

## **Report of the IC Memo Annual International Conference in Perpignan 7<sup>th</sup> to 9<sup>th</sup> of November 2012:**

*The memories of the border, exiles, internments and humanitarian help.*

Photos in this report: Ashild Kaerevold

The conference was organized by the following partners: Region Languedoc-Roussillon, Maternité Suisse d'Elne, (Swiss Maternity Home in Elne), Museu Memorial de l' exili (Memorial Museum of Exile of Catalonians), ADPO Archives Départementales des Pyrénées Orientales (Departmental Archives), Casa de la Generalitat a Perpinyà (House of the Catalanian government in Perpignan).

The members of the commission preparing the conference were:

Fabrice Manuel (Région Languedoc-Roussillon), Nathalie Fourcade (Mémorial de Rivesaltes), Sylvaine Candille (Ville d'Elne), Jon Reitan (Chairman of IC Memo), Christine Langé (ADPO), Jordi Guixé (Board member of IC Memo and council of the Museu Memorial de l'exili)

The participants came from France (6), Spain – including many Catalonians- (18), Germany (4), Czech Republic (2), Norway (2), USA (2), Italy (1), Estonia (1), Japan (1)

The conference began in the morning of the 7<sup>th</sup> of November with the visit of the site of the camp of Rivesaltes. It is a military camp, built in 1939 as Camp Joffre and still used by the French army for exercises. It is big – an area of 6 square km – and situated among vineyards on a windy expanse of the mountains near Perpignan. The site is a very convincing example of the permanence of a „total institution“ (as described by E. Goffmann) in changing times at the same place. Built for the French army for troupes destined to North Africa, Rivesaltes like other sites in the region was used during the spring and summer of 1939 to intern the vanquished Spanish Republicans after the victory of Franco in the Spanish Civil war. They fled through the Pyrenees to France, where, contrary to their expectations, they were considered undesirable and interned. Rivesaltes became the camp for families with children among these refugees while single persons remained in other camps. With the beginning of the Second World War all refugees from Germany and Austria and stateless people in France as well as communists were now counted among the undesirable and dangerous people and interned, some of them in Rivesaltes. In the October of 1940 the Gauleiters of South-West Germany succeeded to deport the Jewish population of their part of Germany to the unoccupied zone of France, to Gurs and Rivesaltes. 1942 most of these and a lot of Jewish inmates of other camps were deported via Rivesaltes to Drancy and afterwards to Auschwitz. During the advance and after the victory of the allies 1944 and 1945 German prisoners of war were interned in Rivesaltes. The last left 1948 and the site returned to be a military camp. But in 1962 the Harkis, Arabian Algeriens who had fought on the French side in the Algerian war of independence, were concentrated here after living for some time in other camps. As their integration in France was not very successful they stayed here for a long time, afterwards refugees from other former French colonies were brought to Rivesaltes as well. Since 1986 the site is used by the military for their exercises and as retention centre for foreigners due to deportation to their country of origin. Since the 1990ies there have been plans for a memorial of Rivesaltes, the plans have found many eminent supporters in France and other countries,

but in the end only the Conseil Regional, the Region of Languedoc-Roussillon has made the project their own.



In 1997, plans of tearing down the remains of the camp were announced, as a result of which a citizens' initiative submitted a petition for the preservation of the premises - the petition was signed by 1,000 people, including Auschwitz survivor and former President of the European Parliament Simone Veil, and writer Claude Simon. A part of the former camp premises, Îlot F (42 of 600 hectares total), was purchased from the French military and placed under monumental protection in 2000. That same year, the development of a memorial museum was begun. Architect Rudy Ricciotti won the tender for the design of the memorial; the subterranean information centre he designed is in construction since November 2012. Five steles already commemorate the different groups, which were held at Rivesaltes: one stele, initiated by Serge Klarsfeld in 1984, recalls the deportation of Jewish internees from Rivesaltes, either via transit camps or directly to Auschwitz. A second stele honours the Spanish refugees at the camp, a third is dedicated to the imprisoned Sinti and Roma. The fourth stone commemorates the refugees from Algeria, the so-called Harkis. After relocation of the camp for illegal immigrants, a stele was erected for its inmates also.

The difficulty is to represent all the different memories of Rivesaltes, not only of repression, but of the help and support of divers organisations, without which most of the internees would not have survived. The exhibition will depend very much on the memories of former prisoners and of members of the helping organizations. One of the barracks will be re-transferred in the form of 1940 to make possible an impression of the conditions of living at that time. But authenticity will not be attained and is not aimed at, because the condition of the barracks or

rather ruins of barracks is deplorable. At least the inscriptions and mural paintings have been recorded and are available on the Shoah Memorial's website. In the middle of the barrack's ruins a rectangle has been levelled for building. The plans are for the memorial to be opened in 2015. The aim is to change the visitor's view of Rivesaltes. Most of them will arrive and expect only memories of one group of camp inmates. But they should become acquainted with all aspects of Rivesaltes during their visit.

The military will cohabit the site with the memorial. They promised not to demolish the barracks that are still standing. But nobody has a plan or the money to fence the site or watch it permanently. The damage by vandalism is considerable. The memorial has no possibility to sanction destruction neither by the military nor by vandalism.



A witness, an old man who came with his Spanish refugee parents to Rivesaltes as a small child related what he remembers. He and others from the memorial project described the specifics of the site: At the relevant times there were no trees on it, it was always windy and unhealthy because of bad sanitary conditions. The Swiss helpers tried to procure additional food and medicine and especially Elisabeth Eisenbentz did give at least expectant mothers and babies a temporary refuge at Elne. [See the visit to Elne on the 8th]

The participants now visit the memorial site with the memorial stones to the inmates of the camp. Since my last visit two new stones for the gypsies and for the civilians, mostly German and Austrian émigrés have been erected.

In the afternoon the conference continued at the House of the Generalitat of Catalonia in Perpignan. It was welcomed by Jeroni Faixeda, International Chief of the Generalitat de Catalonia, Nathalie Fourcade in the name of Josianne Collerais Vice-President of the Region Languedoc-Roussillon, Jordi Guixé, Board member of IC Memo, who had prepared the conference on behalf of IC Memo. Jon Reitan, the Chairman of IC Memo thanked all partners and colleagues on behalf of IC Memo for hosting this meeting. In particular he thanked Jordi Guixé, who spent much time and energy to prepare and organize the conference. He informed all participants, who are not members of IC Memo about it: IC Memo is one of several international committees under the umbrella of ICOM, the International Committee of Museums, headquarter in Paris. With more than 28.000 experts in museology and cultural heritage, ICOM has a vital role in the global museum's landscape. For instance: The ICOM Code of Ethics is a worldwide standard for museums. About IC Memo Jon Reitan added:



As one of many international committees of ICOM, our own organization is since 2001 dedicated to conserve, develop and communicate the history and memory of the victims of State crimes, genocides and crimes against humanity. This dedication is manifested in a wide range of activities in memorial museums around the world from research to education and remembrance. In recent years we have arranged annual conferences in several countries and heritage sites, from Auschwitz to Shanghai. I am very thankful that we, due to our new members and colleagues in this network will strengthen our professionalism, international scope and common goals. We have a very interesting program ahead of us. I look forward to learning more about the history and memory of exiles and trans-border interment and wish the meeting every success. Thank you for your hospitality.

**Denis Peschanski, Director of Research at CNRS (Center for pure research, comparable to the German Max-Planck Society) , University of Paris and Nathalie Fourcade, Director of the Rivesaltes Memorial Project: The camp of Rivesaltes and the work of a multiplicity of memories.**

In 1940 600.000 persons were interned in France. As a consequence of the deep division of French society, which came to a head at the beginning of the war, the first internees were those foreigners deemed dangerous to the authorities, the next group were the republican soldiers of the Spanish civil war, who had fled to the French region of the Roussillon through the Pyrenees. They did not understand, why they were so mistreated by the authorities in France, that these seemed to cooperate with the fascist Franco regime. A not inconsequential number of them was repatriated by coercion and afterwards persecuted or killed by the Franco regime. At first, as nothing had been prepared on the French side of the border, they camped on the beaches and were there fenced in with barbed wire. They then began to build barracks for themselves. As they arrived mostly in the spring and summer of 1939 and did not expect to remain, the barracks for instance in the camp of Gurs were not built for withstanding bad weather. The windows had only shutters, so either they had air and light or they were dry in the dark.

Three days after the French declaration of war, on Sept. 6th, 15.000 German and Austrian exiles in France were interned. France (Great Britain as well) acted as if this was a normal war between nationalities and interned the nationals of the „enemy aliens“. The fact that these were in France (and Great Britain) because they were enemies of the Nazi regime in their countries was deemed irrelevant.

Also interned were about 10.000 French communists. As Germany and the Soviet Union were allies at this time, communists were considered to be the „enemy within“.

In the second phase many of the internees were moved away from the borders into the interior of the country. The Vichy administration was no longer content with the provisional solutions of their predecessor. The camps became a consolidated institution and were used for all categories of people that Vichy wished to ostracize. Most of the camps were situated in the South, in the unoccupied zone, some in the occupied zone, but only in the north-west, the north-east of France remained free of camps for internees.

For the authorities of Vichy, the reason for the French defeat was not the fault of the army, but the fault of French society's aberrations, namely the revolution and the republics, which, as they thought, resulted from conspiracies of foreigners, communists and Jews. The German priorities were others: safety of their troops and exploitation of the country for the German war effort. Both met in the practice of retribution for acts of resistance: The imprisoning and killing of communists as hostages was in the interest of both German and French authorities. When the Gauleiters of South-West Germany succeeded in October of 1940 in deporting the Jews of this region to Gurs, the Vichy administration did at first protest but had to give in. As a great number of the deported Jews were elderly and not healthy the rate of mortality was high among these internees.

The next phase of the camps are the years 1942 - 1944, dominated by deportations.

Non-Jewish internees were deported into forced labour camps in Germany, Jews „to the east“. The Vichy Prime Minister Laval hoped to obtain a place for a French state in the new

German-dominated Europe. For this he was prepared to abandon the Jews. Most of the Jews in the occupied zone were already imprisoned in camps, but he sacrificed also the Jews of the unoccupied zone. His chief negotiator was René Bousquet.

After the liberation the camps were used for the „épuration“, (cleaning). They were again filled to excess, this time with collaborators and German civilians. As the post-war scarcity of food (and every other means of existence) was severe, these years of the camps are those with the highest death rate. These new internees were imprisoned as dangerous to the state. Ironically this was a return to the first period of the camps.

The Rivesaltes Memorial is a project of the Conseil Général Pyrénées Orientales, as it considered the Rivesaltes camp as a site of regional, national and international importance. Other than in Drancy (a site whose importance has not been in doubt for several years), Rivesaltes has at least some relics on the site. But the visitor has to learn about the history. Only if he or she has some imagination, the site will speak to him or her.

The prize-winning conception for the memorial by Rudy Ricciotti has as speciality: It will not dwarf the existing ruins of barracks but, by sunk into the ground will respect them. In this underground space there will be no view of the outside world, but only documents, photos and films of witness-interviews about the many groups interned in Rivesaltes and about their memories.

### **Karen Franklin, Museum of Jewish Heritage, New York: From Rivesaltes to Auschwitz, Lehmann family case**

Karen Franklin reported about a forthcoming exhibition in the Museum of Jewish Heritage about the Lehmann Family and its Rescue actions. The Lehmann brothers emigrated from Rimpar in Bavaria to the USA in 1844 and their firm, at first dealing in cotton, became afterwards the bank and financial agency that failed so ignominiously in 2008, situated in New York. Karen Franklin worked with the family's papers. The family's charitable foundation was redesigned in the beginning of 1938 to give affidavits [guarantees of financial support in case of need] to family members in Europe and so help them to emigrate to the USA. As the Lehmann family was extended, and as naturally when the persecution got worse, even very distant cousins remembered their relatives in New York and asked for help, the number of these affidavits mounted and the sum guaranteed as well. The Lehmann Foundation gave affidavits to about 89 persons. In 1942 50 of them were already in the USA, but 39 still in Nazi-occupied Europe. Karen Franklin described details of the correspondences about these people. The work was done by Carolin Flexin, the secretary of Herbert Lehmann, who at this time (since 1933) was governor of the state of New York and since 1943 Director of UNRRA (United Nations Rescue and Relief Administration) as well.

Karen Franklin has researched the fates of those 39 persons; some of them made it out of Nazi-Europe, but most did not. Among them was the family Boettigheimer, who were deported from Kleineichholzheim in Baden in 1940 to Rivesaltes. The Father, Bernhard was deported via Drancy to Auschwitz in 1942. The mother Betty and her son fled Rivesaltes in 1941 and survived in hiding.

In the files of the Lehmann Foundation they were notified as presumed to be dead, but Karen Franklin discovered the son living in New Jersey.

Interesting in this collection of papers is a letter of president Roosevelt, who tried to intervene on behalf of one of Lehmanns' cousins, but did not succeed. He was not able to surmount his

administration's restrictions for the immigration into the United States. The family in this case had to go to the Dominican Republic and could only later enter the USA.

**Dr. Eric Villargordo, Paul Valéry University of Montpellier:  
Walter Benjamin's Philosophy as a source of creativity.**

Eric Villargordo compared the situation in Walter Benjamin's time, as reflected in his writings about the context: the present illuminating the past to the situation now. In Benjamin's time only the artists debated the forms of artworks. Today and especially in memorials the debate is opened to many participants. Walter Benjamin knew how difficult it is to preserve the memory of the many, the nameless. All works of art are for him a political statement. This is today a truth universally acknowledged by museums and artists and Walter Benjamin therefor cited in many works about exhibitions by museum curators. Villargordo named then the many forms that the memorials like Auschwitz or Yad Vashem have tried out to express the feelings of loss and outrage occasioned by the Shoah.

Unfortunately being neither familiar with the work of Walter Benjamin nor with the debates on art in memorials I did not catch enough of this lecture (especially the conclusions) to report more.



On the next morning, the conference began with a

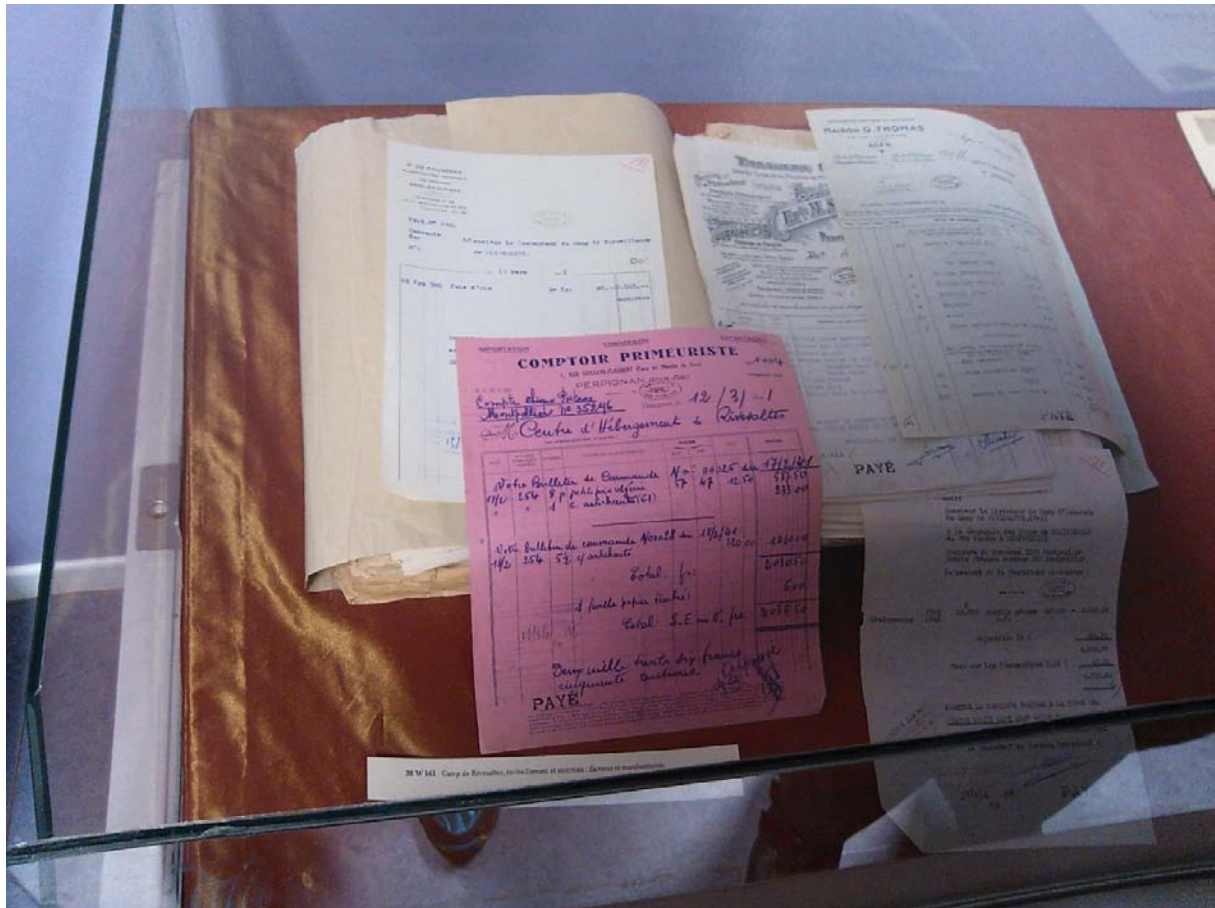
**Visit to the Departemental Archive and lecture by Christine Langé about the importance of this archive for the memory of exile and internment in the region.**

Among the many tasks of the archive (which has an archaeological section as well as the sections for documents and illustrations) is the one to supply the materials for the Memorial of Rivesaltes. The archive has accomplished the database of all inhabitants of the camps of Argèles and of Rivesaltes. The database for the inmates of St. Cyprien and Barcarais are not concluded. These databases are used by the former inmates and their descendants without restrictions. Other uses are until now forbidden because of the data privacy law. The Archive is at the moment negotiating with the authorities about a loosening of these restrictions. They did acquire a lot of bequests from former inhabitants, most of them Spanish, there exists a publication about the materials of the Retirada out of the bequests. Finding aids exist for the period of the 2<sup>nd</sup> world war. Many of the materials about the camps, for instance the card index of inmates or letters or photos can't be given to the exhibition without restrictions, because they will be damaged by being used there. Perhaps a solution can be found with changing the materials very often. The people preparing the exhibition of the Rivesaltes Memorial insist on the originals. They long for the aura of the original.

A discussion about this problem: conservation against popularisation followed: Jordi Guixè mentioned a database of Fighters in the Spanish Civil war, where the material about those already dead is free. [Every European country has it's own privacy laws]

Afterwards the head of the Archaeological department described the results of their first campaign: they began with the German soldier's or rather prisoners-of-war cemetery. There were rumours about it, that later on other inmates had been interred there. But the next campaign which brought most of the exhibits was the excavation in and among the barracks of the camp. Most of the things found come from the time of the Harkis, but there are objects as well from the 2<sup>nd</sup> world war. At the same time the architectural history of the barracks was investigated and all murals and inscriptions were recorded. Other excavations have been made as preventive measure, because once the Rivesaltes Memorial will be built, the whole area will be changed and partly deformed either by the memorial or by the industrial zone surrounding it. Unfortunately the Ministry of Defense did not permit archaeological examinations in the whole area of the Camp Joffre, but only on the comparatively small area of the future memorial and industrial zone. The excavations are done under the auspices of the Ministry of Culture, which theoretically should examine all areas that change their destination. They seem not to do this as effectively as could be wished. Nathalie Fourcade after being asked about it maintained that the German, Austrian and Italian prisoners of war will be a minor consideration of the memorial. The memorial's duty is preservation of the memories of the interned civilians.

There is in the archive no collection of oral testimonies. The committee preparing the memorial has a collection of oral testimonies and videos of all groups that have been interned in Rivesaltes.



Some documents were shown to the visitors, among them those about the intelligence officers delegated by the Vichy administration to Rivesaltes, a lot of invoices for supplies to Rivesaltes, especially to the commander's office – among them many pots of Foie gras – lists of the workers lent to farmers or artisans of the region, most of them Spaniards, documents about the schools in the camp and a card index of inmates. Some ten thousand cards are extant.

Perhaps the most important documents are the lists of deportations of Jews to Drancy. The visitors were then shown a part of the archive containing paintings and drawings, most of them dating later than the internment. Parts of them are signed or marked. There exists a collection of drawings and paintings by a prisoner of war, which has been discovered some years ago in Germany and bought from a collector there, because the artworks show a condition of the area at that time of 1945 which has not been preserved.



The visit of the Maternité Suisse d'Elne was short. Nicolas Garcia, mayor of Elne showed the house, which is restored at the moment with financial help of the European union. The house is a rather eccentric country house of 1901/2, erected for a family of cigarette industrials. It was not inhabited in 1939 and the Swiss nurse Elisabeth Eidenbenz (1919-2011), who came with the refugees from Spain established here a maternity home for pregnant women. They could escape the life in the camps for a short time, live at Elne until the birth of their children and for some time afterwards. About 600 births are documented for the Maternité. After the war the house was empty until 1957, then Francois Charpentier lived here. When he was informed about the history of the house he began a collection of objects and photos. He convinced the authorities to declare the Maternité Suisse of Elne a monument among the National Heritage of France. The commune of Elne has bought the house and estate in 2005. After the restoration the Maternité Suisse will be a memorial to the humanity of Elisabeth Eidenbenz and her helpers. The new memorial will document the humanitarian help for the inmates of the camps of Roussillon and the local resistance movement as well. To commemorate Elisabeth Eisenbenz in a more practical way a new building erected by the Red Cross in the garden will house mothers and children in need. There, young persons, volunteers, will help with the children and so continue the work of the years 1939-44.



Afterwards the group visited the museum of Elne. The exhibitions that were in the Maternité have been transferred to the Musée Terrus de la ville d'Elne. The very abundant photo documentation (Elisabeth Eisenbenz was an enthusiastic photographer) of the Maternité is shown now at the museum. Another current exhibition is one of the works of the artist Joseph Subirats (1914-1997). He worked first for the Spanish republic as propagandist, then fought in the civil war and afterwards was prisoner in several camps of the Roussillon. There he documented the difficulties of life there. Because of the war in France he decided to return to Spain and had to live 1940-41 in a penal battalion of Franco's regime. In 1942 he was able to return to civilian life in Barcelona, where he worked as a graphic artist in advertising. In this time he began documenting life in the new suburbs of poor immigrants from southern Spain surrounding Barcelona. His first exhibition after the war in Barcelona was not well received; the public did not want to see truthful artworks showing internees and barracks or poor suburbs. He was requested to paint more joyful subjects. After that Joseph Subirats decided to retire from the public view.

In the afternoon the conference continued in Perpignan.

## **Jordi Guixé, University of Barcelona: The hunted Republic. Exile and Repression by Franco in France.**

Jordi Guixé has based this lecture on the memories of persecuted republicans.

After the coup of 1936 (i.e. of General Francisco Franco against the Spanish republic) until the 50ies the Franco administration persecuted not only their opponents in Spain itself, but the exiles out of Spain as well. In the south of France and in Paris they profited from French cooperation, regional administrations, police and secret services helped the Franquist agents in France. As could be expected, the members of the Action Francaise fostered the contacts to the Franco regime. There were refugees from Spain in France even before the defeat of the republic. They were supervised by Franco's secret service, which had branch establishments in the border towns and Marseille. Jordi Guixé found an astonishing number of Franquist agents in the French archives. Those establishments became regular after the de facto recognition of the Franco administration by France (and Great Britain) on 27<sup>th</sup> of February 1939. Jordi Guixé showed then bitter caricatures made by Spanish artists in the camp of Argèles about the lack of compassion of the France of the Popular Front and of the League of Nations. Every nation did recognize Franco, in 1939 at the latest.

Jordi Guixé described then the repatriations of Spaniards. France was interested in the repatriation of Spanish refugees who had found no livelihood in France. He showed the photos of persons responsible for the persecution of the exiles. and a thank-you-letter of the Spanish Embassy of 1940, thanks are rendered for the effective help in persecuting Spanish republicans in Marseille. Jordi Guixé then showed a series of photos of Spanish republicans as members of the résistance movement in France.

After the war, Jordi Guixé maintained, the USA supported Franco because he was a opponent of communism. France followed suit and in September of 1950 arrested all communists among the Spanish republicans in France and deported them to Algeria.

## **Dr. Joseph Calvet, University of Lleida: The refugees who crossed the Pyrenées during the Second world war: Allies, Jews and Intellectuals**

Most of the refugees crossing the Pyrenees were Jews, some members of the resistance movement (naturally, some of them belonged to both these groups). The third group of significance were allied pilots, who had survived the collapse of their planes and – as they were precious specialists – were smuggled by members of the resistance through Europe to be returned to Great Britain or later Italy, in order to continue their job as pilots.

There is one advantage of the research of these themes in Spain: there are archives of the police and the military. But unfortunately the democracy has until now not succeeded in opening these archives.

From 1939 until 1944, when the allies arrived on the European continent, Spain was a land of transit for refugees who wished to travel to overseas destinations. Most of them took ship in Portugal. Until the opening of the archives the conduct of the Spanish police is inscrutable: we know from the reports of refugees that they were at one time arrested, at another were able to travel to Portugal without being molested. It seems that the Spanish police always mistrusted known members of the resistance movements. This is the time when Francisco Franco began to distance his regime from the axis and to cooperate with the allies. Therefore refugees whose papers were in order and who had booked passages from Portugal could travel through Spain. There had been an agreement with Vichy France, to send back every refugee arrested during the crossing of the border, which was honoured by the local authorities. But in

the end the border guard on the spot was the one who decided which course to take. There is no information on the numbers of refugees who succeeded to cross into Spain and of those who were arrested and sent back.

Joseph Calvet then gave account of the suicides of people who did not succeed in crossing the border. There were more than Walter Benjamin, but he is the most notable one.

The Franco regime's claim that it helped to rescue Jews is not justified; too many refugees were hindered to cross the border or sent back. While the less difficult routes into Spain were heavily guarded, the difficult ones, requiring mountaineer skills were less guarded, but nearly impossible to manage for the elderly or otherwise handicapped refugees. Joseph Calvet described the networks of mountain guides. On the one hand there were the natives of the Pyrenées. As most of them came from Andorra, there is a memorial plaque for them in this country. Not all of them were unselfish, some demanded and got payment, often exorbitant sums. Then follow photos and reports about a prison, where a lot of illegal border crossers were detained and of the camp Miranda on the Ebro (today with memorial plaque), a camp where such detainees were imprisoned before being deported to the Spanish possessions in North Africa. Miranda had been founded as a camp for criminal youths.

After the liberation of the South of France at least the German border guards were arrested. The French-Spanish border stretches to about 500 kilometres. About 100.000 refugees crossed it in the years 1940-44.

### **Eric Forcada, Art Historian: Pictures as exile and interment victims**

The art of the refugees from Spain was a political statement: that in spite of their defeat not everything was lost. In Catalonia until now there were no exhibitions of the art of the camps, at this moment the reception there is beginning. The romantic ideal of the solitary creator of an artwork is disappearing. The artist becomes one with a political movement.

The models are Picasso and Mirò. They tried in the thirties to influence the masses with the help of the media. After 1939 the artists became sometimes victims, very much disappointed by France, that imprisoned them in camps.

Eric Forcada thinks „Gernika“ by Picasso is an act of mourning for his homeland.

Then he stresses that Picasso did not work on the theme of exile, he than names other artists, who did [unfortunately as I do not know any of them, I did not catch the names]

He shows the image of a woman with children fleeing, a dog leading the family as symbol of loyalty. He mentions an exhibition in Paris 1944 in the Galerie La Boetie about the camps and their artists. After the war most of the Spanish exiled artists returned to their standpoint from before and concentrated on combating Franco with their artistic means. The art of the camps became forgotten. Even if the artists lived to see the changes in Spain that became the beginnings of the Democracy there, their work from the era before was not remembered and it is only discovered in the last years.

Eric Forcada demanded that more of this artistic heritage of defeat, flight and interment should be shown on both sides of the border.

## **Iratxe Momoitio Astorkia, Director of the Gernika Peace Museum: Repression and bombs: Through the images of Gernika**

Outside of Spain most people know only Picasso's painting and the facts of the air raid (of the German Legion Condor and Italian volunteers of the air force) are unknown. Gernika was a market town of only some thousand inhabitants. During market days, it was filled by country people and on the day of the air raid by refugees from other Spanish regions as well. It belonged with the Basque Country to a small girdle of Republican regions in the North of Spain, while the regions south of this were already in the hands of the Franquists. The bombing made a big impression on all contemporaries, because it was the first area bombing out of the air of a European town. The extent of the destruction of such bombings had not been imagined before outside the small circle of specialists. More than 70 % of the buildings were destroyed and the photos of the ruins went round the world. The first consequence was a mass of refugees from Gernika and the country around it. The Basque Government sent a lot of children to other countries; they were evacuated to France, Belgium and even as far away the Soviet Union. In the Basque Country the suffering of the children of Gernika is a significant part of the local memory. But soon after the bombing of 26<sup>th</sup> of April 1937 the Franquists took the now ruined town and the distortion of memory began: The Franco regime declared the destructions to be the consequence of a big fire. The Basque people answer to that was the beginning of a collection of reports of eyewitnesses of the raid.

Iratxe Momoitio Astorkia then described the work of Picasso, the first sketches for „Guernica“ as it was called because it was painted as a commission of the Spanish Republic. It was destined to be exhibited in the Spanish pavilion of the World Fair of Paris 1939 (hence the monumental size of 777 x 249 cm). The painting was finished in the short time of a month. After the Paris world fair it travelled round the world, from 1939 to 1953 it was in the USA, in Chicago and in the MOMA, New York, then it visited Europe but returned to New York until 1981. The first Spanish endeavours to get „Guernica“, which Picasso (dead since 1973) had bequeathed to the future Spanish Republic date from 1977. In 1981 the painting returned to Spain, where it is now in the Museo Reina Sofia in Madrid.

Iratxe Momoitio Astorkia then continued her lecture, described the photos of the Civil War by Robert Capa and others and the filmographie of Gernika. The films are mostly based on war photos of the destruction and on Picasso's painting. The films were taken shortly after the air raid, and, as two days later the Franquists arrived, sent to Paris to be developed and only one part returned from AGFA laboratory, as one big part of this filming was suspiciously lost. Since the eighties there are more publications about the Gernika raid and it's consequences. The town has become an accepted symbol worldwide for remembrance, memory and Peace.

The last item of this day of the conference was the film „Spain in exile“. I think it would not be profitable to report on a film.



The first place visited on the 9<sup>th</sup> was the Col de Balitras, the pass height which is the border of France and Spain. The Memorial Democràtic of Catalonia has put there a number of memorial steles with photos of the Retirada, the flight of the defeated Spanish republicans to France. They were taken in February of 1939 by Manuel Moros (1898-1975), a painter living then in the region.

Above the pass a memorial stone to the victory of the Franquists is still there, even if a law of 2007 has declared that all memorials to the dictator and his regime should be destroyed. The region of Catalonia decided to document them first and put them on a website. As the law of 2007 is not implemented in Spain, the eventual destruction, or other measures, can wait. Only the city of Barcelona has removed every monument or memorial to Franco and his regime. In the rest of Spain about 1400 monuments or memorial plaques for it are still existing.

The excursion continued to Portbou. This was a small fishing village, 1860 a border post was established there. It was then only approachable by sea. In 1870 the railway was built and only in 1928 the street to the pass and to France.



In the town of Portbou 6 steles of the Memorial Democràtic have been put before the locations connected to Walter Benjamin. They report the story of his flight through the mountains and his stay and eventual suicide in Portbou as told in the memories of Lisa Fittko. She had been commissioned by the (American) Emergency Rescue Committee (represented in Marseille by Varian Fry) to guide refugees through the Pyrenées to Spain. The building of the Guardia Civil (Police) of Portbou, still standing as in 1939, but now unused, has a memorial plaque of the town of Portbou and a newer one of the European Union for Walter Benjamin. The European Union plans a memorial document and learning centre for the exiles of Europe in this building, the sketches of the design are on the memorial plaque. The project had to be abandoned, at least for the time being, because of the European finance crisis.

Walter Benjamin arrived on the 25<sup>th</sup> of September 1939 after a difficult climb from Banyuls in France (15 km from Portbou as the crow flies, longer climbing through the mountains). The Spanish frontier guards told the group that Benjamin could go no further because he had no French exit visa (he was provided with a visa for the USA and a transit visa for Spain). They told him he would be deported to France the next day but allowed him to spend the night in a hotel. Next morning he was found dead.

He had taken a quantity of morphine, which he had with him, but nobody knows whether he wanted to commit suicide, or took it as a tranquilliser or painkiller and died because of his heart trouble and the exhaustion after the day's exertions. The authorities did not register the death as a suicide and certificated it as of a „Benjamin Walter“. That allowed the purchase of a grave in the Portbou cemetery with the money found on him and a burial in the central, the „Christian“ part of the cemetery. In 1945 Benjamin's remains were removed to a common grave, it's location is unknown. Today there is (since 1990) a memorial plaque on the site,



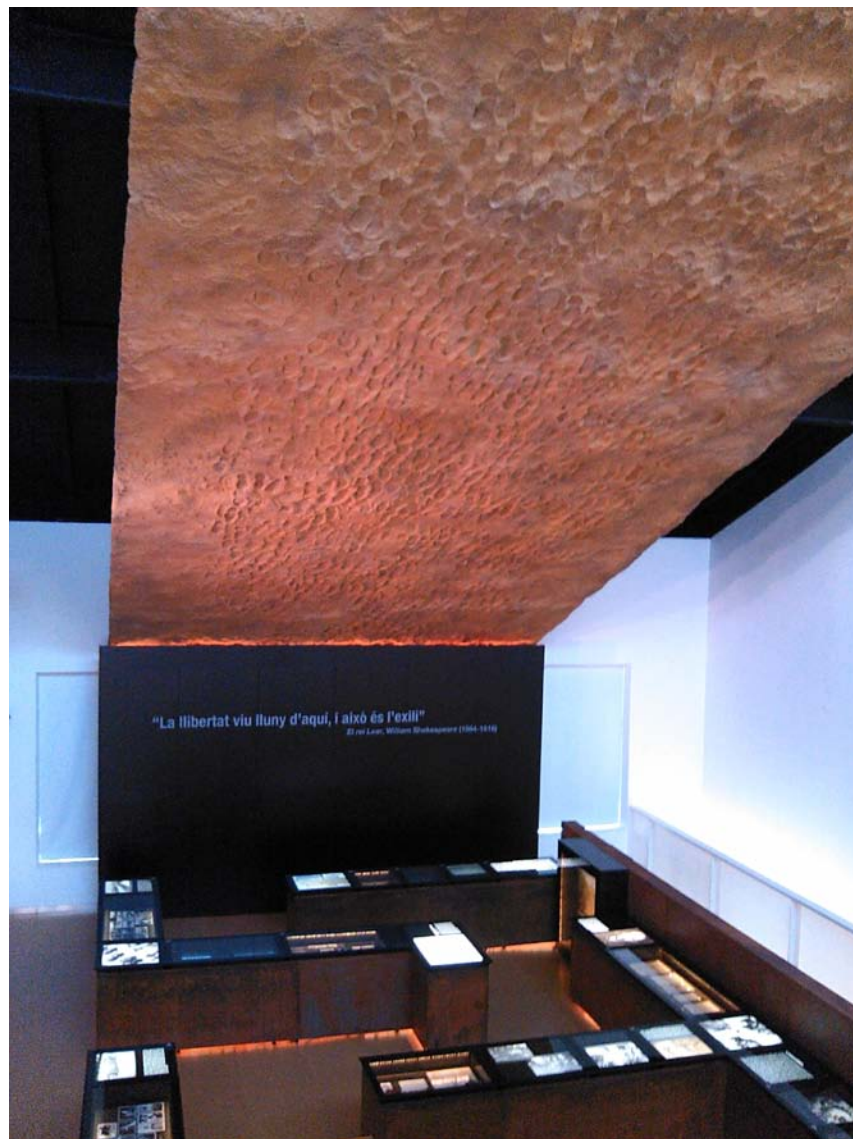
where the thesis VII of his theses on the philosophy of history is cited: „There is no document of civilisation which is not at the same time a document of barbarism.“

The memorial of Dani Karavan Portbou is intended as a tribute to Walter Benjamin and to all the victims of fascism; it is called 'Passages', in homage to the border-crossing and passage themes in the philosopher's life and work. From a low brick wall, two metal rails - a symbolic 'railway to freedom' - lead to a gaunt iron rectangle, erected above the sea. The visitor then

descends a flight of steps, enclosed between dark walls, towards the Mediterranean, glimpsed through an aperture below - before reaching a dead end halfway down, formed by a glass barrier on which, once again, there appears a quotation from Walter Benjamin. The words traced on the glass are in German: 'Schwerer ist es, das Gedächtnis der Namenlosen zu ehren als das der Berühmten. Dem Gedächtnis der Namenlosen ist die historische Konstruktion geweiht' ('It is more arduous to honour the memory of the nameless than that of the renowned. Historical construction is devoted to the memory of the nameless').

The next visit on the day was in La Jonquera, a small town inland and laying on the road that most of the refugees from Spain took to France.

The self-definition of the Museu Memorial de l'Exili is: MUME promotes recalling the history and memory of our land's exiles, and particularly the Republican exile that emerged from the outcome of the Civil War of 1936-1939. Exile, however, is a phenomenon of universal proportions that has affected and continues to affect large groups of men, women and children all over the world. The MUME sets out to be a space in which to think back to and undertake a historical reflection in which the example and memory of so many personal, collective and political experiences serve as a testimony to and body of learning for future generations.



We visited the museum guided by the director Jordi Font Aguiló. This was necessary as the only language used is Catalan. All documents and other exhibits have been donated by the former exiles. The stories of the exiles are told in many forms, documentation and artistic forms like the photomontage of Francisco Abad of the staircase of Girona cathedral with Franco and military persons and clergymen and the Mauthausen staircase of death in the quarry. The section about the countries, which took in Spanish refugees stresses that only Mexico welcomed them and did not put restrictions on their influx. The fate of the „Red Spaniards“ in Nazi concentration camps, before all in Mauthausen is shown (I missed a picture of the Hartheim killing centre, where many of them if fallen ill in the concentration camp, were murdered by poison gas). There are maps of the concentration camps in Catalonia during the Franco regime, of those of Vichy France and of North Africa. The stories of Spanish refugees in the resistance movements of their countries of exile are documented. Video- and Audiostations are based on the materials the former exiles gave to the museum. A separate and very significant unit of the exhibition is dealing with the fate of the exiles after 1945, which was quite different from the other European and overseas exiles. While those in 1945 had the problem of „Whither now?“, i.e. returning or staying in their land of refuge (or, for Jews, going to Palestine/Israel) the Spanish refugees had to endure further decades of the Franco regime, most of them had no opportunity to combat it. The last unit of the exhibition deals with Franco's death and the establishment of democracy in Spain.

The current temporary exhibition is one about Pablo Casals as Catalan exile.

Returned to Perpignan, the conference ended with the:

### **11th Annual Membership Meeting IC MEMO**

**9 November , 2012 Perpignan**

#### **Present Members:**

**Rosemarie Beier-de Haan, Vojtech Blodig, Falstadsenteret (Jon Reitan and Ashild Kaerevold), Karen Franklin, Jordi Guixé i Corominas, Julie Higashi, Christiane Hoss, Markus Moors, Jan Munk, Museu de la Paz de Gernika (Iratxe Momoitio Astorkia), Markus Ohlhauser, Jean-Loup Rousselot**

### **AGENDA**

#### **1) Approval of agenda**

**- nobody wanted to change the agenda**

#### **2) Report by Jon Reitan, chairman**

Dear colleagues,

It is with great pleasure that I welcome you all to our IC MEMO Annual Membership Meeting of 2012. I would like to start with expressing my deepest gratitude to Jordi and his staff for the planning and organizing of this successful conference in Perpignan. From my own, personal point of view this has been a wonderful experience with a steep learning curve on the history and memory of this particular part of Europe.

At the same time I hope this meeting can be an important stepping stone for broadening the perspectives and the work of our organization, both scholarly-wise and geographically. Our new colleagues of IC MEMO have already provided us with important and vital input, may that continue in the years to come.

One year ago several amongst us participated at the 10<sup>th</sup> Plenary meeting of the IC MEMO at the Memorial de la Shoah in Paris. The membership meeting took place in conjunction with the annual conference, entitled "Contemporary Activities of Holocaust Memorials". In the following I will give a brief report on the activities of IC MEMO since this gathering.

### **ICOM Advisory Committee Meeting, Paris 2011**

In June I this year I represented our committee at the ICOM Annual Meeting in Paris. Here I will only briefly touch upon some of the topics and decisions affecting our own work. Otherwise the working documents and reports can be downloaded from the ICOM website.

First of all, considerable time was spent on a new platform of communication for ICOM, which is called *Icommunity*. This extranet platform was launched on 4 June in Paris, reflecting ICOM's ambition to modernize its own communication tools. *Icommunity* is developed around four main usages by ICOM members – in short these are: Newsletters and events, such as exhibitions and conferences, updated by members themselves. Secondly members will find important ICOM documents and guidelines on this platform, as well as the establishing of discussion forums – enabling professionals to share views, ask questions and stimulate reflection on museological issues. This month a new phase of *Icommunity* will be launched, where the ICOM committees will need to administer their own spaces and create a newsfeed to maintain a link with their respective members.

Even though the ICOM membership base is increasing year by year, last year with 6 per cent, the Advisory Committee called on all members of International and National Committees to encourage more professionals to join the ICOM, and in particular institutional members. This is a responsibility which we all share, so please continue to have this in mind when you return home. In this connection, one of our Board members, Dr. Norbert Haase, visited the Tuol Slengh Museum in Cambodia earlier this year. Unfortunately he did not have the possibility to join us here to give his report on the visit, but we will indeed follow up the contacts established with this museum. But to succeed with a more proactive recruitment policy, certain countries really need to be offered reduced membership fees. This is a matter which has been discussed before and even once more in Paris this June, and which I believe the ICOM administration need to clarify.

### **International Memorial Museums Charter**

As you all know, the Memorial Museums Charter was adopted by consensus during our last membership meeting in Paris. The main idea behind this charter was to establish internationally binding principles on which memorial museums should direct and develop their activities. I am glad to inform you that the Charter has received widespread acknowledgment in other international museum networks as well. As informed by our colleague Thomas Lutz last year, the charter was circulated and discussed simultaneously in the Task Force for International Cooperation on Holocaust Education, Remembrance and Research. Under the 2012 Chairmanship of Belgium, the Memorial Museums Charter most probably will receive status of an official document of the Holocaust Task Force in Liege this December. To date, this organization has over 30 member countries in addition to permanent observer bodies such as the EU, the Council of Europe, the United Nations and the UNESCO.

This broad network of political bodies and Non-Governmental Organizations will together provide a solid ground for the future relevance of the Charter. At the same time I wish to encourage you all to help increase the visibility of the Charter through your own academic networks, mailinglists, and not least on the homepages of your own institutions.

### **IC MEMO Leaflet and homepage**

Last year the IC MEMO commissioned my colleague Åshild Karevold from the Falstad Memorial to develop a small information leaflet, aimed at raising the communication profile of our organization. In a short while, Åshild will give us a brief update of this work. I would like to stress that we welcome your feedback and opinions on the tentative product that you will experience afterwards. Furthermore Åshild will say a few words about the progress of our homepage, which unfortunately still is not as visible and dynamic as we would like it to be.

There are of course several reasons behind this fact, however it is vital that Åshild as webmaster receives relevant data on conferences, papers and other important news which she can post on our website. This must be a shared responsibility among all IC MEMO members. It does not require a lot of our time to send Åshild a link per e-mail to whatever arrangement of direct relevance to IC MEMO.

Since the launching of the tool Icommunity in June, and not least the launching this month of separate spaces for International Committees on this platform, we need to clarify with the Secretariat how these tools stand in relation to our existing website. Åshild and myself, representing the Falstad Memorial, would like to stress that we are committed to continue this communication task on behalf of IC MEMO.

### **Rio de Janeiro Meeting and Elections 2013**

In 2013 ICOM's 23<sup>rd</sup> General Conference will take place in Rio de Janeiro, Brazil. The set dates for the Rio Meeting are 10-17 August. Some 3,000 – 4,000 international participants are expected to attend this event. The main theme of next year's General Conference is how Museums and Memory creates Social Change. ICOM Brazil gave a thorough update on the developments of the program during the annual meeting in Paris this June. There is already a conference website and online registration open to participants.

For those of you present in Paris last October, you will recall the important discussion on next year's venue. You will perhaps also remember that no formal decisions were made, at least not through a voting process. In spite of the fact that both ICOM and IC MEMO work hard to broaden the geographical perspectives of our work, our organization and membership base is still very much Eurocentric. It is also a fact that many IC MEMO members are members as individuals, which will make it impossible for many to finance a trip to Rio de Janeiro next year.

In light of these logistical and financial challenges, and not least also heavily based on recent experiences with the Shanghai General Conference in 2010, I would like to offer a proposal to the membership meeting, which I hope can reach a conclusion today. This proposal has been discussed in particular with our colleagues from the Dominican Republic, Luisa de Pena and Angelle Ginebra, and also Vice-Chair Dr. Jan Erik Schulte, first and foremost because he, in cooperation with the late Wulff Brebeck, was the founding person of the IC MEMO Statutes.

The suggestion is as follows: In conjunction with the ICOM General Conference in August 2013, the IC MEMO holds a one day conference in Rio de Janeiro, devoted to the history and memory of victims of dictatorships in Latin and South America. The conference will be a direct follow up of the conference held in Santo Domingo in 2011. Luisa de Pena and Angelle Ginebra have already made concrete proposals to organize such a conference in cooperation with the Resistance Museum in Sao Paulo, through its Director Katia Filipini.

In addition to this conference, the IC MEMO holds its annual meeting in Rio. However, because of the logistical difficulties many will have to face next year, we furthermore propose to postpone the election process. Normally this meeting in Rio would have to elect a new Chairman and a new Executive Board. Our proposal is to arrange a new IC MEMO meeting somewhere in Europe in the autumn of 2013, or winter 2014. If accepted by the Board, the election will take place during this European venue. At that point IC MEMO might have new formal members from Southern America, hopefully due to a successful meeting in Rio. For possible new candidates for the Board, elections in absentia could be an option to clarify.

I repeat that this separation of the election process from the annual meeting is not normal procedure, but this is a suggestion based on pragmatics. I welcome your opinions afterwards, and hope we can reach a conclusion on the matter later today.

### **Strategic Plan 2011-2013**

As you might know, the annual funds granted to each International Committee are based on three elements:

A basic funding of 850 Euros for each committee;

Subsidy based on membership statistics

Performance subsidy, based on an analysis of the *activities* which are communicated in the annual reports.

In this respect, I still feel we have room for improvements in particular areas, which also are highlighted in the ICOM Strategic Plan for 2011-2013. In the period between 15 December 2012 and 1 April 2013 there are a number of opportunities to submit applications for so called Special projects, annual subsidies and Bursary programs – particularly targeting young academics to join meetings and conferences. In 2011 ICOM granted up to 5 000 Euros to international committees applying for special projects.

Until now IC MEMO as an organization has not devoted much time to concrete research or documentation projects. I would like to stress that developing partnerships and strategies for research projects constitute important aspects of the existing ICOM Strategic Plan. An important question to discuss and hopefully resolve is how these opportunities relate to the capacity and interest of the committee to implement them. In this light I welcome and encourage input from IC MEMO members, on how we can increase our activities and visibility in the research landscape, but still within the limits of our capacities.

This concludes the annual report for 2012, I thank you for your continued support and encouragement.

### 3) Report by Christiane Hoss, Treasurer Treasurer's report for 2011

Caused by the Internetbank used by IC Memo until the middle of the year – it had a peculiar form of accounts, where the stand of the account on the end of the year was only given in January - a fault came into the last financial report for 2010. The balance of December 31th 2010 / January 1<sup>st</sup> 2011 was given as 8.362,74, when in reality it was 8.381,74.

#### Income 2011

Balance	8.381,74
Subvention of ICOM	<u>2.234,-</u>
	10.615.74

#### Expenses 2011

Bursaries ( 3 Travel grants to Santo Domingo, one was misread as 640,- and it would cost about the same sum to send the 40 Euros back)

1.840,- \*

#### Publications -

Website	61,16
Annual conference Paris	2.603,38

(Subvention of EUR 2000,- to the Mémorial de la Shoah and travelling costs of Gilbert Lupfer, lecture about looted art and it's memory)

#### Other expenses

Stationary and stamps for Secretary, (as she had to write letters

In search of IC-members, whose e-mail addresses were no longer valid) 80,75

Telephone costs for arranging the travel grants to Norbert Haase 21,38

Bank fees (as two of the travel grants went out of Europe and we changed our bank account

these are unfortunately very high in 2011) 120,06

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4.726,73

Saldo 5889,01, Balance 2011/12

\*paid back by me, as it was my error, in 2012

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## Report about members of IC Memo

Having managed access to the ICOM files I found some members there I did not know and I missed some that were on my member's list.

I have asked all those members who are not in ICOM's files as IC Memo members to remedy that via their national ICOM committees.

### IC Memo members in October of 2012:

Austria	3 persons	1 institution
Azerbaijan	2 persons	
Belgium	1 person	
Brazil	2 persons	
Canada	2 persons	
Chile		1 institution
Czech republic	2 persons	
Dominican republic	1 person	1 institution
Estonia	2 persons	
France	2 persons	2 institutions
Germany	26 persons	5 institutions
Iran		1 institution
Israel	2 persons	1 institution
Italy		1 institution
Japan	1 person	
Korea		1 institution
Latvia	2 persons	
Morocco		1 institution
Namibia	1 person	
Netherlands	4 persons	1 institution
Norway	3 persons	3 institutions
Poland	1 person	2 institutions
Russian Federation	2 persons	
Spain	2 persons	3 institutions
Sweden	1 person	
Togo	1 person	
Ukraine	1 person	
USA	8 persons	1 institution

#### **4) Report on IC MEMO communication, Aashild Karevold**

The website should be further developed, it's important that the members contribute with material and information they would like to public (mail to [karevold@falstadsenteret.no](mailto:karevold@falstadsenteret.no)). It's a goal to have as much as possible of the material in ICOM's three languages, i.e. English, French and Spanish. The most important to publish in more languages is the International Memorial Museums charter. Aashild Karevold would like to have more photos for the website, of the persons, for instance board members and of events.

Aashild Karevold and Jon Reitan are developing a IC-Memo brochure, and need photos from member institutions (to illustrate the broad variety of museums in the organization).

ICOM is launching a new (internal) digital communication platform at the end of 2012. We still don't know how this will work or whether it might change the way we work with our online information.

## 5) Report on recent activities in Latin America, Luisa de Pena

Iratxe Momoitio Astorkia read a short version of the report he inserted here



## 2012: Latin America & The Caribbean Museums Activities

As a result of the constant evolution in relation to the societies which host them, the memorial museums of Latin America and the Caribbean have boosted their spaces for socializing the knowledge. This led to the use of interactive proposals and programmes of exhibitions as a means of communication. Including the theatre and cinema as new tools to reach new audiences and convey the language of the Museum and create new experiences.

### Dominican Republic:

- Dominican Resistance Memorial Museum:

### Exhibitions:

The art that woke up the conscience. 1965



Between 1961 and 1965 there arises in Dominican Republic an artistic - cultural movement very influenced by the dynamics of the social fights and the ideological orientations and predominant policies, determining an eminently social sense and an intention in certain artistic expressions. Impregnated by the commitment politician - nationalist, the artistic creations were directed to wake conscience up in the people across the graphical production of cartels and of the exhibitions of art, unpublished fact till then in the history of the national plastic arts.

## Looks of one Year: Retrospective



## Museum and Family.

### Workshop: No- Violence, What is?



The families from creative dynamics will know the elements of violence and since they can avoid her.

### Workshop: The community that I want.



The families will treat from recognizing his duties, as working joined to construct a wished community.

Family Day:

Stories for peace and human rights.

Since the human rights teach?

Cinema:

Contest.

Resistance Minute.



short films based on different moments of the Dominican resistance.

- Chile:

Memory and Human Rights Museum:

Exhibitions:

Chronologies: Solidarity with Chile of the Nordic countries



From the morning of September 11, 1973 and until the restoration of democracy in 1990, Chile was the subject of various demonstrations of international solidarity. In this context, the countries of Northern Europe met, from the first moment, a central role in solidarity with the persecuted by the dictatorship: Denmark, Finland, Norway and Sweden opened their doors, their arms and their hearts to thousands of Chile and Chileans who had, from one moment to another, leave the country in difficult circumstances.

### The Women struggle In commemoration of international women's day



The Museum of memory and human rights joins the celebration of the international women's day with exposure "The fight of women", a tribute to the hundreds of anonymous women who spoke out, organized into precarity, and denounced to the world what was happening in our country during the difficult years of the military dictatorship. Through photographs, posters, audio-visual materials and objects such as burlap and original pamphlets, seeks to highlight the role of anonymous women during the military dictatorship.

### For the life Always | The incomplete UTE exhibition.



Inspired by the exhibition of 18 posters that were calling the Chileans when the civil war prevented and that it would be inaugurated by the president Salvador Allende in the front of the Headquarters of the Technical University of the State (UTE) on

September 11, 1973. In the exhibition there will appear the only one the original set of posters (38,5 X 55 cm.) that has thought till now, besides reproductions in great format of the same cartels that they formed a part of the central exhibition installed in the UTE. These reproductions there were elaborated to hand by a group of 12 designers, ex-members of the Extension Secretariat and Communications of the UTE, between them Mario Navarro, his director, all of them freed from the UTE after the Blow.

The exhibition contains also documents of the epoch that registered the exhibition, a nominal video with interviews to the members of Advertising UTE, and material of Juan Ángel Torti's chamber, filmed on the 11th, September 13 and 14, 1973.

#### Seminars:

1. International seminar Memories in Construction.
2. Women Participation .To advance towards the equality and not discrimination.
3. The Global Networks - 2011, connected and empoderados: the year of the indignant ones.

#### Meetings:

1. 25 ° version Museums of Midnight.

The Museum of the Memory and other emblematic cultural spaces of the neighborhoods Italy, Fine arts, Matucana and Republic will open his doors free the public on Friday, the 16th of December of 18:00 to 00:00 hrs. The initiative seeks to bring over to the community to the heritage, the culture and the visual arts. Exhibitions of consecrated and emergent artists, patrimonial collections, theatre, music, audio-visual projects and conference to the night sky, are a part of the offer of this one 25 ° version of Museums.

2. Cultural circuit West Santiago.

From 21:00 hrs., in the esplanade of the Museum of the Memory, one will present the theatrical work Vicente Huidobro's "Altazor" at the expense of the company of Theatre Onirus. The acrobatic spectacle includes air dance on 6 meters of height, poetical appliances and Jorge Aliaga's music. Continuing towards the south, the Museum of Contemporary Art, MAC, of Normal Villa it exhibits " Local Image ", a sample of 28 Chilean artists - different of recognized path and emergent - assembled in a project cured and organized by the MAC, which it investigates on the last transformations of our cultural landscape. There will be holding a permit visits of 19:00 at 22 hours and a function of theatre, " House Empties ", from 19:00.

#### Cinema:

Festival Cinema // B:



Between 4 and on November 13 the Festival carries out Cinema // B, a platform for independent movies, that this year presents his Section Memory in the audience of the Museum of the Memory. Organized by Cerofilm, cultural Corporation Art Avenue and the School of Cinema of Chile, the fourth version of the cinematographic event will offer one of the most important meetings that develop annually in Chile for the emergent producers and the independent cinema, which understands the major percentage of the cinema produced in the incipient cinematographic national industry.

#### Cycle of Cinema - MEMODOC



MEMODOC is an alliance between the Cultural Documentary Corporation (Culdoc) - person in charge of the organization of the FIDOCs - and the Museum of the Memory and the Human rights, which aim is to generate a public and stable space for the exhibition of documentaries of Chile and the world, of the most varied subject matters; with permanent functions during todor the year, in the Audience of the Museum of the Memory. The initiative is born product of the lack of cinemas dedicated exclusively to the exhibition of documentaries, which limits the distribution of the movies and the access of the public to these works.

#### Villa Grimaldi. Corporation Park for the peace

Itinerant exhibitions:

Ana Frank: an In force history & Villa Grimaldi: Past, present and future.

The exhibitions " Ana Frank: an In force History " and " Villa Grimaldi: past, present and future " they appear as a whole and rely on a program of training for the young persons that they will be guides of the exhibitions. The above mentioned training considers two days of contextualización on the historical processes in which there places Ana Frank's history and Villa Grimaldi, besides the delivery of material of support for the young persons.

Thematic routes:



The Area Education of the Corporation Park for the Peace Villa Grimaldi has elaborated a series of Thematic Routes of educational character, which seek to be a support for the learning of elements related to promoting a culture of Human rights and Nevermore to the Terrorism of State.

1. Historical context and political parties.
2. Movement of Human rights in Chile.
3. Memory and I Bear witness To Ideological Discrimination.
4. Discrimination against the Woman.
5. racial Discrimination.
6. Route / meeting with testimoniante.

- Argentina:

Rosario's Memory Museum.

Exhibitions:

Guatemala: Culture and Resistance.



The sample Guatemala: Culture and Resistance, of the out-standing American photographer and activist of human rights, Jonathan Moller will be able to visit until February, 2012.

Once@9:53am



It is a question of the exhibition of the original pages of a graphical novel that it has script of the Mexican writer Ilan Stavans and Brodsky's photographs. It shows itself until October 24.

#### Quake and Brilliancy



From April 29, in the Museum of the Memory (Cordova 2019), shows itself the sample Quake and Brilliancy, an invitation to go out in search of these sparkles sealed by the quake and the brilliancy to discover there where the danger announces the imminence of his arrival.

#### More than Never



Exhibition of the group The Bus - photo. Forty images realized by the photographers Héctor Rio, Leonardo Vincenti and Matías Sarlo. In exhibition until April 25, 2011.

#### Videos Cycles :

To see To know.

Activity organized together with the Audio-visual Center Rosary (CAR) directed teachers and pupils, from 5<sup>a</sup> degree of the primary level up to 5<sup>a</sup> year of the secondary level. The aim is to think about a different aspect every year, across the audio-visual language (short of animation, fiction, documentaries), linked to our recent memory and to other related subject matters: rights of the children, education in values, construction of citizenship, to live in democracy, between others. A different programming is selected, according to the ages of the pupils.

#### Days of Educational Formation:

It is carried out during June in the headquarters of the Museum of the Memory. In September, in the headquarters of the CAR (Chacabuco 1371 - park Urquiza), there is realized the meeting of all the pupils and teachers who took part of the cycle. During this day one re-works the audio-visual production projected in the Museum, across a plastic-reflexive activity, which for two years the plastic artist coordinates Great rosarino Verona.

#### Internships Curriculares:

Directed teachers of different modalities and educational levels, every year meetings are realized by teachers across days or seminars of training and workshops. It is a question of thinking concerning the transmission of the work about the memory in the classroom, besides other topics of interest in the present, as which they are the topics of social injustice or of intolerance that worry the children and young women and in what situations of social invisibility they are interested in working as teachers, between others.

Theatre x the identity:

This activity realizes with the Association Grandmothers of Plaza of affiliated May Rosary, Theatre x the Identity, Scenic Arts and the Museum of the Memory, these last two dependent on the Secretariat of Culture and Education of Rosario's Municipality. Local plays are represented and of the rest of the country. Different actors of the city read testimonies belonging to the Grandmothers' biographical file. This activity has as aim spread the work that there take forward the Grandmothers of Plaza of May for already more than 30 years, in his tireless labor for finding his grandsons, desaparecidos for the military dictatorship.

- Brazil:

Sau Paulo Resistance Museum:

Exhibitions:

Good Memory: Photographic test of Marcelo



Brodsky.

The show, created by Argentine politician and activist photographer Marcelo Brodsky (Buenos Aires, 1954), sought to bring to the public a clipping of the story common to the countries of Latin America, who knew terrorism State in the years 1960 to 1980, leaving the balance as thousands of prisoners, tortured, killed and missing. Recordaes presents, too common, which remain in the memory of those who suffered loss directly and / or disappearance of a family member or friend during dictatorships, and the incessant search for his whereabouts. It was the first international exhibition held at Memorial resistance, reiterating its commitment to establish dialogues with

national and international institutes, aiming to build a network of spaces geared to the debate and to preserve POLICIES of the memories. The show was curated by Digenes Moura, the nucleus of Curatorial and Research in Art History from the Pinacoteca do Estado, also responsible for the editorial coordination catalog. As part of the opening activities, we conducted a conversation with Marcelo Brodsky in the exhibition space.

As your epitaph. Rubens Paiva, missing since 1971.



Rubens Paiva, missing since 1971 "sought to show, through photographs, documents and personal objects, moments of life with family Rubens Paiva, active politics, prison, the fight of his wife, Eunice Paiva, the restoration of truth. Rubens Paiva (Santos, SP, 1929 - Rio de Janeiro, RJ, 1971) graduated in Civil Engineering from Mackenzie University in Sao Paulo, where he began to militate politics. He was president of the center Horacio Lane academician and vice president of the Student Union State of So Paulo (1954). Engaged himself in the campaign "The petroleum our", the creation of Petrobras. Elected congressman in 1962, had a role highlighted, as a member of the CPI on the Brazilian Institute of Democracy (IBAD), which promoted anti-communist propaganda and plotting the fall of the government of Joao Goulart. The CPI found that the IBAD and Democracia Popular (ADEP) moved between 12 and 20 million dollars in their conspiratorial activities.

Arpilleras Chilean politics of resistance.



Exhibited 28 works of folk art fabric made in Chile between the years 1970 and 1990, in addition to a video animation, original tickets, documents and books. The arpillera textile a technique that has roots in ancient tradition popular. It was started by a group of embroiderers of Isla Negra, located in the central coast of Chile. Just like the originals that inspired them arpilleras, the pieces presented in this exhibition were created in workshops and mounted on a backing of burlap, cloth rustic from sacks of flour or potatoes, usually made of coarse linen or canvas. As a way of recording the daily life of communities and affirm their identity, arpilleras became a way to express individual and collective, and a source of survival in adverse times.

Places of memory repression and resistance in So Paulo



Brazil played throughout the twentieth century, dictators who persecuted, imprisoned and tortured thousands of citizens who dared to fight against authoritarianism and social inequalities. In innumerable places inhabit the memories of a control, repressive POLICIES resistance in Brazil during the two authoritarian regimes - the Estado Novo (1937-1945) and the military dictatorship (1964 - 1985), and in periods of democracy: prisons, squares, unions, hospitals, trapping camps, churches, streets, theaters, among many, keep the memory of atrocities, struggles and achievements, maltreatment and solidarity. And it is for years now to make sense of these places. Why and how have they become spaces of fields of resistance or repression? The stories of these places ESTO among investigators in matters of newspapers, documentaries, documents and archival photographs, and especially in memory of citizens who, by the way or by inheritance, know these places. Media information, are potential tools for citizenship upbringing. It asks, then, to respect them.

## Cultural Action.

### Resistant Saturdays:

The Saturdays are activities that seek to discuss ISSUES sociopolitical past and present through different formats (lectures, films and books presentation of parts of theater etc.), in partnership with the nucleus From Permanent memory of former Prisoners and Persecuted politicians of the State of São Paulo.

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### Schedule of the year :

1. The parliamentary dictatorship resistance
2. Apolonio de Carvalho, the trajectory of a liberator
3. 40 years of the Araguaia Guerrilla .
4. The challenges facing the Commission of Truth's new revelations of the book "Memories of a Dirty War" .
5. 35 years of prison of the ex-militants of the Socialist Convergência .
6. All 28 of the Island, MOLIPO and a tribute to the fallen.
7. Lecture Almino Affonso mark the 50th anniversary of mobilization in favor of social Plebiscito.
8. Three lives militancy: Apolonio, Frati and Grabis - 100 years

### The Cinema of resistance:

Memorial resistance has sought, through its programming, using the potential of different artistic manifestations to address the key themes discussed by Instituto - repressive resistance policies and human rights. Aiming to use the Cinema more systematically the Memorial resistance started in the second half of 2012, the project "Cinema of resistance", with Exhibit 4 movies (one is added per month, from August to November, 14h s), always followed by discussion with director / and or collaborator for realization of the film.

Pardon, Mister Faithful (Jorge Oliveira, 2009, BRA, 95min.)  
Truths Verdaderas, la vida Estela (Gil Lavedra Nicols, 2011 , ARG, 99min.)  
Baptism of Blood (Helvicio Ratton, 2006, BRA, 94min.)  
Goat Blind (Toni Ventura, 2005, BRA, 105min.)

## **6) Preparations of 2013: General Conference Rio de Janeiro and IC MEMO annual meeting**

As in Shanghai 2010 only some members of IC Memo will be able to attend the ICOM General Conference 2013 in Rio de Janeiro. The IC Memo Annual Conference in Rio will be prepared by the Latin American members, who will give the keynote speeches.

## **7) Elections 2013**

As only a few members of IC Memo will be present, the election 2013 has to be postponed to another time and a location in Europe, where still most of our members are living. It was discussed to postpone the elections even to the 1<sup>st</sup> half of 2014, but no decision was taken about that. Jean-Loup Rousselot invited the members to hold this or another of the next Annual conferences in Estonia.

## **Any other business**

The report of Norbert Haase about the Tuol Sleng Genocide Museum of Cambodia arrived too late for consideration at our membership meeting. It will be attached to this report. Christiane Hoss asked for a discussion about IC Memo members that are – considering our charter – not in the right committee in IC Memo, because their museums or sites are memorials, but not for the victims of State crimes. For instance one member is the memorial site in the Russian Federation for the writer Sholokhov [Silent Don] who was not a victim, but a profiteer of Stalinism. It was discussed to send to all members the charter to sign, but before this is done, Jon Reitan will ask ICOM in Paris if we have any influence on the membership in IC Memo or if membership in our committee is chosen only by the members themselves, or if the the national committees or ICOM decide about this.

Jordi Guixé informs about difficulties that led to ending this work for the Memorial Democratic of Catalonia. There will be hopefully other memorial projects in Spain that IC Memo is able to accompany, f.i. an European program 2007 to 2020 about Memorial Museums and public politics of memory for countries, that have had to overcome dictatorships.

## **Norbert Haase: Report for ICOM about his travels in Cambodia and memorials there**

As there are many attachments to his e-mail about the memorials for the victims of the Khmer rouge in Cambodia, it would be very difficult to integrate in this report. I therefore have decided to not include it. I shall send it via e-mail to everybody asking for it.

Cologne, 5<sup>th</sup> of January 2013, Christiane Hoss, Secretary of IC Memo

