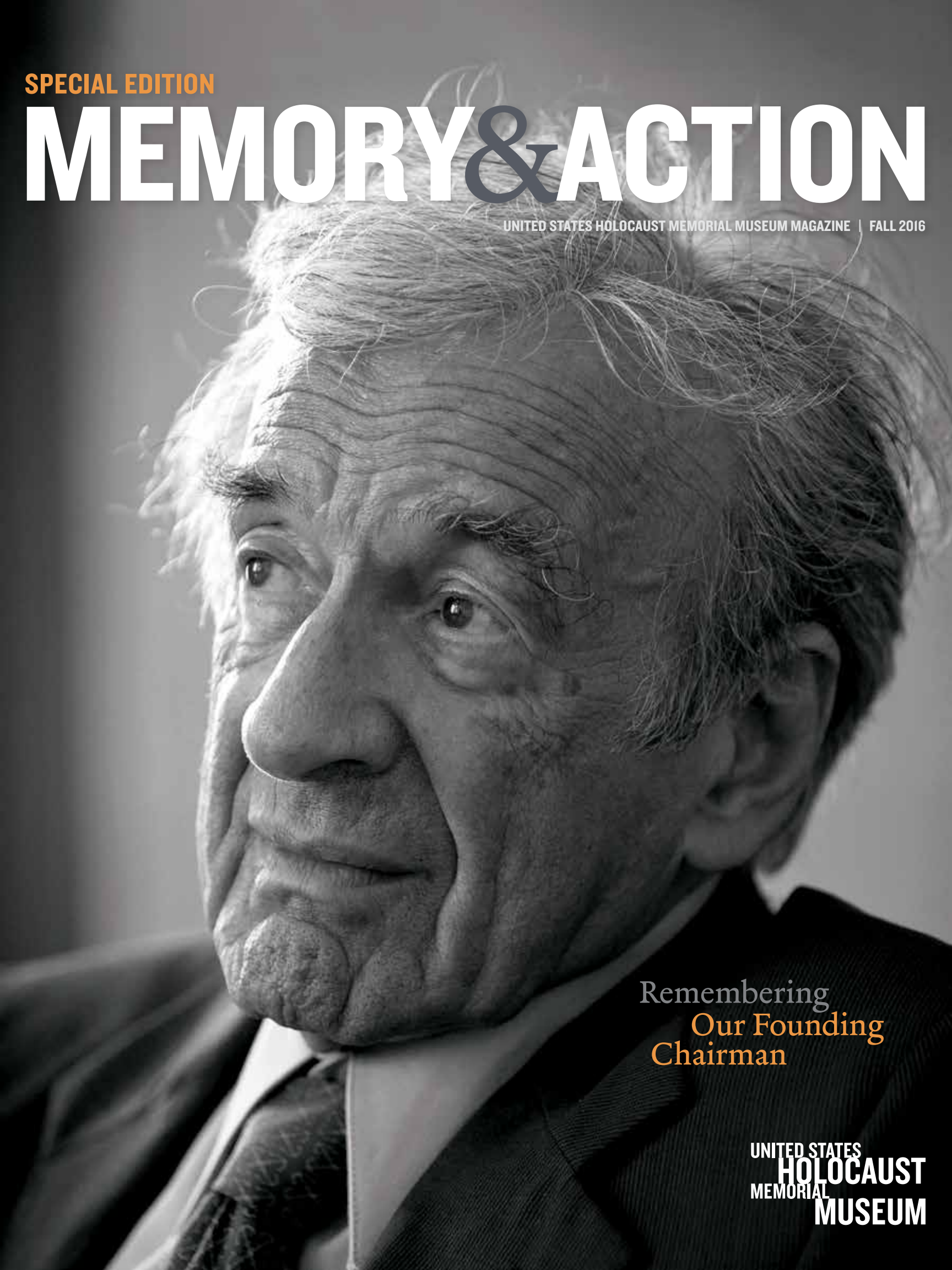


SPECIAL EDITION

MEMORY & ACTION

UNITED STATES HOLOCAUST MEMORIAL MUSEUM MAGAZINE | FALL 2016



Remembering
Our Founding
Chairman

UNITED STATES
HOLOCAUST
MEMORIAL
MUSEUM

ELIE WIESEL 1928–2016

Survivor. Teacher.
Humanitarian. Leader.
Visionary. Inspiration.

Cover: Elie Wiesel in 2012. All photographs *US Holocaust Memorial Museum* unless otherwise noted.

In the days following Elie Wiesel's death, Museum Director Sara J. Bloomfield wrote these reflections on his singular importance to the institution.

Creating a “Living Memorial”

With the recent loss of Holocaust survivor Elie Wiesel, I've thought a lot about my very first meeting with him 30 years ago and all that we shared since then.

There have been numerous reflections about his remarkable legacy as an influential thinker, author, teacher, and activist. In addition to these enduring contributions, another must be added: institution builder. Without him, it is hard to imagine the United States Holocaust Memorial Museum. This is not only because he led the 1978–79 presidential commission that recommended the creation of the Museum and then went on to serve for six years as the founding chairman of the governing council that would oversee its development. Equally consequential, he imagined a very particular mission for the Museum that only he had the moral authority to envision and the precision of language to powerfully articulate.

RIGHT: At the Museum's groundbreaking in October 1985, Elie Wiesel (left) and the late Sigmund Strochlitz, a Holocaust survivor, mix soil from concentration camps into dirt at the building site.

Today, the Museum embodies that bold and ambitious mission, but the struggle for what some felt was the soul of the institution was not without debate and controversy in those early years. Ultimately, due to the power of his moral clarity, intellect, and eloquence, it was Elie's vision that would carry the day.

I first met Elie in 1986 shortly after I joined the staff of the project to build the Museum. It was at a meeting of the presidentially appointed United States Holocaust Memorial Council. I nervously anticipated meeting the renowned Elie Wiesel, who had not only authored *Night* (according to the *New York Times* "a slim volume of terrifying power") but had also recently been named as the Nobel Peace Prize laureate. As it turned out, my apprehension was misplaced. Elie was warm and welcoming to me. But he threw the meeting into chaos when he announced to the group that he would be stepping down from the chairmanship of the Council, believing that it was the right time for others to bring the project to fruition.

Over the next six years, Elie would emerge as a giant on the world stage, a symbol of the Holocaust and a universal voice of conscience. During that same period, a talented team would create the Museum's Permanent Exhibition and in the process frequently debate the fundamental questions Elie had identified at the very outset.

A Mission for All Time

The outset was 1978, when President Jimmy Carter formed a commission, chaired by Elie, and charged it with the preparation of a report "with respect to the establishment and maintenance of an appropriate memorial to those who perished in the Holocaust." The commission determined that memory alone was insufficient. Education was also required. Education about the events of the Holocaust—decisions and actions, causes and consequences, lessons and legacies. But that led to a set of questions about the narrative of the exhibition and the role of the Museum itself. Was it to be "Jewish" or "universal"? Was it to be solely about remembrance and education, or also a call to action?



At the Museum's dedication in April 1993, Elie Wiesel (right) lights the eternal flame with President Bill Clinton and Museum Chairman Harvey Meyerhoff (left).



At a meeting of the commission in February 1979, Elie stated:

The real discussion today, the substantive discussion, centered around the question: Was the Holocaust a universal event, or solely a Jewish, and therefore, unique one? My answer: It was both.... If we are to remember the Holocaust, it is not only because of the dead; it's too late for them. Nor only because of the survivors; it may be too late for them. Our remembering is an act of generosity ... extended to all others. Our remembering aims at saving as many men and women as possible from apathy to evil, if not from evil itself.

However, this universalist approach threatened to diminish the reality of this specifically Jewish event for some of the survivors, who were understandably still haunted by their horrific experiences from a mere three decades earlier.

In the end, the Permanent Exhibition would reflect Elie's vision of "both"—the specificity of Holocaust history presented in ways that illuminate timeless lessons. Indeed the language of the 1979 President's Commission report would turn out to be an apt description of both the exhibition and the institution itself as, in his words, a "living memorial":

We wish through the work of this commission to reach and transform as many human beings as possible. We hope to share our conviction that when war and genocide unleash hatred against any one people or peoples, all are ultimately engulfed in the fire....

To remember the Holocaust is to sensitize ourselves to its critical political lessons. Nazism was facilitated by the breakdown of democracy, the collapse of social and economic cohesion, the decline of human solidarity, and an erosion of faith in the political leadership and in the ability of democratic governments to function.

In 1993, 14 years after those words were written, Elie's speech at the Museum's dedication would embody the idea of a living memorial. In the context of speaking about his beloved mother and the world's failure to save her and the Jews of Europe, Elie, standing before thousands of Holocaust survivors and others, turned to a newly elected President Bill Clinton, and said:

Mr. President, I cannot not tell you something. I have been in the former Yugoslavia last fall. I cannot sleep since for what I have seen. As a Jew I am saying that we must do something to stop the bloodshed in that country! People fight each other and children die. Why? Something, anything must be done.

RIGHT: Elie Wiesel (right) greets Morris Rosen, a Holocaust survivor who volunteers at the Museum, after a June 2012 ceremony in which Wiesel received an honorary doctorate from the University of Warsaw.

Three years later Elie would significantly advance the Museum's role as a living memorial when he launched a key recommendation of the President's Commission report that had been deferred: the Committee on Conscience, whose role was to address "the need to ensure that such a totally inhuman assault as the Holocaust—or any partial version thereof—never recurs." In 1996, standing in the memorial space—the Hall of Remembrance—of the completed Museum building, Elie referred to the "long overdue" effort to create the Committee on Conscience. One of the most powerful ways to honor the memory of the victims of the Holocaust would be to call attention to genocidal threats today—and to do so in their name. The Museum was precisely the place to do it.

Harking back to his admonition to President Clinton, Elie said:

Some people claim that precisely because the Museum is about a unique tragedy we must not use it to denounce other injustices. A case in point: When in my address at the inauguration ceremony of this Museum I pleaded with President Clinton to do something for Sarajevo, I was criticized by a distinguished columnist. He said that I shouldn't have evoked Sarajevo on this "sacred" ground. Well—this ground is not sacred. It is important, informative, and instructive—it is all that and more.... We are duty bound to listen to the voice of our conscience. The question is only how we formulate its advice and commandments. We must be careful when we relate other tragedies to our own. In other words, a reference to Auschwitz is possible and permissible; an analogy to Treblinka is not.

And he concluded with this harsh reminder: "Killers always have more power than their victims. But we too have power—the power of conscience."



Clemantine Wamariya (left), a survivor of the Rwandan genocide, and Elie Wiesel at the New York Tribute Dinner in October 2012. Wamariya, now a member of the United States Holocaust Memorial Council and its Committee on Conscience, first met Wiesel after reading his memoir *Night* in high school.



“Is there hope in memory? There must be. Without hope, memory would be morbid and sterile. Without memory, hope would be empty of meaning, and above all, empty of gratitude.”

—ELIE WIESEL

Memory AND Action

Elie made sure he was at the Museum when the call to conscience was needed. In 2007, he was present when President George W. Bush gave a policy speech on the genocide in Darfur and announced new steps to confront the ongoing atrocities perpetrated by the Sudanese government against some of its ethnic minorities.

In 2012, President Barack Obama invoked his visit with Elie to Buchenwald before announcing the formation of the US government’s first-ever interagency Atrocities Prevention Board. Elie took that occasion to remind the world yet again of one of the Museum’s central messages: The Holocaust was preventable. “We must know that when evil has power it is almost too late. Preventative measures are important. We must use those measures to prevent another catastrophe.”

Holocaust memory in all its singularity stands—and always will—at the heart of the Museum. But if memory has a purpose, then understanding the past should help us do better at shaping the future.

My very last meeting with Elie was to discuss the Museum’s Simon-Skjoldt Center for the Prevention of Genocide. As Elie said at the dedication ceremony, “the Museum is not an answer, it is a question mark.” The institution is and provokes many questions. Thanks to Elie Wiesel, the question of whether the Museum should be a *living memorial* is no longer one of them. ■

“If Auschwitz didn’t cure the world of antisemitism, what can and what will?... One thing is clear. Antisemitism is not the only factor that produced Auschwitz, but it is sure that without antisemitism, there would have been no Auschwitz. Don’t people understand that?” —ELIE WIESEL IN 2006

CONFRONTING THE LONGEST HATRED

ANTISEMITISM IS SOMETIMES CALLED “THE LONGEST HATRED”— it is global, ingrained, and resilient. It affects everyone and can exist even where there are no Jews. Given its alarming rise in recent years, especially in the lands where the Holocaust occurred, the Museum’s William Levine Family Institute for Holocaust Education hired Tad Stahnke, an internationally recognized expert on religion and human rights, to build a program that would help counter Holocaust denial and state-sponsored antisemitism. Prior to joining the Museum a year ago, Stahnke had researched antisemitism in Europe for the organization Human Rights First.

“In Europe, Jews are again dying because they’re Jews,” Stahnke reported in June to the United States Holocaust Memorial Council’s Committee on Holocaust Denial and State-Sponsored Antisemitism. While antisemitism is not state-sponsored in Europe as it was in the 1930s, “denial and distortion of the Holocaust are part of the narrative that is driving these problems. We don’t want ignorance or misuse of the Holocaust to be promoting violent antisemitism.”

“We are contributing to the conversation today by talking about what we know best—the Holocaust.”

—ALEISA FISHMAN

URGENT PROBLEMS, NEW APPROACHES

The Museum’s new strategy draws upon the institution’s unique advantages, such as its expertise in educating diverse audiences about the Holocaust, its federal status, and its international stature, to reach two groups of people—young adults ages 18–35 in Europe and the Middle East who may be susceptible to violent antisemitism and those with influence over them. The strategy rests on three pillars:

- 1 Building partnerships with people and institutions who reach young adults in Europe and the Middle East
- 2 Developing a corps of influencers who don’t just understand the problem, but will speak out about it
- 3 Being a leading voice on contemporary antisemitism as it relates to the Holocaust

While the strategy is new, it rests upon resources and expertise the Museum has developed over two decades, including an online presence in 15 languages and educational materials that address the roots of antisemitism. Some of those resources were recently on display in Paris in the Museum’s traveling exhibition *State of Deception: The Power of Nazi Propaganda*, which was designed to teach about the dangers of propaganda and mass communications in the digital age. It was so successful at engaging audiences that it will reopen in January 2017 in the public square outside Paris’s city hall. Plans are in the works for the exhibition to then travel to other cities around France.

Samia Essabaa (front row, third from left) and some of her students viewed *State of Deception: The Power of Nazi Propaganda* in Paris and met with Museum Director Sara Bloomfield (front row, second from right). Vincent Huber for the US Holocaust Memorial Museum

Many French school groups toured *State of Deception*, including students of Samia Essabaa, a French woman of Moroccan and Tunisian descent. Her students represent an even broader tapestry, with parents from West Africa, North Africa, the Caribbean, and beyond. Alarmed by rising antisemitism among her students, Essabaa has been teaching them about the Holocaust, believing that they need to learn to “not accept someone to speak badly of the Jewish community or any community because they are different.”

As students learned about Nazi-era propaganda, they began to make connections to hate speech today—realizing that making generalizations about a group of people can be dangerous, said Aleisa Fishman, a Museum historian working with Stahnke in the Levine Institute. “We are contributing to the conversation today by talking about what we know best—the Holocaust,” said Fishman, who is also the host of the Museum’s long-running *Voices on Antisemitism* podcast. “The positive reception of *State of Deception* in France exemplifies the influence the Museum can have in reaching our target audiences with information and ideas relevant to them.”



Desecrated graves in a Jewish cemetery in Herrlisheim, France. Vincent Kessler/Reuters

“Government and political leaders can misuse the history of the Holocaust to promote violence against Jews. We won’t hesitate to use the Museum’s voice to call that out when it occurs.”

—TAD STAHNKE



the very same time such attacks were perpetrated in Istanbul. Since then, KIGA has worked to understand the attitudes that led to the attacks and how to counter them. The group’s program empowers youth to work with younger peers, challenging their assumptions in part by teaching them about the Jews who once lived in and were deported from their neighborhoods. The Museum would struggle to reach this audience on its own, but it can work with KIGA to amplify the group’s message.

“In working with the Museum, we see an opportunity to further expand our reach,” said KIGA Chairman Dervis Hizarci. “You approaching us was an empowering, motivating event.” He and a colleague visited the Museum in June to learn about its approach—a visit that Hizarci said confirmed KIGA’s decision to tailor its message for different, interfaith audiences. Its workshops already have reached more than 6,000 German teenagers; with the Museum’s support, KIGA plans to expand its program to other areas of Germany.

REACHING GERMANY’S TURKISH COMMUNITY

The Museum recognizes that it cannot effect significant change just with exhibitions and educational resources; nor can it do that alone. Local organizations in Europe and the Middle East that have influence in communities where violent antisemitism can fester play an important role in the strategy. The Museum can help empower those organizations and individuals to prevent and condemn antisemitic acts. In Berlin, where rising antisemitism has a particularly worrisome resonance, one group uses the city’s Jewish history to counter hatred.

The Kreuzberg Initiative Against Antisemitism (KIGA) was started by Germans of Turkish descent in 2004 after some Turkish-German youth committed antisemitic acts in Berlin at



CONFRONTING THE IRANIAN REGIME

In contrast to the long-term goals represented by the Museum’s work with KIGA and other partners, the team aims to have an immediate impact by speaking out on contemporary antisemitism. In 2015, the Iran House of Cartoon and the Sarcheshmeh Cultural Complex in Iran announced the second international Holocaust cartoon competition. Following that, the Museum began researching the contest and commissioned a background paper from an Iranian-born writer. After Iranian Foreign Minister Mohammad Javad Zarif tried to distance the government from the contest in an April 2016 *New Yorker* interview, the Museum was able to swiftly respond with facts—in English and Farsi—to counter his assertion that the contest had no official support or endorsement.

In interviews with journalists, Stahnke demonstrated that the Iranian government bore responsibility for the contest via both government ministries and organizations it funded. The Museum’s revelations helped drive national and international coverage.

The Museum’s investigative work on the cartoon contest can serve as a model for its response to future world events. “Government and political leaders can misuse the history of the Holocaust to promote violence against Jews,” Stahnke said. “We won’t hesitate to use the Museum’s voice to call that out when it occurs.”

Above left: The Museum’s Tad Stahnke (right) meets with KIGA Founder Aycan Demirel (left) and KIGA Chairman Dervis Hizarci. Above right: Antisemitic graffiti sprayed on a poster on Stratford High Street in London, January 2015. *Matthew Cbatt/Alamy Live News* Left: Two women visit the second international Holocaust cartoon contest exhibition in Tehran, Iran, on May 14, 2016. *Atta Kenare/AFP/Getty Images*

EDUCATING AMERICAN AUDIENCES

While focusing on approaches to counter violent antisemitism abroad, the Museum is taking advantage of ongoing opportunities to educate audiences at home. A new film on antisemitism since the end of World War II is on view in the Museum in connection with the exhibition *A Dangerous Lie: The Protocols of the Elders of Zion* and is online at ushmm.org/antisemitism-today. “The film emphasizes that antisemitism did not end with the defeat of the Nazis—a common misconception among American audiences,” Fishman said. “It has in fact taken on new and deadly forms, including demonization of Israel.”

The team also has produced 160 episodes of the *Voices on Antisemitism* podcast as well as the related *Confronting Hatred* public radio special, which aired on 320 stations nationwide, including the top ten radio markets.

“The events of the Holocaust teach that while hatred first targeted the Jews, it didn’t end there. Hatred is a virus that can’t be contained; it infects whole societies,” Stahnke said. “That’s why everyone should care about unchecked antisemitism, and that’s our aspiration.” ■

The Museum’s Antisemitism Initiative has received substantial support from The Elizabeth and Oliver Stanton Foundation and Mr. and Mrs. Joseph Pell and the Pell Family Foundation, with additional support from Elaine and Alan Ascher. The traveling exhibition *State of Deception: The Power of Nazi Propaganda* was underwritten in part by grants from Katharine M. and Leo S. Ullman, The Blanche and Irving Laurie Foundation, and Sol and Mitzi Center, with additional support from the Lester Robbins and Sheila Johnson Robbins Traveling and Special Exhibitions Fund Established in 1990. The exhibition *A Dangerous Lie: The Protocols of the Elders of Zion* in the Museum’s Gonda Education Center is made possible by generous support from Eric F.* and Lore* Ross, and is supported in part by the Lester Robbins* and Sheila Johnson Robbins Traveling and Special Exhibitions Fund Established in 1990.

*Deceased



Calling out SYRIA'S Crimes

A Voice for the Victims



MOUAZ MOUSTAFA, 31, a Syrian who immigrated to the United States as a boy, has worked in partnership with the Museum to raise awareness of mass atrocities in his native country. At the National Tribute Dinner in May, he spoke with Director Sara Bloomfield. The following are excerpts of their conversation.

BLOOMFIELD: We first met you in 2014, when you came to the Museum on one of the most memorable days of my life. Tell us about the images you brought to us.

MOUSTAFA: The Museum was the first place we could think of to bring these horrific images (following page). Through my work we were introduced to a forensic photographer for the Assad regime's military police. Early on in the revolution, he was asked to take photographs of innocent civilians who were tortured to death in and around Damascus. He took a total of 55,000 photographs over a period of two and a half years.

And this very brave man, whom we call "Caesar" to protect his identity, eventually fled and was able to bring the photographs with him, to show the world what is happening in Syria. We are so grateful that the Museum and its Simon-Skjoldt Center for the Prevention of Genocide have been able to draw the world's attention to them—in an exhibition at the Museum, in a display on Capitol Hill, and through news coverage and social media outreach.

BLOOMFIELD: You lead the Syrian Emergency Task Force, which is working to alleviate suffering in Syria, where more than 400,000 people have been killed since violence broke out in 2011. But your organization is also actively working to build democracy there. Can you tell us about that?

Mouaz Moustafa is executive director of the Syrian Emergency Task Force.

“You should see Syrians’ reactions when they witness the Museum’s efforts to bring awareness. It’s almost as important as giving them food or water or sheltering them from bombs.”

—MOUAZ MOUSTAFA

MOUSTAFA: Our work on the ground in Syria focuses on nurturing the civilian governing structures that are rising up in the contested and liberated areas of the country. People have fought for their freedom at great personal risk and loss, so we try to support local civilian governing councils to make sure that terrorist groups, extremists, or warlords aren’t the ones who come in to fill the administrative vacuum.

In the course of our work for democracy, by the way, we’ve lost two members of our staff to the Assad regime, who were tortured to death; two others were taken by ISIS and killed.

BLOOMFIELD: What role has Iran played in the Syrian conflict?

MOUSTAFA: Since the beginning of this conflict, despite crippling sanctions, Iran has supported the Assad regime. Iran called for its proxy, Hezbollah, to enter Syria and to supplement the regime’s army in killing and going after civilian populations, civil society, and civilian councils. And as they did this, we were in awe, because the Syrian people always believed that their supporters in the West, in the free world, wouldn’t let us fight alone against this dictator.



We see the Russians also supporting the Syrian regime. The Syrian people are fighting two extremist forces: a dictator supported by Shiite extremists and the Russians, plus the terrorist groups ISIS and al-Qaeda.

There’s a mutual understanding I would say between extremists like ISIS or Hezbollah to go after the moderate Muslims and others from this beautiful mosaic of ethnic backgrounds in Syria because they don’t want people who want a civilian, pluralist, democratic state.

BLOOMFIELD: Can you talk about the impact of the Museum’s work?

MOUSTAFA: One of the most heartbreaking things, talking to people who are living in the midst of a horrendous war, is when they tell me the world has deserted us, forgotten us—our blood is just simply not enough to care about.

But this institution, the Museum, changes that. You should see Syrians’ reactions when they witness the Museum’s efforts to bring awareness. It’s almost as important as giving them food or water or sheltering them from bombs. It means the world to them that somebody out there has not forgotten them, that people have connected with them on a human level.

This place supersedes politics; it builds bridges; and it allows for the possibility that we may see a Middle East that is safe and stable with everyone living together in peace. ■

LEARN MORE ushmm.org/syria

Above: A man holds wounded children after an airstrike and ground attack by the Syrian Army in Damascus on August 23, 2016. *Halid Abu Jaafar/Anadolu Agency/Getty Images* Left: One of about 55,000 images that a Syrian military photographer took between 2011 and 2013 and smuggled out of the country. The photographs are believed to show people killed at Syrian intelligence and security agency detention centers. Right: Smoke rises after the Syrian army shelled Jobar on October 14, 2015. *Alexander Kots/Komsomolskaya Pravda via AP*



Rescuing Judaica in Syria

One of the civilian councils that the Syrian Emergency Task Force supports is located in Jobar, a Damascus suburb that is home to the Eliyahu Hanavi Synagogue, which dates back to 720 BC.

After the outbreak of the Syrian crisis, members of the local council tried to protect the synagogue from looters and buried priceless Judaica—including rugs and Torah scrolls—for safekeeping. Because of their efforts, these artifacts were not damaged when the synagogue was shelled and destroyed in 2014, according to Moustafa.

“That’s who the real Syrian people are,” Moustafa explains. “They understand that this important Jewish history is also world history, and that is sacred to them.”



The Relevance of History

Revitalizing the Museum's Acclaimed Permanent Exhibition for the Next 25 Years

WHEN ASKED WHAT HIS HOPES WERE FOR THE MUSEUM'S IMPACT, Elie Wiesel responded, "Anyone entering it should not leave unchanged." By any measure, the Museum's world-class Permanent Exhibition, *The Holocaust*, has done precisely that for almost 25 years.

The late Jeshajahu (Shaik) Weinberg, the Museum's visionary founding director, and his talented team created an exhibition that put the history and lessons of the Holocaust on the map in a fundamentally new way. Since opening in 1993, the Museum has challenged more than 40 million visitors—from heads of state to students—to think critically not just about the Holocaust, but the world and their role in it.

"Making this story accessible for the audience drove every decision Shaik made," reflected Chief Program Officer Sarah Ogilvie, who joined the Permanent Exhibition team in 1989 as a photo researcher. "That's our challenge now." Museum visitation has become increasingly diverse and visitors today have new expectations and less core knowledge

of World War II and the Holocaust. "We must adapt to these changes in a 21st-century audience, especially young people, to make sure they find it as powerful and relevant for the next 25 years as when we first opened," continued Ogilvie. "It requires innovating with new approaches to engage visitors before they enter the building, while they are here, and inspire them to continue learning after they leave."

A \$20 million gift from Allan and Shelley Holt of Washington, DC, one of the largest in the Museum's history, will fund a complete revitalization of the "jewel in the crown" of the Museum, ensuring it remains a state-of-the-art educational experience. The revitalization will take advantage of access to new archives, recent historical research, and substantial collections acquired over the past quarter century.

The objective is to focus on why the Holocaust happened and was allowed to happen. New scholarship provides crucial insights—on human motivation and decision making as well as on the failures of individuals, institutions, and

governments—that shed light on how genocide became possible in a highly advanced, educated society with a democratic constitution.

The next two years before the Museum's 25th anniversary will be a pivotal period to work with Holocaust survivors and other eyewitnesses to build the collection and ensure their history is transmitted to future generations with power and authenticity through an updated exhibition.

Left: The Tower of Faces is one of the most popular parts of the Permanent Exhibition, resonating with people from all over the world. The prewar photographs depict the 900-year-old Jewish community of Eishishok, in what is now Lithuania. In 1941, the town's Jewish population—3,500 men, women, and children—were slaughtered by the Germans in two days. The photographs were collected after the war over many years by Yaffa Eliach—one of the town's few survivors. As part of the revitalization, the Museum will enhance the impact of this iconic space by re-digitizing the original negatives using high-resolution technology. Above: Allan Holt

"The Museum is an important American institution. This gift is an expression of our family's gratitude to this remarkable country, and most especially it honors my parents, all of my grandparents who were killed, and my mother's two sisters who survived with her."

—MUSEUM VICE CHAIRMAN ALLAN HOLT

Revitalizing the Museum's Acclaimed Permanent Exhibition for the Next 25 Years

Why Now?



EYEWITNESS TESTIMONY An eyewitness (far left) in Ukraine points out the spot where Jews were murdered. In the only collection of its kind, the Museum is capturing testimony from perpetrators, collaborators, and witnesses to provide insights into the role of ordinary people. Donald Weber, VII Network for the US Holocaust Memorial Museum



A VICTIM'S FINAL MESSAGE Vilma Grunwald wrote this tiny note (left) to her husband, Dr. Kurt Grunwald, on July 11, 1944, at Auschwitz-Birkenau. In the moments before she voluntarily accompanied her handicapped son to the gas chamber, she managed to send final wishes and a last goodbye to her husband and other son.

MUSEUM VISITATION HAS CHANGED SIGNIFICANTLY. TODAY ALL young visitors—our most important audience—were born after the Museum opened. And technology has fundamentally altered the ways they learn and communicate. Furthermore, there have been significant advances in what we know about why and how the Holocaust happened:

ACCESS TO ARCHIVES

The collapse of the Soviet Union resulted in the opening of previously inaccessible archives and an increased understanding of how more than 2 million Jews—men, women, and children—were taken in front of their neighbors, marched out of their towns and villages, and murdered one by one in the “Holocaust by bullets.”

NEW SCHOLARSHIP

As the world's leading generator of new knowledge working with a new generation of scholars, the Museum has advanced pathbreaking research to deepen understanding of how and why the Holocaust happened.

NEW COLLECTIONS

The Museum's race to rescue the evidence is providing a wealth of new material that can enhance the use of authentic documentation to tell the story in powerful new ways to new audiences.



A Gift for Future Generations

“As the son of Holocaust survivors, I wanted to do something that would honor the victims. In an ever-changing world, keeping this singular event in history relevant for future generations is our greatest responsibility.” —ALLAN HOLT

THE COMBINED HOLOCAUST EXPERIENCE OF IRVING HOLT AND HIS WIFE, the late Jenny Holt (pictured above), who were born in separate towns in Poland, reads like a catalogue of the most infamous places—the Lodz Ghetto, Dachau, Gross Rosen, Buchenwald, Auschwitz. “After managing to survive by their wits and sheer luck, my parents met serendipitously during the chaotic moments when they were liberated by American troops,” said Allan Holt.

For Holt, the Holocaust is more than a personal story; it's the ultimate lesson. “I'd like to think that even if this hadn't happened to my family, I would be doing whatever I could to potentially prevent or stop other forms of genocide or crimes against humanity.”

“This past summer I lost my mom and the world lost another survivor. As we pass from living to historical memory, we can never make the assumption that because this spectacular exhibit was so successful to date means that it will always get its message out,” Holt said of the Permanent Exhibition. “With this gift, we want to make sure that this Museum not only remembers the past, but remains relevant as an institution for education. Young people must always learn this history to understand the world they live in.”

Said Museum Chairman Tom Bernstein, “Allan and Shelley's transformative gift will enable the institution to move into its second 25 years with the bold vision that our challenging times demand of us.”



WOMEN AS PERPETRATORS Wendy Lower challenges the traditional picture of German women by revealing in her book (above) new evidence of their role in looting, plundering, and even killing. Lower was a Museum fellow and is now acting director of the Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies. In the *Encyclopedia of Camps and Ghettos, 1933–1945*, Museum historians have identified more than 42,500 sites of persecution, revealing that knowledge of the Holocaust was widespread as it was happening.

PUBLIC PROGRAMS

Visit ushmm.org/events to learn about and register for upcoming programs.

Stolen Legacy: Nazi Theft and the Quest for Justice

How can we seek justice for Holocaust victims whose property was seized and their lives torn apart? Author Dina Gold describes the Nazi theft of her family's business in Berlin, her extensive battle to reclaim it, and the Museum resources that help build restitution cases.

Monday, November 14
Temple De Hirsch Sinai
Seattle, WASHINGTON

Tuesday, November 15
The Contemporary Jewish Museum
San Francisco, CALIFORNIA

Film Screening of Claude Lanzmann: Spectres of the Shoah

Discover the arduous 12-year journey that led to the creation of Lanzmann's documentary *Shoah*, a monumental film featuring more than 70 interviews. This HBO film focuses on the man behind the camera and the Museum's commitment to preserving the Claude Lanzmann Shoah Collection.

Monday, November 14
North Suburban Synagogue Beth El
Highland Park, ILLINOIS

Tuesday, November 15
Temple Shalom of Chicago
Chicago, ILLINOIS

Tuesday, January 3, 2017
Palm Beach Orthodox Synagogue
Palm Beach, FLORIDA

Wednesday, January 4, 2017
Bellagio Clubhouse
Lake Worth, FLORIDA

Wednesday, January 4, 2017
Congregation B'nai Israel
Boca Raton, FLORIDA



Ilse Koch, wife of Buchenwald commandant Karl Otto Koch, is sentenced to life in prison in 1947 at a United States Army trial. *US Holocaust Memorial Museum, courtesy of National Archives and Records Administration*

A Relentless Pursuit: Bringing Holocaust Perpetrators to Justice

Is it ever too late to pay for a crime? Discover the "Nazi hunters" who refused to give up on pursuing and bringing Holocaust perpetrators to justice. Their work has set important precedents for how we punish crimes against humanity and genocide today.

Tuesday, December 13
B'nai Torah Congregation
Boca Raton, FLORIDA

FotoWeekDC: Our Walls Bear Witness

Images of countries where persecuted groups face potentially genocidal threats, projected onto the Museum's exterior walls, help focus the attention of leaders and the public on the ongoing need to give true meaning to "Never Again." An opening program examines the recent track record of atrocity prevention efforts.

Program: Monday, November 14
Photo Projections:
Monday, November 14–Thursday, November 17
United States Holocaust Memorial Museum
Washington, DC

Ina Levine Annual Lecture The Polish Police: Collaboration in the Holocaust

What role did Polish police play in the brutal liquidation of ghettos? Ina Levine Invitational Scholar Jan Grabowski (University of Ottawa) contends that while the Polish "Blue" Police sometimes acted under German orders, at other times it demonstrated a surprising degree of agency.

Thursday, November 17
United States Holocaust Memorial Museum
Washington, DC

Genocide in an Age of Terror: The Challenge of Protecting Civilians and Preventing Atrocities

ISIS has threatened global security by capturing territory, enslaving minorities, and killing civilians—including mass executions of minorities in Iraq and Syria. How should the international community respond to terror networks such as ISIS, which target groups with an intent to destroy them?

Tuesday, December 6
National September 11 Memorial & Museum
New York, NEW YORK

EXHIBITIONS

For a complete schedule of traveling exhibitions, visit ushmm.org/traveling-exhibition.

Politics, Race, and Propaganda: The Nazi Olympics, Berlin 1936

Through reproductions of photographs and documents, films, and survivor testimony, this exhibition explores how the Nazis exploited the Games to conceal the regime's racist and militarist character. It also examines the stories of individual athletes caught in the controversies surrounding the competition.

through February 12, 2017
California African-American Museum
Los Angeles, CALIFORNIA

Deadly Medicine: Creating the Master Race

Explore the history of the early 20th-century international eugenics movement and the complicity of physicians and scientists in Nazi racial policies. This exhibition challenges us to reflect on the present-day interest in genetic manipulation that promotes the possibility of human perfection.

Ongoing
Ghetto Fighters' House Museum
D. N. Western Galilee, ISRAEL

January 19–March 12, 2017
Misericordia University
Dallas, PENNSYLVANIA

Nazi Persecution of Homosexuals 1933–1945

Through reproductions of historic photographs and documents, this exhibition explores the rationale, means, and impact of the Nazi regime's persecution of homosexuals, which left thousands dead and shattered the lives of many more.

April 30–July 3, 2017
Florida Holocaust Museum
St. Petersburg, FLORIDA



American Jesse Owens competes in the 1936 Berlin Olympic Games. *Library of Congress*

State of Deception: The Power of Nazi Propaganda

The Nazis used propaganda to win broad voter support, implement radical programs, and justify war and mass murder. This exhibition highlights the power of propaganda and challenges us to actively question, analyze, and seek the truth.

through January 8, 2017
Bullock Texas State History Museum
Austin, TEXAS

January 26–June 18, 2017
National World War II Museum
New Orleans, LOUISIANA

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*Deceased

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Washington, DC 20024-2126
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“We should never think that it is finished.
With imagination, with passion,
with fervor, begin again. **It's up to you now,**
that my past does not become your future.”

—ELIE WIESEL
Honorary Campaign Chairman 2009–2016



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