



TRAVELING EXHIBITS

Our Education Department offers traveling exhibits that are recommended for commemoration programs, professional development workshops, and classroom instruction. Each exhibit includes a presentation of an introduction to the specific theme of the exhibit, a narrative and explanation, and recommendations on how to incorporate this resource into the classroom. Each exhibit was first showcased at the United Nations for annual Holocaust commemoration programs, remained in the US, and is on loan through the American Society for Yad Vashem. For more information contact Marlene W. Yahalom, PhD, Director of Education; education@yadvashemusa.org.

ARCHITECTURE OF MURDER: THE AUSCHWITZ BIRKENAU BLUEPRINTS display images of original maps, drawings, photographs of the planning stages of Auschwitz, and the original architectural blueprints of Auschwitz-Birkenau. The original plans include images of the construction of the Auschwitz-Birkenau that were mostly prepared in the fall of 1941. The plans were found in 2008 in an abandoned apartment in Berlin and purchased by the German media corporation *Axel Springer*, the publisher of the newspaper *Bild*. They were eventually given to Yad Vashem, and will be preserved for perpetuity in Yad Vashem. This exhibit was displayed at the United Nations in 2010.

AUSCHWITZ ALBUM is a photographic record of the Holocaust during the Second World War. The *album* documents the arrival and processing of an entire transport of Jews from Carpatho-Ruthenia (a region annexed in 1939 to Hungary from Czechoslovakia) at Auschwitz-Birkenau in May 1944. These rare photos provide both moving and painful documentation of the entire process - arrival, *selektion*, confiscation of property, and preparation for the murder - except for the gassing itself.

The *Auschwitz Album* is the only surviving visual evidence of the process leading to the mass murder at Auschwitz-Birkenau. The photos were taken at the end of May or beginning of June 1944, either by Ernst Hofmann or by Bernhard Walter, two SS men whose task was to take ID photos and fingerprints of the inmates (not of the Jews who were sent directly to the gas chambers). The purpose of the album is unclear. It was not intended for propaganda purposes, nor does it have any obvious personal use. One assumes that it was prepared as an official reference for a higher authority, as were photo albums from other concentration camps.

The album's survival is remarkable given the strenuous efforts made by the Nazis to keep the "Final Solution" a secret. Also remarkable is the story of its discovery. Lili Jacob (later Lili Jacob-Zelmanovic Meier) was selected for work at Auschwitz-Birkenau, while the other members of her family were sent to the gas chambers. The Auschwitz camp was evacuated by the Nazis as the Soviet army approached. Lili Jacob passed through various camps, finally arriving at the Dora concentration camp, where she was eventually liberated. Recovering from illness in a vacated barracks of the SS, Jacob found the album in a cupboard beside her bed. Inside, she found pictures of herself, her relatives, and others from her community. The coincidence was astounding, given that the Nordhausen-Dora camp was over 640 km (400 mi) away, and that over 1,100,000 people were killed at Auschwitz.



The album's existence had been known publicly since at least the 1960s when it was used as evidence at the Frankfurt Auschwitz Trials. Nazi-hunter Serge Klarsfeld visited Lili in 1980 and convinced her to donate the album to Yad Vashem. The album's contents were first published that year in the book *The Auschwitz Album*, edited by Klarsfeld. This exhibit is a valuable resource to explore important themes in Holocaust education and memory: documentation and testimony, creating and perpetuating the human face of the victim, honoring the memory of the victims, and sustaining Holocaust memory for present and future generations.

BESA: A CODE OF HONOR – MUSLIM ALBANIANS WHO RESCUED JEWS DURING THE HOLOCAUST is about the *Righteous Among the Nations* – non-Jews who risked their lives saving Jews during the Holocaust. It is comprised of portraits and text about Muslim families in Albania who saved Jews during the Holocaust, converging between two seemingly opposed worlds. Prior to World War II, some 200 Jews lived in Albania. In 1943, the Albanian population refused to comply with Nazis' orders to turn over lists of Jews residing in Albania. The remarkable assistance afforded to the Jews was grounded in *Besa*, a code of honor. *Besa* means literally "to keep the promise." One who acts according to *Besa* is someone who keeps his word, someone to whom one can trust one's life and the lives of one's family. Impressively, there were more Jews in Albania at the end of the war than beforehand. This very human story, told through these sensitive portraits combines to highlight a little-known, but a remarkable aspect of the Holocaust. This exhibit was displayed at the United Nations in 2008.

NO CHILD'S PLAY opens a window into the world of children during the Holocaust. It does not focus on history, statistics, or descriptions of physical violence. Instead, images of the toys, games, artwork, diaries, and poems displayed here highlight some of the personal stories of the children, to provide a glimpse into their lives during the Holocaust. This exhibit tells the story of the struggle of these children to hold on to life. It describes their attempts to maintain their childhood and youth by creating for themselves a different reality from that which surrounded them. This exhibit was displayed at the United Nations in 2006.

WITH ME HERE ARE SIX MILLION ACCUSERS: THE EICHMANN TRIAL IN JERUSALEM includes information and visual form evidence used in the Eichmann trial and is an engaging and relevant addition to information and documentation of this cataclysmic event in the Holocaust and world history. The trial of Adolf Eichmann, the mastermind behind the Final Solution, riveted the attention of the Israeli public and aroused great interest the world over. This trial embodied the first time the Holocaust was presented to a competent judicial body in full detail, in all its stages, and from all its aspects. Journalists from many countries covered the trial and international public opinion followed its course. This trial gave rise to discussions on a great variety of subjects on the social, political, educational, psychological, and political levels. To date, approximately 600 works of various categories have been published in numerous languages. The trial also sparked intellectual controversy worldwide. This exhibit was displayed at the United Nations in 2012.