

10th anniversary

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*United States Holocaust Memorial Museum*

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A MOSAIC OF VOICES HONORING THE MUSEUM'S

# 10th Anniversary

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(Below) The design team reviews plans for the Permanent Exhibition with founding director Shaiké Weinberg (seated), 1992. Standing from left are Radu Ioanid, Ann Farrington, Ralph Appelbaum, and Raye Farr.

(Opposite page, from left) The Museum's Hall of Witness; Permanent Exhibition cast taken from original entrance to Auschwitz death camp; prisoner uniforms. Background photo: Timothy Hursley

WE DIDN'T KNOW IF PEOPLE WOULD COME. We didn't know if they would stay to see the whole exhibition. We wondered what the word-of-mouth would be, and whether anyone would come back for a second visit. We worked on the exhibition design projecting 1,500 visitors a day. Our models pictured the galleries relatively empty. We were more wrong than we could ever have imagined.

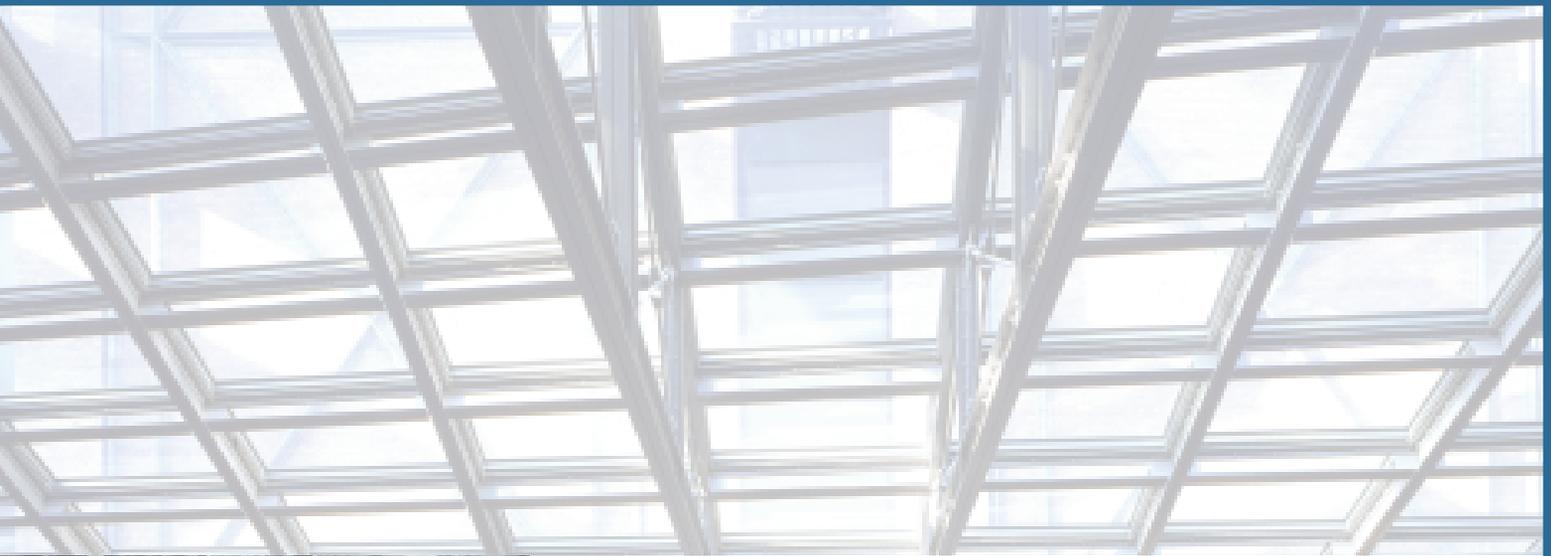
"Ten years" began almost 13 years ago for me, when I moved from New York with two young children and was asked by Shaiké Weinberg and Michael Berenbaum to take over as director of the Permanent Exhibition, two and a half years before the Museum was to open. As a longtime independent filmmaker, I was stunned, but Martin Smith, the British filmmaker who had for two years forged the

conception and content of the Permanent Exhibition with designer Ralph Appelbaum and the content committee, needed to return to his family in England. It was an overwhelming challenge and honor for me to be entrusted with such an enormous responsibility: to history, to Holocaust victims and survivors, to the public, and to the dedicated team of professionals and volunteers who had already worked so long to achieve this dream.

Humbling, consuming, tormenting—the work changed our lives, our children, our families, our futures. We were a relatively small team, tight-knit, dedicated, disciplined by a visionary leader and a formidable timeline of decisions and deliveries: every object, every image, every word, every technical element, every construction detail, every conservation decision, every lighting level, every identity card. Yet what framed every choice was the core of the Holocaust experience, and the dilemmas of how to convey that faithfully, truthfully, aptly for a general audience, and for those who truly knew and remembered.

The survivors taught us, argued with us, inspired us, and, for me, were always the touchstone that made this painful history possible to endure while we attempted to translate it into a comprehensible "story" and a public exhibition in a national museum. While our families found it hard to compete with our absorption in mass murder—families torn apart, mothers killed with their babies, courage, cowardice, evil, and indifference—we found it hard to surface from immersion in the





The Museum is a testimonial to my personal history. It does and will continue to give credence to the darkest hours of history that I was lucky enough to survive.

—Beatrice Muchman,  
Holocaust survivor  
and artifact donor

Every visit leaves me stricken with a renewed sense of the enormity and unfathomable cruelty of the crimes perpetrated by the Nazis, but also inspired by the genuine wonders of education, research, and remembrance that are worked every day at this museum.

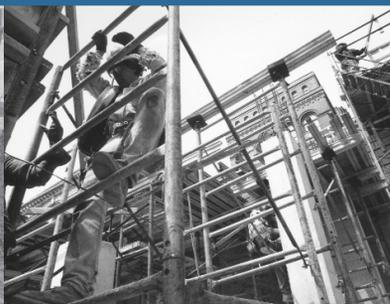
—Eli Rosenbaum, director, OSI,  
U.S. Justice Department

My reaction to the exhibition was in no way more profound than any person who calls herself a human being: Afterward, I left with a face strewn with tears, a mind filled with questions, and a desire to do more.

—Kadian Pow, Museum educator



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1. During the construction of the Museum, two milkcans were buried beneath the Hall of Remembrance. These milkcans, on which is written 'Remember 6,000,000' in Hebrew, Yiddish, and English, contain a pledge of remembrance signed by Holocaust survivors. Photo: Alan Gilbert

2.-4. Workers at the Museum's construction site. Photos: Alan Gilbert

5. Police Chief Charles A. Moose

6. Steve Carr

7.-12. The Museum has mounted 15 special exhibitions since opening, with two more planned in the year ahead.

13. Dan Napolitano

depths of human degradation and loss. We were consumed by a profound anger and incomprehension. Daily, and in the middle of the night, we had to enter into the darkest realms of human experience, then find a professional distance that would allow us to offer museum visitors the chance to share that knowledge, that glimpse of what we still cannot explain.

We got it done, on time, on budget, and fulfilled a goal that seemed impossible. And they came. In the meantime, our children are grown, and probably pay a high price for our absence during that time. But they are very proud. And we are very humble, that so many millions of people have at least begun to understand.

—Raye Farr, director of Museum film and video archives

### Law Enforcement & Society

THE MONTGOMERY COUNTY Police Department has been a participant in the Museum's Law Enforcement and Society program since 2000. Members of our executive staff and our new recruits have regularly toured the extraordinary exhibitions, and I would certainly say that, to a person, every single member of our department who has taken part has been profoundly moved by the experience.

Nothing has had a greater impact on our personnel than to witness firsthand the evidence of this extreme example of inhumanity, and it is instructive to see the police officers reduced to tears by what they are exposed to through this program. I am particularly impressed by the recurrent emphasis in the Permanent Exhibition on the roles of law enforcement officers during the Holocaust, both as heroes and as villains.

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The primary lesson to be drawn from the Law Enforcement and Society program is that police officers fill a unique role in our society as the ultimate protectors of the rights of each and every person. Presenting this message within the context of the Museum has a much greater effect than anything we could present in any classroom.

—Chief Charles A. Moose, Montgomery County Police Department

### Personal & Professional

HAVING WORKED FOR MORE than two decades as a federal prosecutor, and since 1994 as director, in the United States Justice Department unit responsible for investigating and prosecuting Nazi criminals (the Office of Special Investigations, or OSI), I have frequently visited the Museum on "official business." I have come here to present lectures on the work of our office, and to meet with the Museum's senior historian about cases on which he is assisting OSI. The Museum's vast archival holdings are an important investigative resource for OSI, and our law enforcement program has benefited greatly from the assistance that the Museum's staff has given us over the years.

Despite the daily exposure to the ghastly crimes of the Nazis that is an unavoidable part of my job, and despite the many dozens of visits I have made to the Museum over the years, going there is never a routine matter for me. Each visit seems inevitably to be punctuated by at least one experience that moves, educates, or challenges me, and usually one that does all of these simultaneously. Every visit leaves me stricken with a renewed sense of the enormity and unfathomable cruelty of the crimes perpetrated by the Nazis, but also inspired by the genuine wonders of education, research, and remembrance that are worked every single day at this unique American institution.

—Eli Rosenbaum, director, OSI, U.S. Justice Department



## Visiting Scholars

AS A FELLOW IN THE Museum's Center for Advanced Holocaust Studies, I'm working on a follow-up to my first book, *Hollywood and Anti-Semitism: A Cultural History up to World War II*. My new project investigates the relationship between the American film industry and growing public awareness of the Holocaust after World War II, and this fellowship is the only way I could ever complete such a project. Sometimes when I am at the Museum and working at my computer, I wonder if people realize what being able to walk a few yards from one's desk to one of the world's finest holdings in Holocaust-

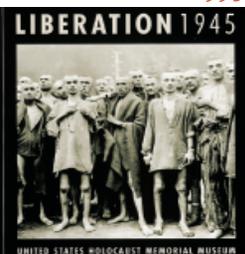
related materials means to a scholar.

If I took any one of these aspects of the Center—the dynamic intellectual exchange, the library, the archives, the film and video collection, the opportunity to do original and exciting research—I'd be content, but together they make it something truly special. As educational institutions increasingly aspire toward consumerist models, places like the Center are setting a standard for academic excellence. Here's a humanities and liberal arts oasis that still prizes reflective thinking and intellectual exchange, and can sustain that commitment through a priceless set of resources.—*Steve Carr, fellow, Center for Advanced Holocaust Studies*

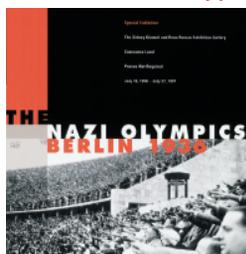


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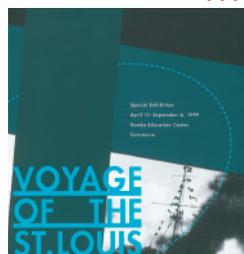
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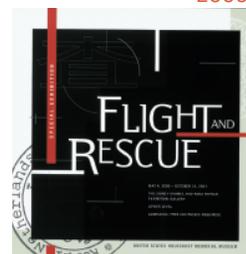
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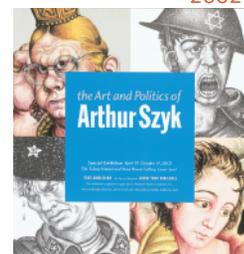
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## Teacher Fellows

IN 1997 I WAS A FULL-TIME teacher at a small Catholic school in Maryland where I taught a unit on the Holocaust. The Mandel Teacher Fellowship drew me out of that small school environment into the wealth of learning and knowledge that is the Museum. It gave me an intimate experience of the Permanent Exhibition, the archives, and the library. It introduced me to the likes of the eminent Holocaust historians Raul Hilberg and Yehuda Bauer on paper, and Michael Burleigh and George Mosse in person. And it brought me together with fellow teachers who astounded me with the breadth of their knowledge and the intensity of their passion for teaching this history.

More importantly, the fellowship forced me to examine my experience as a Catholic and what I had not learned regarding the Church's legacy of antisemitism and involvement in the Holocaust. Through the program I was able to publish a small booklet for Catholic educators, which has been distributed to more than 1,000 Catholic schools. It has also been translated into Spanish, and was part of a gift former Council chairman Miles Lerman recently presented to Pope John Paul II.

As my knowledge of Holocaust history deepened in the years following my fellowship, I found myself yearning to commit myself full-time to educating others about this subject and, specifically, to working directly with teachers in making it a critical part of their curricula. As luck would have it, the position of coordinator for the Mandel Teacher Fellowship program became open in 2000 and I soon joined the staff of the Museum.

In the two years since I have met hundreds of outstanding educators here and have traveled around the U.S. and abroad meeting hundreds more. Through these experiences I have come to see the Holocaust as more than just a piece of history: It is a defining element of the modern world. From our study of it we can learn to knit together the essential elements of living a life of dignity, of acting with greater social consciousness, and of responding to a call to justice against the din of intolerance and evil in the world.

The Mandel Teacher Fellowship took me from that small Catholic school and gave me a renewed commitment to teaching, a new career with the Museum, and a new understanding of my life as a Catholic in the modern world.

—*Dan Napolitano, Museum educator*

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## Bringing the Lessons Home

I TEACH IMMIGRANT AND REFUGEE second-language students at Bell Multicultural High School, a public high school in D.C. Initially, I was drawn to working with the education and community partnerships programs at the Museum because many of my students and their families had fled unrest in their own homelands. I had hoped my students would be able to “bring the lessons home” by making connections between the lessons of the Holocaust and the themes of racial, religious, and ethnic hatred in contemporary societies, including in certain instances their own countries of origin.

Over the years, my students have extended the lessons of the Holocaust into their own lives and society. They have organized a petition to support a period of peace during the time of the Olympics, mailed letters and artwork expressing support to a rabbi whose



MY RELATIONSHIP with the Museum began when I came with my tenth-grade world history class for a tour of the Permanent Exhibition in October 1994.

I, like many students in the D.C. school system at the time, had no previous knowledge of the Holocaust. My reaction to the exhibition was in no way more profound than any person who calls herself a human being: Afterward, I left with a face strewn with tears, a mind filled with questions, and a desire to do more.

A short time later, Lynn Williams, a Museum educator, came to my high school and spoke about the Bringing the Lessons Home program. It was a fairly new program that would teach students the history of the Holocaust as well as provide summer internship opportunities. There have been several turning points in my life, and I credit the realization of the very existence of this program as one of them. Through it, I would not only be able to do more by educating others about this historical and human tragedy, but I could also discover a relevant world outside mathematics and the natural sciences. It was something I felt I could cultivate and own.

In the summer of 1997, I entered Vassar College, where I studied anthropology. The Museum stayed with me through those years as I brought visitors with me to Washington and even conducted anthropological research on sound and the visitor's experience. I also took what I learned about the history of the Holocaust on a journey thousands of miles across the Atlantic Ocean to southern India, where I was able to bring together a group of African and Indian students to confront their misconceptions of one another. I did this because I knew the potential of escalating intolerance.

Currently, I serve as a facilitator and evaluator in the Law Enforcement and Society program. Nearly eight years ago this Museum provided an opportunity to a 15-year-old girl through Bringing the Lessons Home. To this day, that program provides more than Holocaust education outreach and internships; it provides tools for changing ourselves, our communities, and our world.

—Kadian Pow, Museum educator



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1. Ray Devenney teaches English to students at Bell Multicultural High School in D.C. Photo: Gloria Arias

2. Kadian Pow

3. Beatrice Muchman and her cousin Henri on a swing in the backyard of her rescuers, Ottignies, Belgium, ca. 1943.

4. Henry Greenbaum

synagogue was deliberately set ablaze in Philadelphia, and written to D.C. United (the professional soccer team) asking for their support in a “Say No to Racism” campaign. My students have written articles about different aspects of the Museum's programs and written reviews about Museum exhibitions and performances for their school newspaper. They are proud of their work, and I am proud of them.

I genuinely believe my students come to care more about people today as a result of their association with the Museum. If pressed to define what great education is, I would say it is precisely the ability to bring lessons home. For ten years, I have watched the Museum make this happen for my students.

—Ray Devenney, teacher, Bell Multicultural High School

## Artifact Donors

I WAS BORN in Berlin in 1933. Out of necessity, but too late, my family emigrated to Belgium in 1939 in the hopes of coming to America. The situation for Jews at that time made this effort impossible and instead my parents put me in hiding with two Catholic women.

I lived in Ottignies, a small town outside Brussels. I became a visibly hidden child. My parents were murdered by the Nazis. I survived.

During this period of time, unknown to me, a correspondence took place between my family, struggling in Belgium, and our relatives in the U.S. While I kept a diary and wrote about my personal life as a little girl in hiding, I did not read any of this correspondence taking place around me until 1990 when my uncle and adoptive father died. Shortly after his death, the letters, mostly written in German, were discovered by my daughter.

While translating the more than 100 letters and documents and writing a book about their content, I called the Museum. That was the beginning of a lasting relationship.

I owe my life to my parents' enormous sacrifice in giving me up but also to the courage of those righteous gentiles who took me in and sheltered me at the risk of their own lives. I

## Survivor-Volunteers

I WAS BORN IN Starachowice, Poland, on April 1, 1928, the youngest of nine children. By the end of the Holocaust, only I, a sister, and two brothers remained.

In 1978 I was the president of a group called Club Shalom, here in the Washington area. We were all survivors, and every now and then one of us would speak to a group, but not very often. The problem was, once we came to the U.S., nobody wanted to talk about it. No one wanted to tell what had happened to them during the Holocaust even though we promised each other in the camps that we would speak, that we would tell the world what had happened. Gradually that started to change, and around 1994 I got involved with the Museum's Speakers Bureau and began to volunteer.

I am so glad, so happy, that people want to listen to me and hear about what I went through. When visitors in the Museum find out I am a survivor they come right up to me, they love to talk with us. I tell kids my story and they ask so many questions—how did I



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have given my family's letters and photographs—our personal artifacts—to the Museum to substantiate not only the horror committed but also the valor shown by ordinary people.

The Museum is a testimonial to my personal history. It is an institution that does and will continue to give credence to the darkest hours of history that I was lucky enough to survive. But, along with that, this Museum has a unique appeal due to its people, both in D.C. and in Chicago where I live. They are the people who make me feel connected. And, after all, as a survivor this personal connection might be the most cherished feeling of all.—*Beatrice Muchman*

survive, how was the food, how could I have made it out? And sometimes I talk to the kids in the city about the kind of ghetto I lived in. I stress to them that the ghetto I lived in had barbed wire, you couldn't get out, it was bad, terrible, we had food brought in, the ghetto was filled with dirt, filth, and people were dying from typhus. Each day soldiers would come in and take those who were dead out. If you would see the letters I now get from these kids, you wouldn't believe it. They tell me they will never be the same.

I lost so many in the Holocaust, and this Museum is a memorial for me. I see the shoes that are displayed in the Permanent Exhibition and think that people who were in my family could have worn some of them. Somewhere in there are their shoes. We survivors have no cemeteries to go to cry, no gravesites for those we lost. Instead, we have this Museum. This is their resting place and is where my family and I can honor them and keep their memories alive, so they will not have died in vain. Here we are leaving our memories in good hands.

—*Henry Greenbaum*

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