



DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the current Summer Seminars and Institutes guidelines, which reflect the most recent information and instructions, at

<https://www.neh.gov/program/summer-seminars-and-institutes-k-12-educators>

Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title:	Teaching the Holocaust through Visual Culture
Institution:	Bowdoin College
Project Directors:	Natasha Goldman
Grant Program:	Summer Seminars and Institutes (Seminar for K-12 Educators)

**Teaching the Holocaust through Visual Culture
Summer Seminar for School Teachers at Bowdoin College**

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Teaching the Holocaust through Visual Culture
Summer Seminar for School Teachers at Bowdoin College
July 8–July 19, 2019

Narrative description

a. Intellectual rationale: The Holocaust left behind an emotionally powerful, aesthetically diverse, and ethically challenging visual landscape. This two-week summer seminar at Bowdoin College in Brunswick, Maine seeks to enrich middle school and high school curricula by investigating how history and visual culture inform each other when we seek to understand the Holocaust. By “visual culture” we mean art objects, including photomontage, sculpture, painting, book art, and film, as well as more mundane visual forms, such as posters, flags and uniforms, and magazine illustrations. Three primary goals inform our approach to the seminar: first, we will discuss how methods of studying visual and written texts together can be mutually reinforcing from a pedagogical perspective; second, we aim to enhance the teaching of the Holocaust by demonstrating how objects of visual culture can be studied to reveal the nature of ideological thinking, analyzed as mode of political resistance, or understood as tools of survival for victims of repression; and third, by studying works of art created in response to historical events and as a function of memory of those events, we will offer teachers ways to add an art historical dimension to their middle or high school curricula (for images, see page 51). To these ends, art historian Natasha Goldman, PhD, and historian Page Herrlinger, PhD, will bring decades of experience in teaching and viewing the Holocaust through a visual lens, from the perspective of their own disciplines. At the same time, participants in the seminar will be encouraged to share their own experiences teaching with visual sources, both what they have

done successfully as well as ways they have confronted the challenges unique to the visual legacy of the Holocaust and genocide. Given the increasing visual nature of the media-driven environment that younger generations of students inhabit today, the ability to analyze images and visual texts of all kinds critically seems especially timely.

Out of the vast literature about the Holocaust, we have chosen readings that best help us to explore the following questions: How do works of art speak to and engage with history? What questions or ideas are elided in the visual arts and in history, and why? What is not allowed to be shown? How can visual analysis enrich historical understanding? How can one analyze works by avant-garde artists and filmmakers who were sympathetic to the National Socialists? The materials covered and presented in our seminar would provide a rich opportunity to explore multiple perspectives on the social, artistic, and political history of the National Socialist period by examining both the production and reception of visual material and works of art. Visual material has a way of addressing both what can and cannot be spoken. And while historical material can sometimes seem dry and inaccessible for middle and high school students, the visual arts provide an opportunity for students to have an immediate feeling of mastery over the material: *what they see matters*. Close visual analysis leads to questions about history and representation, and these questions can be answered through further historical and art historical reading and discussion.

Two weeks provides the most amenable format for addressing the topics, leaving one day for participant presentations, review, and suggestions for next steps. Participants will complete the seminar with the following: (1) Reading materials for their students, themselves, and their colleagues; (2) Assignments that integrate the topics into their current curricula, including a museum label writing assignment and assignments related to their mini archives of digital

material to be used for teaching and student research; (3) A guide for ways to approach local artists, special collections, and libraries so as to integrate those resources into their courses; (4) A list of relevant films and attendant assignments for students; (5) Knowledge of how to access fair-use images for teaching purposes; (6) An understanding of how to access reliable websites about the Holocaust; (7) Experience with original works of art in a museum setting; (8) Access to specialists on the seminar topic; (9) Access to the seminar website, which will provide all readings and all finalized assignments written by participants; and (10) Time allocated during the two weeks for participants to exchange ideas in both formal and informal settings. A more nuanced approach to the teaching of the Holocaust to grades 8–12 will result in a greater sense of empathy and understanding for perceived “others” thereby reinforcing the study of the humanities through an interdisciplinary perspective.

Herrlinger will lecture and lead discussions on historical texts (written and visual) while Goldman will take the lead on art objects. Danielle LeBlanc, an eighth-grade teacher at Brunswick Middle School, is the team specialist for K–12 education. Visual art objects of this study include: 1930s photomontages by John Heartfield documenting the rise of Hitler and analyzed in conjunction with Nazi visual propaganda, including poster art, uniforms, flags and advertisements; Leni Riefenstahl’s film *Triumph of the Will*, which expresses both Nazi propaganda and its complicated relationship with avant-garde filmmaking; the 1938 *Degenerate Art Exhibition* (including modern masters) and *Great German Art Exhibition* (extolling art made by “Aryan” German artists); 1943 watercolors by German Jewish artist Charlotte Salomon, documenting the rise of Hitler and her life in hiding in France; photographs of Henryk Ross, a Jewish ghetto photographer who documented everyday life in the ghetto; and, Nathan Rapoport’s Warsaw Ghetto Uprising Monument (1948) and its role in post-Holocaust memory in Europe

and the United States. The study will end with a discussion of Holocaust memory in Germany - including East and West Germanys - focused on select memorials, including Peter Eisenman's Memorial to the Murdered Jews of Europe (2005).

b. Program of study: The seminar will provide participants with new ways of teaching the Holocaust, thereby enabling them to expand their existing curricula. Participants will experience a range of lectures, discussions, activities, and on-site activities with Bowdoin staff. The subject matter will unfold historically, starting with John Heartfield's photomontages and ending with Peter Eisenman's Berlin Holocaust memorial. Readings will be tempered by discussion, presentations, online research, films, and brainstorming sessions. During a field trip to the Holocaust and Human Rights Center of Maine (HHRC), the group will view artist and professor Robert Katz's multi-media installation about Maine Holocaust survivors, *Were the House Still Standing* (2004; see page 74). The work combines image, sound, and text to investigate the intersections between history and memory. Katz's presentation will model how participants can work with similar local resources in their hometowns. Group projects and assignments will be interspersed throughout the seminar, including "Create a Mini Digital Archive" and "Writing Museum Labels." Bowdoin librarians, visual resource curators, and archivists will provide guidance during these activities. Participants will leave the seminar with a digital archive, a minimum of two assignments related to that archive, and a museum label writing assignment. Forty-five minutes will be dedicated at the end of every day to work on either the mini archive, the museum label, and/or corresponding assignments for students, or to discuss assignments and teaching methods. Prior to their arrival, participants will have read Doris Bergen's *The Holocaust* (2016), a readable volume based on leading scholarly works, which both summarizes the period and introduces the challenges of visual sources. It is widely used in college classrooms

across the country. Also recommended is Peter Hayes' *Why? Explaining the Holocaust* (2017), which addresses the question most asked by K–12 students: why did it happen?

In the morning of **Day 1** a “break the ice” activity will be followed by an introduction to the material and the objectives of the course. A morning activity will be dedicated to looking at visual images related to the Holocaust, including works of art, documentary photographs, and film. It will introduce the problem of widely circulated images that often perpetuate stereotypes or assumptions about the Holocaust, including images that dehumanize people or that glorify Nazi officials. Teachers will start to share their assignments and the visual material they use to teach the Holocaust. After a short break, we will form small groups of three to four people and ask each group to examine and discuss a piece National Socialist visual propaganda—a poster, an image from a textbook, or an advertisement—carefully selected so as to highlight different dimensions of National Socialist thought. We will then bring the group back together, with the aim of presenting an overview of the role of the visual in the National Socialist worldview.

In the afternoon, we will screen clips of Leni Riefenstahl's 1935 film *Triumph of the Will*, which captures dimensions of Nazi political culture and was in itself a central part of it. Drawing in part on Eric Michaud's *The Cult of Art in Nazi Germany* (2004), Herrlinger will lead an introductory discussion on Nazi imagery, especially representations of the “Hitler myth” and the idealization of the *Volkgemeinschaft* (people's community).

On Day 2 we will consider art during National Socialism through historical texts, photomontage, and poster art. John Heartfield's 1930s photomontages document the rise of Hitler and bombing of the Reichstag and were published in the left-wing weekly *Arbeiter Illustrierte Zeitung* (AIZ) (*Worker's Illustrated Newspaper*) in the 1930s. Works such as *Hitler Swallows Gold and Spouts Junk*, for instance, demonstrates how capitalism and fascism played

hand-in-hand. Using photographs from the popular press, Heartfield subverts and comments upon Nazi propaganda. We will read Sabine T. Kriebel's "Photomontage in the Year 1932," a chapter in her book *Revolutionary Beauty: The Radical Photomontages of John Heartfield* (2014), which offers the first sustained study of Heartfield's groundbreaking political photomontages. Kriebel analyzes the artistic practices with which Heartfield directly confronted the rise of fascism in Europe, exposing the cultural politics of the historical moment that witnessed the consolidation of National Socialism. In this period the medium of photomontage—the cut-and-paste assemblage of photograph and text—offered a way to inspect and criticize the visual world while encouraging leftist individuals to action. Drawing on Peter Hayes' book, *Why? Explaining the Holocaust* (2017), which includes a highly accessible account of the rise of Hitler, Herrlinger will provide some historical context to the discussion of Heartfield. In the afternoon, we will conduct a breakout session devoted to discussing participants' curricula and the challenges of teaching the Nazi period to middle school and high-school students. LeBlanc, our K–12 specialist, will help facilitate that conversation. We will then meet with Jennifer Edwards, MA, the visual resources curator at Bowdoin, to learn how to best access fair use images. We will wrap-up the day with a visit to a beloved local swimming spot, known for its beautiful Maine coast surroundings.

On **Day 3** we will deepen our exploration of Nazi visual propaganda (which Heartfield used in his photomontages) in the form of Nazi posters, advertisements, and film. We will read selections from Claudia Koonz's book *The Nazi Conscience* (2003), which both outlines the Nazis' racial and ethnocentric thinking, and shows how Nazi public relations experts tried to "sell" their ideas to the German public often through visual means. In conjunction with a diverse set of visual texts, we will also discuss primary documents from the anthology *Nazi Germany*

Sourcebook (2002) in order to see how Nazi ideology was communicated to the public visually in the many spaces of everyday life (schools, offices, on the street). Goldman is fluent in German and will translate as needed.

In the afternoon, visiting scholar **Jonathan Petropoulos** will lead a discussion on Nazi ideology and visual culture, based on his essay “Accommodation Realized,” in *Artists Under Hitler: Collaborations and Survival in Nazi Germany* (2014). The essay focuses on Leni Riefenstahl, and demonstrates how she was forced to make excruciating choices in her work — often with grave moral consequences. Our afternoon activity will focus on the mini-archive project. A Bowdoin librarian will visit us to demonstrate how participants can access scholarly literature through Bowdoin’s research databases.

In the evening we will screen the documentary *Rape of Europa* (2006), which focuses on the Nazis’ systematic attempts to destroy artworks and artifacts considered ideologically problematic or “degenerate,” as well as their extensive looting of private collections and museums across Europe to the benefit of the regime and its leadership. Special attention will be paid to how to integrate the film into participants’ curricula.

On the morning of **Day 4** we will address the July 1937 *Degenerate Art Exhibition*, which was the public denunciation of the great avant-garde modern masters of Europe and beyond, as well as the fate of those artists. We will also examine Nazi art exhibited in the *Great German Art Exhibition* of the same year. Visiting scholar Jonathan Petropoulos will lead a discussion of his chapter, “Culture and Barbarism: Architecture and Arts in Nazi Germany,” from *The Oxford Illustrated History of the Third Reich* (2018). In the afternoon, we will continue our discussion on the same theme. Petropoulos will join in our conversation. We will explore the political dimensions of abstract versus representational art by visiting websites related to both the

Degenerate Art Exhibition and the Great German Art Exhibition.

As an afternoon activity, we will visit the Bowdoin College Museum of Art (BCMA) to meet with curator Joachim Homann for analysis and discussion of original works of art in the collection by artists whom the Nazis considered “degenerate”. We will view these works in the Zuckert Gallery, a seminar room where original works of art are put on display for study purposes. The BCMA is free and open to the public. Original works of art include but are not limited to: Lyonel Feininger’s *Cathedral* (woodcut, 1919), Otto Dix’s *American Riding Act* (drypoint on paper, 1922), and Erich Heckel’s *Woman Praying* (woodcut, 1908). We will also present the museum label writing assignment, and Homann will give an introduction to the art of label writing, which involves succinct, clear prose written in an entertaining way. In the evening, we will screen *Europa* (1990), a film based on the experiences of a Jewish teen, Solomon Perel, who survived the Holocaust by “passing” as an “Aryan” and joining the Hitler Youth.

On **Day 5**, we will address Maia-Mari Sutnik’s *Memory Unearthed: The Lodz Ghetto Photographs of Henryk Ross* (2015), which documents everyday life of Jews in confinement and which encourages us to focus on the lived experiences of Jews, including the celebration of family life and holidays. In the afternoon, our discussion of *Reading Charlotte Salomon* (2006) continues with this theme, as we study Salomon’s *Life or Theatre?* (1941–1943), a painting series of over seven hundred small works created when she was living in Berlin under Hitler and in hiding in France, until she was deported and murdered in Auschwitz. James E. Young’s essay “Regarding the Pain of Women” provides a broader view of the experiences of women during the Holocaust. In the afternoon, participants will work on their museum labels and have an opportunity to once again visit original works of art at the BCMA, as appropriate to their work.

On **Day 6** we will examine Holocaust history and visual culture responses to it. A

discussion of *Kristallnacht* (the Night of Broken Glass, when Jewish establishments and synagogues were burned throughout Germany), and the invasion of Poland, which started Germany's aggressive grab for land to fulfill the need for "*Lebensraum*"—or Aryan "living space"—will be accompanied by a discussion of Art Spiegelman's *Maus* (1986–1991). As many participants will have already taught *Maus*, this will present another opportunity for the whole group to share their own experiences and techniques in the classroom. In addition, Goldman and Herrlinger will interpret the novel through James E. Young's essay "The Holocaust as Vicarious Past: Art Spiegelman's 'Maus' and the Afterimages of History," which offers approaches to the text that might not already be covered by participants, including but not limited to: first- and second-generational trauma; the context of Holocaust memory at the times of the books' publications; and close visual analysis of the images. We will spend the last two hours of the day finishing the label-writing exercise and conduct a peer assessment exercise, with in-class feedback from curator Joachim Homann. In the afternoon, we will conclude our discussion on *Maus* and visit the George J. Mitchell Special Collections and Archives at Bowdoin. There, Special Collections Education and Outreach Librarian, Marieke Van Der Steenhoven, MA, will lead a discussion of Tana Kellner's artist book, *B 11226 Fifty Years of Silence: Eugene Kellner's Story* (1992). She will also present the benefits and strategies for engaging local special collections and libraries in teaching. Bowdoin Associate Professor of Art and printmaker Carrie Scanga will join us for a short while to describe the printmaking techniques the artist used and how technique effects interpretation and meaning. We will end with a discussion about how to make use of special collections resources locally available to participants. Upon returning to our seminar room, Joachim Homann will lead a discussion on the challenges of label writing for non-traditional objects, such as artists' books.

On **Day 7**, we will visit the Holocaust and Human Rights Center of Maine (HHRC) in Augusta (a forty-minute drive), where we will meet with artist Robert Katz to discuss his installation, *Were the House Still Standing: Maine Survivors and Liberators Remember the Holocaust* (2004), a four-video, sixteen-channel sound installation. In the afternoon, we will return to Bowdoin to work on digital archive projects; Goldman and Herrlinger will work with participants individually. Members of Bowdoin's IT department will be on hand to answer questions. In the evening, we will screen Michael Verhoeven's 1990 film, *The Nasty Girl*, which documents how a teenager in northern Germany investigates her community's past—as well as the ensuing negative reactions of her friends and neighbors.

On **Day 8** we will study the Warsaw Ghetto Uprising. Visiting scholar Samantha Baskind will lead a discussion, based on her book, *The Warsaw Ghetto Uprising in American Art and Culture* (2018), of the history of Nathan Rapoport's Warsaw Ghetto Uprising Monument (1948), which depicts the resistance of Warsaw's Jews and became an icon of Holocaust remembrance in the post-war period. Baskind will discuss the Warsaw Ghetto Uprising in the context of American popular culture and Holocaust memory. In the afternoon, we will screen Donna Doron's and Uriel Sinais's innovative 2012 documentary entitled *Numbered*, which deals with issues of trauma and historical memory of the Holocaust by exploring the various meanings survivors' attribute to the numbers tattooed on their arms. In the evening, participants will have time to finalize their mini-archives, museum labels, and student assignments.

On **Day 9** the focus will be on memorials in both East and West Germany. We will discuss Goldman's essay on Holocaust memory in East Germany, "From Ravensbrück to Berlin: Will Lammert's Memorial to the Deported Jews of Berlin." We will end with Peter Eisenman's 2005 Memorial to the Murdered Jews of Europe and Norman Foster's 2005 re-

building of the Reichstag cupola. While the former is a testament to the working through of German guilt, the other is a witness to the transparency of German democracy: visitors can actually walk up into the Reichstag cupola and look down into the Parliament. A digital copy of Eisenman's 2007 lecture at Bowdoin College will be available for streaming before class. Baskind and Goldman will lead a conversation about the comparative memorial practices of Germany and the United States. In the afternoon, participants will finalize the mini-archives, museum labels, and attendant assignments.

The seminar concludes on **Day 10** when participants present their mini-archives, museum labels, and assignments. Goldman and Herrlinger will wrap-up and review the goals of the seminar.

Over the course of the seminar, all team members will engage with the material to illuminate the central themes and questions. We will encourage questions, organize both focused and free-writing sessions, and foster collegial exchange between participants. Visiting scholars Baskind and Petropoulos will provide in-depth expertise on relevant topics, provide feedback on student projects, and lead discussions. The seminar aligns with middle and high school Holocaust novel study curricula in English language arts classes and freshman and sophomore world history curricula. Many students take class trips to Washington, DC and visit the United States Holocaust Memorial Museum during the summer between middle to high school, an especially formative time period. Our seminar would complement that activity. Most teachers have a pre-determined list of skills for which they must assess, including how students understand informational and narrative texts. Teachers seek to expose students to primary sources, help students analyze a text's effectiveness, and determine the purpose of the text. Our seminar will fulfill these needs by providing access to primary sources and informational and

interpretive texts.

Participants will work in pairs to conduct twenty-minute presentations on the reading for the day. The entire group will engage in discussions. For forty-five minutes at the end of every day, participants will dedicate time to their two hands-on activities. They will work on their mini-digital archives on a topic of their choice, mining online as well as published sources, to share with their students. Participants also will design assignments aligned with their digital archives and museum labels and will peer-assess each other's labels and label assignments. At the end of the seminar, participants will peer-assess their modified course plans with feedback from participants, co-directors and visiting scholar Baskind. Finally, on the last day of the seminar, participants will present the changes they will make to their course plans, present their digital archives, and share one label from the "writing labels" assignment. The dates of the project will be July 8–July 19, 2019, which takes into account both public school and university calendars.

c. Project faculty and staff: Both faculty have experience taking their classes to the BCMA to view and interpret original artwork in the context of their classes. **Natasha Goldman**, PhD, the project co-director, has been writing, teaching, and researching the Holocaust and memorials for the past two decades. Her publications investigate the social context of memorials, as well as the process of commissioning and building them. Her manuscript, *Memory Passages: Holocaust Memorials in Germany and the US*, is under advanced contract with Temple University Press. She was a Silberman Fellow at the United States Holocaust Memorial Museum. The DAAD (German Academic Exchange Service), Fulbright-Hays, and the German government have funded her research in Germany. Goldman has frequently visited LeBlanc's class to teach sessions on visual culture and the Holocaust. She will be responsible for the art historical

material. **Page Herrlinger**, Associate Professor of History and project co-director, specializes in twentieth-century Germany and Russia. She has been teaching Holocaust-related courses at Bowdoin since 1998, including “History of the Holocaust: Context, Experience and Memory”; “The German Experience 1918–1945”; and “Experiments in Totalitarianism,” a comparison of Stalinist Russia and Nazi Germany. A 2009-10 NEH faculty research fellowship and more recently, a Franklin Research Grant from the American Philosophical Society funded her research, which deals in part with issues of belief and toleration under totalitarianism. In 2010, she participated in the Jack and Anita Hess Seminar for Faculty at the United States Holocaust Memorial Museum, “The Holocaust in the Soviet Union: New Sources, New Perspective for Use in Teaching,” and in 2008, an NEH Summer Seminar, “Sources of Russian and Soviet Visual Cultures, 1860–1935” at the New York Public Library. For more than a decade, Herrlinger has presented and experimented extensively with the teaching of history through visual texts, and for the purposes of this seminar, will be responsible for the historical material. Eighth-grade teacher **Danielle LeBlanc** has been teaching the literature related to the Holocaust since 2015. In 2008–2013, she planned a six-week high school English course for Upward Bound juniors and seniors at the University of Maine at Farmington. She runs the Brunswick Junior High Student Council and the Creative Writing Club, and helps facilitate the Gay Straight Trans Alliance. She designed the eighth-grade standards-based summative rubrics that are used in the three English classes. During the seminar LeBlanc will be responsible for providing feedback to participants on their assignments and brainstorming ways to integrate material into teachers’ current curricula. Administrative Assistant **Martha Janeway** has been working in the Department of Art at Bowdoin for five years and is highly organized and efficient. Visiting Scholar **Samantha Baskind** has taught at Cleveland State University since August 2004. Her courses include “Art

and the Holocaust” and “Jewish American Art and Culture”. Her book, *Raphael Soyer and the Search for Modern Jewish Art* (2004), was funded by grants from the Terra Foundation for the Arts and American Council of Learned Societies. She is sole author of *Encyclopedia of Jewish American Artists* (2007), a 2006–07 College and Research Libraries selected reference work. Her *The Warsaw Ghetto Uprising in American Art and Culture* (2018) discusses the ghetto uprising monument and its reception in the US. She is the editor of Pennsylvania State University Press’s book series, *Jews and the Cultural Imagination*. She has received many fellowships, including an NEH fellowship. Artist **Robert Katz**, MFA, the University of Maine at Augusta, has been working with the theme of the Holocaust for several decades, specializing in interactive art and sculpture. He recently lectured on his installation about Maine Holocaust survivors, *Were the House Still Standing*, in Nanjing University in China and for the Faculty of Divinity at Cambridge University, England. Visiting Scholar **Jonathan Petropoulos** is a Professor of History at Claremont McKenna College. His areas of expertise are European History, Germany, Holocaust Art Theft/Looted Art, Radical Right Wing, and World War II. He has published many books on the topic of art and the Nazi period, including: *Artists Under Hitler: Collaboration and Survival in Nazi Germany* (2014); *Royals and the Reich: The Princes von Hessen in Nazi Germany* (2006); *The Faustian Bargain: The Art World in Nazi Germany* (2000); and *Art as Politics in the Third Reich* (1996). Among other distinguished awards, he was appointed Research Director for the Presidential Advisory Commission on Holocaust Assets in the United States 1999–2000, a Fellow at the Royal Historical Society (U.K.), 2009–present and was awarded an Alexander von Humboldt Foundation fellowship for 2000–2001.

d. Participant audience and selection: We will select private and public school high school teachers who currently teach or would like to teach the history of World War II in their classes in

the areas of history, art history, literature and/or foreign language (foreign language proficiency is not required). Three to five spaces will be left for teachers new to the profession. Applicants will be asked to write a paragraph explaining why the content of the seminar is important to their pedagogy. The Selection Committee will be comprised of Goldman, Herrlinger and LeBlanc.

e. Professional development: We will provide the paperwork for each school district from which the participants come so as to ensure that the teachers receive CEUs.

f. Institutional support: The Bowdoin College visual resources library, library, special collections, and informational technology departments are academic resources that participants will use while on campus. In addition, participants will have access to the gym, outing club facilities, and award-winning dining facilities. Brunswick, Maine is a tourist destination in the summer. Because hotels and even Airbnb offer relatively high costs, we are making available dorm rooms at Bowdoin College.

g. Project website, outreach, and dissemination: On the project website, we will share our syllabus and activities, provide links to reliable sources related to the Holocaust, and share the mini-archives and museum labels that participants create. We will also, as a group, create a “how-to” list of suggestions to help teachers integrate the visual arts and the Holocaust into their teaching pedagogy. The project website, which will be maintained with the help of a student intern, will make available a bibliography of all sources we address and images of works of art (as copyright permits). There will be links to participants’ “mini-archives” and “museum labels” assignments.

h. Institutional context: Bowdoin College has state-of-the-art facilities, including spaces for discussion, image presentation, computer labs, and seminar rooms.

Appendix A

Day-by-Day Schedule

Visual Culture and the Holocaust

Bowdoin College

July 8–July 19, 2019

Co-Directors:

Natasha Goldman, PhD, Adjunct Lecturer and Research Associate, Department of Art, Art History Division, Bowdoin College

Page Herrlinger, PhD, Associate Professor, Department of History, Bowdoin College

K-12 Team Member:

Danielle LeBlanc, MA, Language Arts, Brunswick Junior High School, Brunswick, ME

Guest Scholars:

1. Samantha Baskind, PhD, Professor, Department of Art, Cleveland State University
2. Jonathan Petropoulos, PhD, John V. Croul Professor of European History, Claremont McKenna College
3. Robert Katz, MFA, Professor of Art, University of Maine, Augusta

Activities:

All activities are meant to be translated directly into participants' own middle school and high school classes.

1. *Archive*: Participants will create an internet-ready mini-archive of images and other resources for their classes, as well as assignments associated with those archives.
2. *Museum Label*: Participants will learn how to write concise and informative museum labels for original works of art, an assignment that they will be able to replicate for their own students.

To prepare before the start of the seminar:

1. Please read before the seminar begins:
Doris L. Bergen, *War and Genocide: A Concise History of the Holocaust*, 3rd edition.
Lanham, MD: Roman and Littlefield, 2016.
Recommended (as background): Peter Hayes, *Why? Explaining the Holocaust* (NY: W.W. Norton & Co., 2017).
2. Two of our goals are to ensure that participants will incorporate new material into their current classes as well as to enrich their current assignments. To demonstrate what they are currently teaching, participants should please bring examples of their assignments (including visual material, if used) related to the Holocaust.

SCHEDULE OF READINGS AND DAILY ACTIVITIES

Note: readings should be complete before the day's discussion and will be available on the seminar website before the start of the program.

Day 1: Course Overview and Introduction

Morning

Introduction of seminar co-directors and participants. "Break the Ice" activities to promote community and trust. Coffee/tea/light breakfast.

Discussion: Ways to look at visual images about the Holocaust. Discussion led by Goldman and Herrlinger.

Activity: Participants will present and discuss visual material they have incorporated into their class sessions on the Holocaust. Co-directors will also bring examples of visual material, which participants will analyze and discuss in small groups.

Lunch Break

Afternoon

Screening: Leni Riefenstahl's film *Triumph of the Will* (1935). Discussion will draw on the documentary to introduce Nazism and to elaborate on the inter-relationship between political and visual culture in the 1930s. Discussion led by Herrlinger.

Recommended reading: Eric Michaud, *The Cult of Art in Nazi Germany* (Stanford, CA: Stanford University Press, 2004), chapter 3, "Exhibiting the Genius."

Activity: Introduce participant projects: 1) The **mini-archive**: a web-ready document that contains URLs, PDFs of articles, and images. Participants will work on their own archives throughout the seminar, and will devise at least two assignments each to give their students. Input will be provided by the seminar team, as well as by Bowdoin librarians and the Bowdoin visual resource curator. All mini-archives will be made available to all participants on the seminar's website. 2) The **museum label** activity: Participants will learn how to write effective museum labels that succinctly provide interpretive texts to accompany works of art and to model assignments for their own students. Input from the Bowdoin College Museum of Art curator.

Welcome dinner

Day 2: John Heartfield's Response to the Rise of Fascism

Morning

Reading:

Sabine T. Kriebel, "Photomontage in the Year 1932," in *Revolutionary Beauty: The Radical Photomontages of John Heartfield* (Berkeley: University of California Press, 2014), excerpts.

Recommended: Peter Hayes, *Why? Explaining the Holocaust* (New York: W.W. Norton & Co, 2017), chapter two: "Attackers: Why the Germans?"

Discussion: Goldman will lead a discussion about photomontage as a technique of political commentary and Herrlinger will lead a discussion on the rise of Nazism.

Activities: Participants will work in small groups to locate images associated with the day's topic for the archive and to devise assignments about Heartfield that fit their curricula.

Lunch break

Afternoon

Activity: Break-out group with discussions of participants' curricula and the challenges of teaching the Nazi period and the Holocaust to high school students.

Discussion: LeBlanc, in conjunction with Goldman and Herrlinger, leads a discussion bringing together the entire group and address challenges.

Activity: How to find images and resources on the internet, focusing on the differences between reliable and unreliable websites, how to avoid Holocaust denial websites, and including the resources of a variety of museums and historical websites. Visit by Jennifer Edwards, MA, Visual Resources Curator, Bowdoin College. Participants find fair-use images to include in their mini-archives.

Outing and picnic to Simpson's Point, a gorgeous local access point to Casco Bay. Kayaks welcome!

Day 3: From the Swastika to the Yellow Star: Exploring the Nazis' Visual Vocabulary of "Self-Love" and "Other-Hate"

Morning

Reading:

Claudia Koonz, *The Nazi Conscience*, (Cambridge, MA: Belknap Press, 2003, chapters 1 and 6.

Select primary (written) documents from Roderick Stackelberg and Sally A. Winkle, eds., *The Nazi Germany Sourcebook: An Anthology of Texts* (London and New York: Routledge, 2013).

Website, German History in Documents and Images:

http://germanhistorydocs.ghi-dc.org/section.cfm?section_id=13

Discussion: Drawing on a range of signs, symbols and propaganda, discussion will focus on the visual culture of National Socialism in thought and practice, with special attention to how visual means were used to promote different forms of social inclusion and exclusion. It will also suggest ways in which the use of visual materials can complement and enhance students' understanding of written sources. Discussion led by: Herrlinger and Guest Scholar Jonathan Petropoulos.

Lunch Break

Afternoon

Reading:

Jonathan Petropoulos, "Accommodation Realized," in *Artists under Hitler: Collaboration and Survival in Nazi Germany* (New Haven: Yale University Press, 2014).

Presentation and Discussion: Afternoon lecture and Q&A by Petropoulos on the challenges faced by artists under Nazism.

Activity: Continue working on mini-archive, focusing on sources related to the day's topic. Visit by Bowdoin Librarian to demonstrate how participants can use Bowdoin's databases to acquire scholarly literature.

Evening

Screening and discussion: documentary film, *Rape of Europa* (2006). Discussion led by: All team members.

Day 4: Art and Artists under Fascism: The *Degenerate Art Exhibition* and the *Great German Art Exhibition*

Morning

Reading:

Jonathan Petropoulos, "Culture and Barbarism: Architecture and Arts in Nazi Germany," in *The Oxford Illustrated History of the Third Reich* (Oxford University Press, 2018).

Discussion: led by Petropoulos, participants will have the opportunity to ask further questions about the material at hand and to learn about the process of research and writing behind the book. Discussion will also touch upon Nazi art looting and Allied restitution, and participants will be introduced to the website:

<http://www.lootedart.com/home>

Lunch Break

Afternoon

Reading:

Olaf Peters, "'Crazy at Any Price': The Pathologizing of Modernism in The Run-Up to The 'Entartete Kunst' Exhibition in Munich in 1937," in *Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937* (Munich: Prestel, 2014).

Lecture and Discussion: Comparison of Great German Exhibition and Degenerate Art Exhibition, focusing on the political dimensions of abstraction and representational art. Participants will be introduced to relevant digital resources, including:

<http://www.gdk-research.de/db/apsisa.dll/ete>

http://www.geschkult.fu-berlin.de/e/db_entart_kunst/index.html

Activity: Visit to Bowdoin College Museum of Art (BCMA) to meet with Curator Joachim Homann, PhD, for hands-on analysis and discussion of original works of art by artists labeled by the Nazis as "degenerate." Participants choose work of art about which they will focus the art museum label assignment. Homann gives an introduction on label writing.

Evening

Film screening: Director Agnieszka Holland's *Europa Europa* (1990). Discussion, led by LeBlanc, Goldman, and Herrlinger, will focus on the perspective and experiences of the Jewish teen who survived the Holocaust by "passing" as German and the ways in which middle school and high school students today might identify with the main character.

Day 5: Holocaust victims document their experience: Henryk Ross and Charlotte Salomon

Morning

Reading:

Maia-Mari Sutnik, ed., *Memory Unearthed: The Lodz Ghetto Photographs of Henryk Ross* (Toronto, Ontario: Art Gallery of Ontario, 2015), (selections).

Discussion: Jewish ghetto photographer Henryk Ross's photo-documentation of the Lodz Ghetto humanizes the victims of the Holocaust, while also uniquely capturing their lived experiences. Discussion led by Herrlinger.

Lunch Break

Afternoon

Readings:

Monica Bohm-Duchen , “A Life before Auschwitz,” in Bohm-Duchen and Michael P. Steinberg, eds., *Reading Charlotte Salomon*, (Ithaca: Cornell University Press, 2006).

James E. Young, “Regarding the Pain of Women: Gender and the Arts of Holocaust Memory,” in Young, *The Stages of Memory* (Amherst and Boston: University of Massachusetts Press, 2016).

Discussion: women’s perspectives on the Holocaust through the works of Charlotte Salomon and Young’s discussion of photographs of female victims. Discussion led by Goldman.

Activity: Continue work on museum labels and re-visit original works of art in the BCMA, as necessary. All team members give feedback as appropriate.

Day 6: Imaging the Unimaginable: The Holocaust as told by Graphic Artist Art Spiegelman

Morning

Reading:

Art Spiegelman, *Maus: A Survivor’s Tale* (New York: Pantheon Books, 1986-1991), selections from volumes 1 and 2.

James E. Young, “The Holocaust as Vicarious Past: Art Spiegelman's ‘Maus’ and the Afterimages of History,” *Critical Inquiry* vol. 24, no. 3 (Spring, 1998): 666-699.

Discussion led by Goldman and Herrlinger on the role of history and post-war memory in *Maus* narrative, especially regarding approaches that might not already be covered by the teachers, including but not limited to: first- and second-generational trauma; the context of Holocaust memory at the times of the books’ publications; and close visual analysis of the images.

Lunch break

Afternoon

Discussion: Continue discussion of *Maus*

Campus Outing: Visit Bowdoin College's Special Collections to view Tana Kellner's artist book about her father's experiences in the concentration camps, *B 11226 Fifty years of Silence: Eugene Kellner's Story*. Marieke Van Der Steenhoven, MA, Special Collections Education and Outreach Librarian, will lead a discussion of Tana Kellner's artist book, *B 11226 Fifty Years of Silence: Eugene Kellner's Story*. She will also present the benefits and strategies for engaging local special collections and libraries in teaching.

Activity: Roundtable on challenges on label writing assignment digital archives.
Discussion led by curator Joachim Homann. All team members available for feedback.

Day 7: Survivors Remember the Holocaust

Morning

Field trip: Holocaust and Human Rights Center of Maine (Augusta). Meet with artist Robert Katz and view his four video, 16-channel sound installation, *Were the House Still Standing: Maine Survivors and Liberators Remember the Holocaust* (2004). Visiting scholar Samantha Baskind will place the project into the context of Jewish artists in the US who focus on the Holocaust.

Lunch break in Augusta.

Afternoon

Activity: Work on final mini-archives and devising assignments related to those archives. Bowdoin IT staff available for feedback. Coffee/tea/snacks available.

Evening

Viewing and discussion of Michael Verhoeven's 1990 film, *The Nasty Girl*. Discussion will focus on how participants can best integrate such a film into their classrooms.

Day 8: Memorialization of the Warsaw Ghetto Uprising

Morning

Reading:

Samantha Baskind, “You must be prepared to resist, not give yourselves up like sheep to slaughter”: Heroism, the Muscular Jew, and the Warsaw Ghetto, 1943–1950,” *The Warsaw Ghetto Uprising in American Art and Culture* (Penn State University Press, 2018), 14–61.

Discussion/lecture by guest scholar Samantha Baskind on Nathan Rapoport’s Warsaw Ghetto Uprising Monument (1948)

Lunch Break

Afternoon

Screening and discussion of Donna Doron’s and Uriel Sinais’s 2012 documentary film *Numbered*.

Activity: work on mini-archive projects; write and critique two assignments related to mini-archive; and work on museum label assignments (to be presented on the last day of the seminar; see Day 10, below).

Day 9: Germany and Memorialization of the Holocaust

Morning

Reading:

Natasha Goldman, “From Ravensbrück to Berlin: Will Lammert’s Memorial to the Deported Jews of Berlin,” *Images: A Journal of Jewish Art and Visual Culture* (2016): 140–63.

Presentation: by Goldman on German memorials, ranging from Will Lammert’s two memorials (1959 and 1985) to Peter Eisenman’s Memorial to the Murdered Jews of Europe and Norman Foster’s 2005 re-building of the Reichstag Cupola.

Lunch break.

Afternoon

Discussion: Baskind and Goldman compare German memory of the Holocaust with American memory of the Holocaust.

Activity: Participants finalize mini-archive and museum labels.

Day 10: Presentations and Wrap Up

Morning

Presentations: Participants present their mini-archives, associated assignments for students. Participants give feedback.

Lunch

Afternoon

Participants share their labels, in the BMCA and in front of works art, and present their accompanying label assignments that they will give to their own students.

Wrap-up and Review

Late afternoon: Self Reflection/Seminar Assessment

Post-Seminar

Goldman, Herrlinger, and LeBlanc will follow up with participants about their assignments, make recommendations, and answer questions. The website intern will upload all archives, museum labels, and assignments.

Appendix B

Detailed Reading List

Visual Culture and the Holocaust

Bowdoin College

July 8–July 19, 2019

- Baskind, Samantha. “You must be prepared to resist, not give yourselves up like sheep to slaughter”: Heroism, the Muscular Jew, and the Warsaw Ghetto, 1943–1950.” In *The Warsaw Ghetto Uprising in American Art and Culture*, 14–61. University Park: Penn State University Press, 2018.
- Bergen, Doris L. *War and Genocide: A Concise History of the Holocaust*, 3rd edition. Lanham, MD: Roman and Littlefield, 2016.
- Bohm-Duchen, Monica. “A Life before Auschwitz.” In Bohm-Duchen and Michael P. Steinberg, eds., *Reading Charlotte Salomon*. Ithaca: Cornell University Press, 2006.
- Goldman, Natasha. “From Ravensbrück to Berlin Will Lammert’s Memorial to the Deported Jews of Berlin.” *Images: A Journal of Jewish Art and Visual Culture* vol. 9, no. 1. 2016: 140–63.
- Hayes, Peter. “Attackers: Why the Germans?” In *Why? Explaining the Holocaust*. New York: W.W. Norton & Co, 2017.
- . *Why? Explaining the Holocaust*. New York: W.W. Norton & Co, 2017.
- Kellner, Tana. *B 11226 Fifty years of Silence: Eugene Kellner’s Story*. Rosendale, NY: Women’s Studio Workshop, 1992.
- Koonz, Claudia. *The Nazi Conscience*. Cambridge, MA: Belknap Press, 2003.
- Kriebel, Sabine T. “Photomontage in the Year 1932.” In *Revolutionary Beauty: The Radical Photomontages of John Heartfield*. Berkeley: University of California Press, 2014.
- Michaud, Eric. “Exhibiting the Genius.” In *The Cult of Art in Nazi Germany*. Stanford, CA: Stanford University Press, 2004.

- Peters, Olaf. "'Crazy at Any Price': The Pathologizing of Modernism in The Run-Up to The 'Entartete Kunst' Exhibition in Munich in 1937." In *Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937*. Munich: Prestel, 2014.
- Petropoulos, Jonathan. "Accommodation Realized." In *Artists under Hitler: Collaboration and Survival in Nazi Germany*. New Haven: Yale University Press, 2014.
- , "Culture and Barbarism: Architecture and Arts in Nazi Germany." In *The Oxford Illustrated History of the Third Reich*. Oxford, UK: Oxford University Press, 2018.
- Spiegelman, Art. *Maus: A Survivor's Tale*. Vols. 1 and 2. New York: Pantheon Books, 1986–1991.
- Stackelberg, Roderick and Sally A. Winkle, eds. *The Nazi Germany Sourcebook: An Anthology of Texts*. London and New York: Routledge, 2013.
- Sutnik, Maia-Mari, ed. *Memory Unearthed: The Lodz Ghetto Photographs of Henryk Ross*. Toronto, Ontario: Art Gallery of Ontario, 2015.
- Young, James E. "Regarding the Pain of Women: Gender and the Arts of Holocaust Memory." In *The Stages of Memory*. Amherst and Boston: University of Massachusetts Press, 2016.
- , "The Holocaust as Vicarious Past: Art Spiegelman's 'Maus' and the Afterimages of History." *Critical Inquiry* vol. 24, no. 3. Spring, 1998: 666–699.

Appendix F

Teaching the Holocaust through Visual Culture

Examples of Works of Art Addressed in
NEH Summer Seminar

Natasha Goldman, Ph.D.

Page Herrlinger, Ph.D.

Bowdoin College



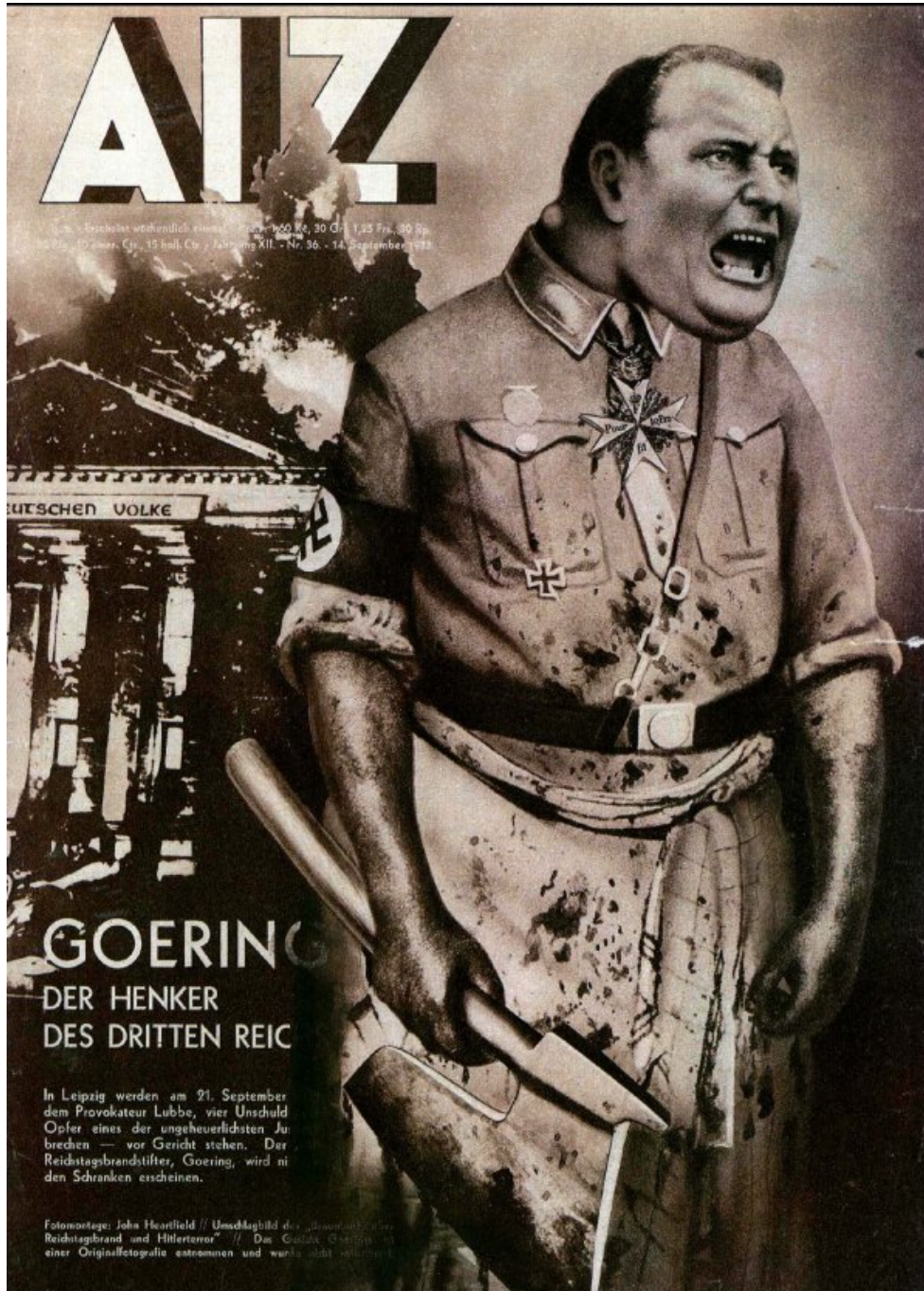
John Heartfield, *The Meaning of the Hitler Salute: Little Man Asks for Big Gifts*. 1932 photomontage



John Heartfield, *Adolf, Superman: Swallows gold & spouts rubbish* 1932 (from "AIZ," 11, n29, 1932). Photomontage.



Reichstag, photo 1942 (before bombing)



John Heartfield, *Göring, the Executioner of the Third Reich*, AIZ, 1933. Photomontage. Detail: bombing of Reichstag in background



Details of German pavilion, 1937, World's Fair, Paris.



Pablo Picasso, *Guernica*, 1937 Oil/canvas. 349.3x776.6 cm. Madrid. Museo Nacional Centro de Arte Reina Sofía.

Spanish Civil War 1936-39; blitzkrieg;



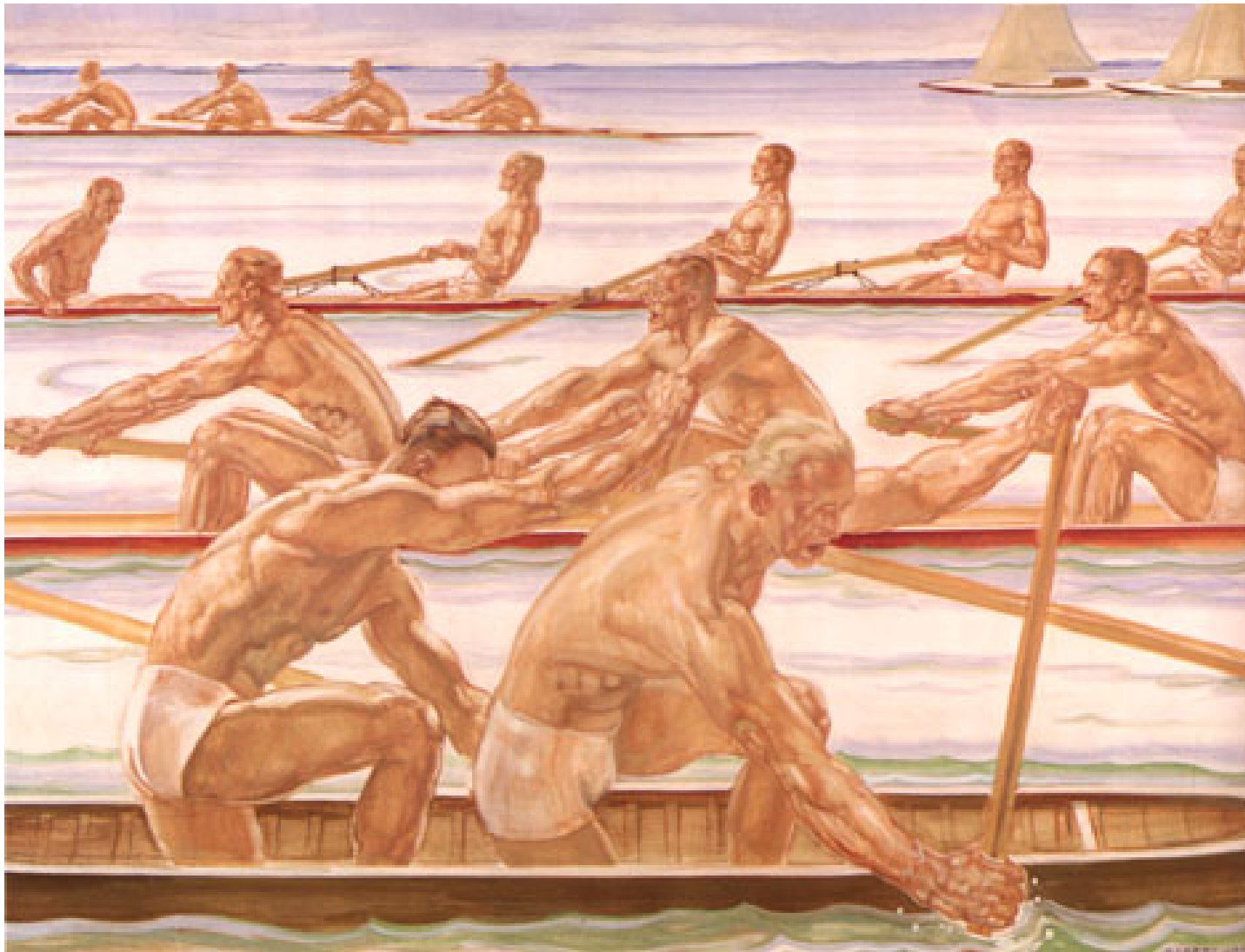
Great German Art Exhibition, 1937



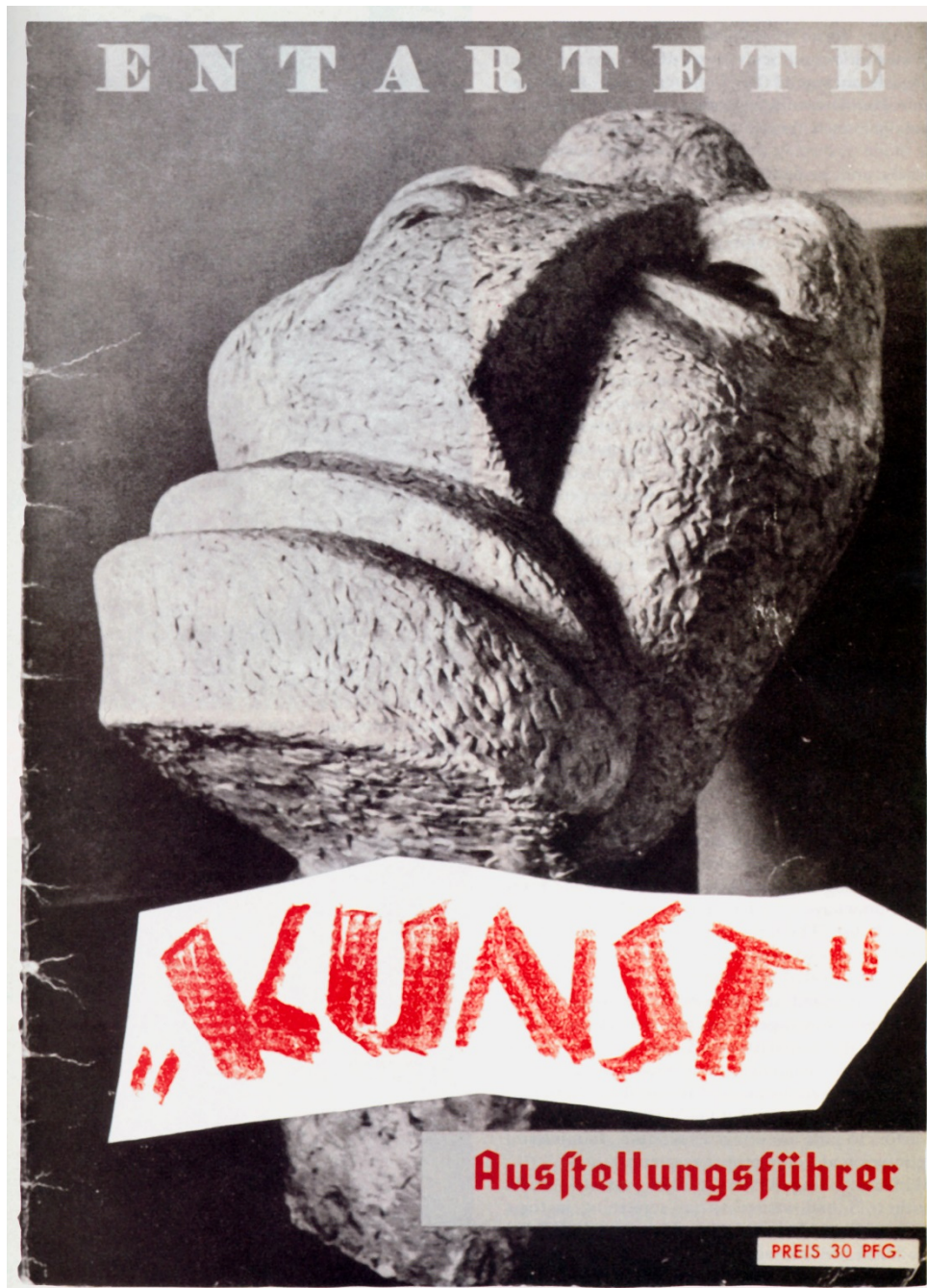
Adolf Wissel, *Farm Family Kahlenberg*, 1939. Example of National Socialist art.



Julius Paul Junghanns, *Plowing*, 1939. Example of National Socialist art.



Albert Janesh, *Water Sports*, 1936. Example of National Socialist art.



Degenerate Art Exhibition, 1938



Photograph of Hitler entering the Degenerate Art Exhibition.



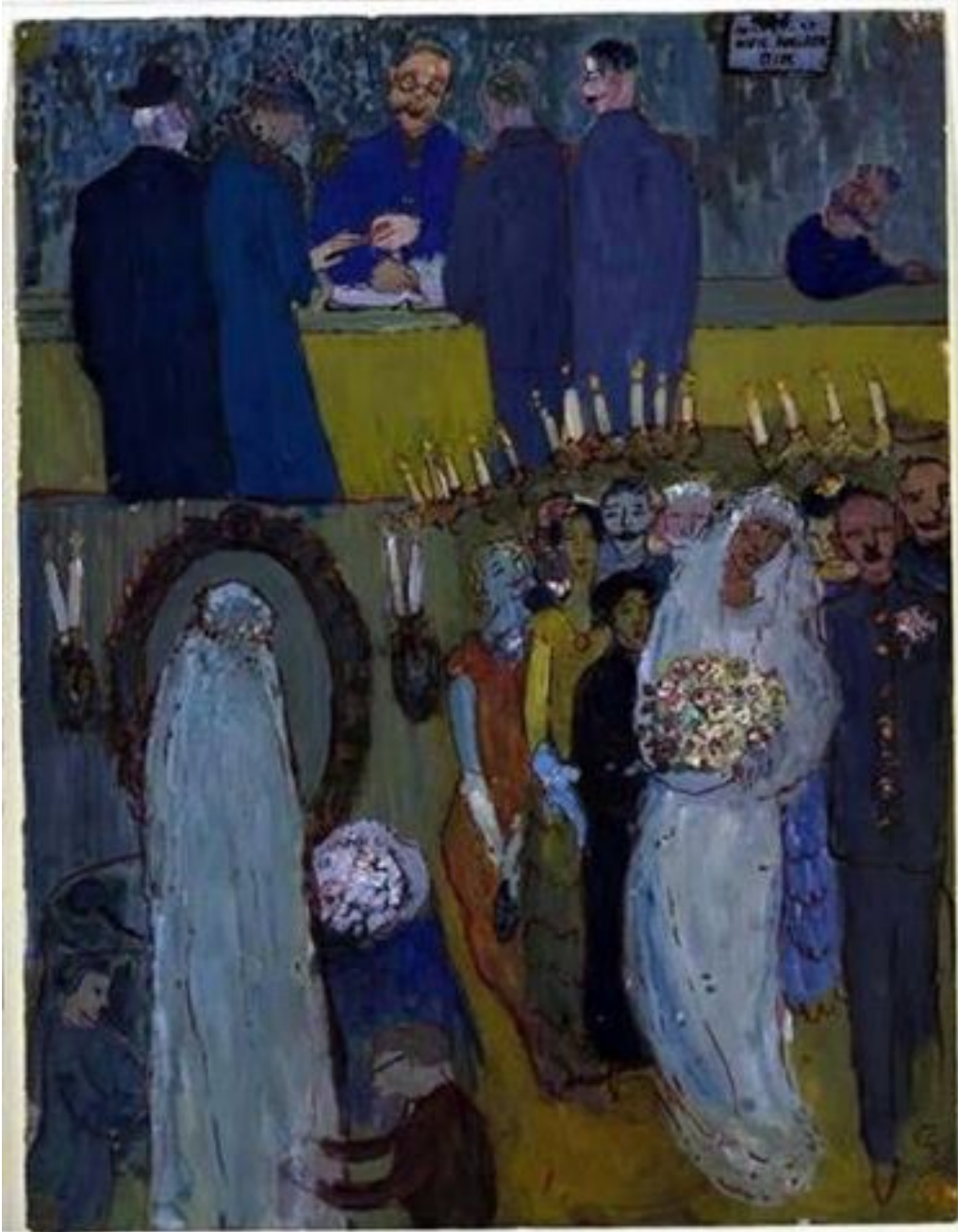
Degenerate Art Exhibition, 1938



Charlotte Salomon, *Life or Theatre: A Play Without Music*, 1940-42, over 769 works painted while in hiding. Each 12" x 9". Driven by "the question of whether to take her own life or undertake something wildly unusual"



Charlotte Salomon, *Life or Theatre: A Play Without Music*, 1940-42. Detail: *Nazi Parade*.



Charlotte Salomon, *Life or Theatre: A Play Without Music*, 1940-42. Detail: *Family Wedding*.



Henryk Ross, photo of Lodz Ghetto men
alongside a building eating from pails, c.
1940-1944



Ghetto children at a
reception given by those
with more money.
According to the Ghetto
Fighters' House, this and the
preceding photograph were
taken in September 1943,
one year after the deportation
of the majority of the ghetto's
children during the
Ghettos.



Will Lammert, Memorial to the Victims of Fascism, 1985, bronze, Grosse Hamburger Str., Berlin. Originally designed in 1957 for the Ravensbrück memorial (never installed; known as *The Unfinished*). Installed in 1985 by Mark Lammert. Photo: Wikimedia Copyright: Jochen Teufel



Fig. 1.1 Will Lammert, Der Tragende (Burdened Woman or Bearing Woman), 1957. Bronze. Installed 1959, Ravensbrück, Germany.
Photo: Britta Pawelke. Copyright Mahn- und Gedenkstätte Ravensbrück/Stiftung Brandenburgische Gedenkstätten (MGR/SBG)



Peter Eisenman, Memorial to the Murdered Jews of Europe, 2005, 2,711 high-performance concrete stelae. 0.95 m wide, 2.38 m length; H: 0-4.7m. Berlin.



Reichstag, renovated 2005, cupola by Sir Norman Foster

Appendix G: Robert Katz Artist Statement:

Were the House Still Standing

Were The House Still Standing:

Maine Survivors and Liberators Remember the Holocaust

Were The House Still Standing (WTHSS) is an innovative video installation created by Professor Robert Katz of the University of Maine at Augusta and Douglas Quin Ph.D, Newhouse School of Communication, Syracuse University.

WTHSS was commissioned as a permanent installation for the newly constructed Michael Klahr Center, home of the Holocaust and Human Rights Center of Maine located on the campus of the University of Maine in Augusta. The project took four years to research and construct and it utilizes a complex integrated system of four synchronized video streams, a 24 channel lighting plot, 16 channels of audio, large format photographs and text. Since its premier showing in 2007, thousands of people have visited the Klahr Center to view this 75 minute presentation.

WTHSS weaves together the testimony of 16 survivors and liberators who were witnesses to the Nazi Holocaust and who ultimately re built their shattered lives in the State of Maine.

WTHSS engages us in the witnessing act while allowing the victims' articulation and verbalization of traumatic memories. In a compelling presentation the adults' voice and body become the vectors through which history takes shape and meaning. Dr. Audrey Brunetaux, Associate Professor of French Studies. Colby College

WTHSS is a tour de force, a work of art. It is highly effective in its message, its visual effect and its acoustic accomplishments. David Scrase, Professor of German. University of Vermont and Director of the Center for Holocaust Studies.

*Katz's film allows for unexpected reflection and stillness. Beginning with music and tranquil imagery taken from the natural world-flowing streams, forests, meadows, birds- the film only gradually and subtly introduces its subject matter of death and suffering. Moving slowly from the depiction of bucolic stillness, and only gradually to the world of human suffering and horror, **WTHSS** is a remarkable contribution*

to the history of documentary film about the Holocaust. Professor Henry Schvey. Department of Drama and Comparative Literature. Washington University in St. Louis

Professor Katz's presentation provoked many questions and fruitful discussion of Holocaust memory and education as we contemplate the time when we will no longer have survivors and other participants as living witnesses of this event. The presentation was instrumental, through its content and spirit, in helping the conference to culminate on a perfect note. Dr. Stephen Gaies, Professor of English. University of Northern Iowa and chair of the Holocaust and Genocide Education Committee.

As the film begins, a haunting melody of the flute and echo of waves and the mournful call of the loons cry out and surrounds me. There is a feeling of peace. As I watched from my seat in the back of the theater, my heart began to break. My hand went numb. Tears fell silently from my eyes in helpless frustration.

Robert Katz has certainly put his heart and soul into the search for the truth and the rescue of a nation so many wanted to be left forgotten. Karen Kelly. Student

It is powerful, elegant, respectful and moving. I think that it is a Herculean task to create a work of art that addresses history, testimony and atrocity, the past, the contemporary moment that informs and inspires... Katz's imagery in the film underscores the idea that we must take action, in the meaningful ways available to us, or realize that our silence and inaction is acceptance of the status quo. Peter Precourt. Associate Professor of Art. University of Maine at Augusta.

WTHSS has been presented at various regional and international venues including:

Maine Jewish Film Festival. 2009

Legacy of the Holocaust International Conference. Jagiellonian University, Krakow, Poland. 2009.

Can-Am Unplugged Symposium. Medicine Hat College. Alberta, Canada. 2011

The Holocaust and Genocide in Art and Film Conference. Millersville University, Pennsylvania. 2012

Maine State Prison. 2012

The 5th and 6th International Conference on Women and the Holocaust at Beit Berl Academic College, Israel. 2009, 2012

Jews and Modern Visual Culture Conference at the Manchester Jewish Museum. Manchester, England. 2013

Department of Philosophy and Judaic Studies at Southern Connecticut University. 2013

Day of Remembrance Commemoration. Storchitz Holocaust Resource Center/Temple Emanu-El. Waterford, Connecticut. 2014

Cambridge Universities Interfaith Programme. Faculty of Divinity. Cambridge, England. 2014

Jiangsu Chinese Art Academy and at Nanjing University. China. 2013

In 2014, **WTHSS** was the focus of a panel presentation at the international conference, *EXPLORING WOMEN'S TESTIMONY: WAR, REVOLUTION, GENOCIDE, THE HOLOCAUST and HUMAN RIGHTS*. Sponsored by Colby College, University of Maine at Augusta and the Holocaust and Human Rights Center of Maine.

WTHSS is featured in the recently published text, *The Holocaust and World War II: In History and in Memory*. Cambridge Scholars Publishing.

The creative director for this project is Robert Katz whose has completed numerous Holocaust memorials and Jewish Diaspora related installation projects. In November of 2014, he was invited to speak about his art in a presentation entitled, *Building Art and Memory: A Personal Exploration into Jewish Identity and the Holocaust* at Oxford Universities, Center for Hebrew and Jewish Studies, England.

Additional information about **WTHSS** can be viewed at www.dqmedia.com/wthss/index.html