *I Was a Child of Holocaust Survivors*, a text that depicts how Eisenstein, a member of the second generation, inherits her late father's hand-me-down clothing, which, Wilson argues, mirrors how Eisenstein inherits her father's "memories." Wilson, Lucas F. W. "Inherited Traumatic Threads: Postmemory and the Dis/function of Hand-Me-Downs in Bernice Eisenstein's *I Was the Child of Holocaust Survivors*." *Canadian Jewish Studies*, vol. 32, 2021, pp. 86-98.

# UPCOMING EVENTS IN HEFNU COMMUNITY

## **Lawrence Baron**

Western Jewish Studies Association Conference, Schusterman Center for Judaic and Israel Studies  
University of Oklahoma March 27-28, 2022

## **Henry "Hank" Greenspan**

Inshallah, several performances of REMNANTS, Death / Play, and shorter pieces upcoming.  
Foreword for *Holocaust Testimonies: Reassessing Survivors' Voices and their Future in Challenging Times* scheduled to come out in 2022. The volume is edited by Thomas Pegelow Kaplan, Wolf Gruner, Miriam Offer, and Boaz Cohen.

## **Robert Hirsch**

"Photography and the Holocaust: Then and Now" Curated by Robert Hirsch, An exhibition of historic and contemporary Holocaust themed photo-based work is scheduled at CEPA Gallery in Buffalo, NY for March 2022 ([www.cepagallery.org](http://www.cepagallery.org)).

## **Anna Parkinson**

In May 2022, Anna Parkinson will act as the respondent to a keynote address by Prof. Cecilia Sjöholm at the conference "Everything was Designed to make us Sound: Hannah Arendt, Listening, and Politics," organized through Music Studies at Northwestern University.

**Melanie Carina Schmoll** will present "Holocaust Education in the 21st century. The usage of new technologies," at conference "Geschichte im digitalen Wandel?," University of Paderborn, Germany, 02.-04. June 2022.

## **Anna Carolina Viana, Bárbara Deoti, and Maria Visconti, NEPAT**

In 2022 NEPAT will promote its 3rd academic event. There will be online activities, and we will host international conferences in English. More information will be soon available on our website: [en.nepat.com.br](http://en.nepat.com.br).

## **Victoria Grace Walden**

The Digital Holocaust Memory project will be hosting a series of closed workshops designed to bring together academics, creative and technical professionals, and those working in Holocaust heritage and education institutions. If you are interested in any of the following themes, please do get in touch at [v.walden@sussex.ac.uk](mailto:v.walden@sussex.ac.uk) with a bio and details of your related experience. Themes: VR and AR, The Holocaust and Social Media, Digitizing Material Evidence, Recirculating and Remixing Testimony.

## **Gerhard L. Weinberg**

Several lectures on World War II for Carolina Public Humanities.



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# Holocaust Educational Foundation of Northwestern University

FOUNDED BY THEODORE ZEV AND ALICE R. WEISS

The mission of the Holocaust Educational Foundation of Northwestern University (HEFNU) is to advance Holocaust education at institutions of higher learning around the world. To achieve this mission, HEFNU aims to develop professors qualified to teach Holocaust courses, grow the number of colleges and universities that offer Holocaust courses, and thereby increase the number of students who study the Holocaust.

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Kresge Centennial Hall, Room 3-210, 1880 Campus Drive, Evanston, IL 60208

[hef.northwestern.edu](http://hef.northwestern.edu) [hef@northwestern.edu](mailto:hef@northwestern.edu) 847.467.4408

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