

DOCUMENT  
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# MEETING MEMORIES

booklet

MeMe

Meeting Memories:  
Learning from the Past to  
Overcome Discrimination  
Today

Co-funded by the  
Europe for Citizens Programme  
of the European Union



## Meeting Memories – Booklet

*Documenta* – Centar za suočavanje s prošlošću

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## PROJECT DESCRIPTION

The project **“Meeting Memories: Learning from the Past to Confront Dehumanization Today (MeMe)”** wanted to remind European citizens of the politics of dehumanization and scapegoating happening during the 1930s and 1940s, and generate a reflection on similar patterns happening today.

Its activities have been an opportunity to raise public awareness, make citizens more resilient and critical towards authoritarianism and populism and less prone to racism and radicalization, as well as engage in confronting distortions of historical facts about the suffering in concentration camps during World War II through public events, exhibitions, and educational work.

The project started on September 2020 and ended on February 2023. It was coordinated by *Documenta* – Center for dealing with the past (Croatia), with the support of its national and international partners: *Centar za informativnu dekontaminaciju mladih* (Bosnia Herzegovina), *Javna ustanova Spomen područje Jasenovac* (Croatia), *Stiftung Jugendgästehaus Dachau* (Germany), *Università degli Studi di Udine* (Italy), *Centar za primenjenu istoriju* (Serbia), *Socialna Akademija* (Slovenia).

Meeting Memories included different online and in-person activities through the years, including conferences, webinars on the relationship between art and Holocaust education, training for teachers and youth workers, and the organization and opening of exhibitions.

The project was financed by the European Union through the Europe for Citizens programme.

# DEALING WITH MEMORY THROUGH PHOTOGRAPHY

## 1. The Workshop

The “**Meeting Memories: international workshop on memory and photography**” offered a space to participants from six different countries to meet and discuss the themes of culture of remembrance, commemorative practices, contemporary history, and totalitarian regimes, through the lens of photography.

The workshop was organized in April 2021 and consisted of theoretical and practical sessions, moderated by photographers Sandra Vitaljić and Saša Kralj with associates from *Documenta* and the partner organizations. The workshop had a hybrid format, with international online sessions and study visits to local places of remembrance, including Jasenovac and Stara Gradiška (Croatia), Dachau (Germany), Gonars and Visco (Italy), Staro Sajmište and Jajinci (Serbia), Bučka and Maribor (Slovenia).

The photos created by the participants are visible at the following link: **Meeting Memories (@meetingmemories2021)**, and were presented at the conference “Photography and memory: new approaches to culture of remembrance”, held on April 26, 2021, accessible at the link: <https://www.youtube.com/watch?v=huuzy2R2r40>. For further information, you can also visit: **Conference “Photography and memory: new approaches to culture of remembrance” as part of the opening of the online exhibition – Documenta.**

A selection of photos were then presented in the exhibition “Qui si parla italiano, qui si saluta romanamente...”, curated by Nataša Mataušić, Sandra Vitaljić and Saša Kralj, and displayed in Udine (Italy) in May 2022.

The workshop was prepared by the photographers:

**Sandra Vitaljić (Visual artist, educator, and curator).** In her work, she focused on social issues and dealt with the topics of domestic violence, collective memory, and the construction of national identity. In the theoretical and curatorial work, she is engaged with conflict photography and the ethics of photographic representation. She published three books: *Infertile Grounds* (Eikon Studio, 2012), *War of Images - Contemporary War Photography* (Algoritam, 2013), and *Up Close and Personal: War in Croatia* (Image of War Museum, 2018).

**Saša Kralj (community activist and photography educator).** Saša is one of the founding members of the art cooperative Živi Atelje DK (Living Atelier DK), and presently coordinates the preventively protected heritage collection of Vera Dajht-Kralj as well as running workshops on photography, identity, and integration within the cooperative's NoBorders projects. He has extensive photojournalism experience working for 6 years for Associated Press and later for other international media outlets as a freelance photojournalist based in the Balkans, South Africa, Indonesia, and Iraq.

Workshop locations:

### **Staro Sajmište and Jajinci - Serbia**

The Staro Sajmište concentration camp was set on the former Belgrade Fairground, its detainees were mostly Jews from the German occupation zone, and Roma. The victims were liquidated in a hermetically sealed vehicle, in which they were killed by carbon monoxide. Starting in March 1942, the vehicle transported its passengers daily from the Staro Sajmište camp to mass graves in Jajinci, near Belgrade.

The erection of the first memorial plaque at the site of the former camp in 1974, as well as the monument unveiled ten years after, aimed at glorifying the anti-fascist struggle, while the memory of the Holocaust was marginalized at the time. For years now, serious debates have been taking place in the Republic of Serbia that raise a broad range of issues related to the construction of the memorial center at Staro Sajmište.

*source:* [The Staro Sajmište camp - Holocaust](#); [Jajinci - KILLING SITES](#)

### **Bučka and Maribor - Slovenia**

In 1941, when occupying forces from Germany and Italy entered the Yugoslav territories, the village Bučka found itself on the border separating the German and Italian areas of interest. All its villagers were expelled and deported to German camps, but some of them were able to come back. Today, these events are remembered through a memorial room holding a collection showing the moments of villagers being forced to leave their homes and, in the end, the happy returning to the home village. The visit included a 3-hour walk along the former German-Italian occupation border and then in Maribor, at the National Liberation Museum and Synagogue.

text: Sabina Belc

## **Jasenovac and Stara Gradiška - Croatia**

The Jasenovac Memorial Site was built in the immediate vicinity of the former Jasenovac concentration camp, Camp III (Brickworks). Jasenovac concentration camp was founded and managed by the Ustasha forces, in the Independent State of Croatia and functioned from 1941 to 1945. In the camp were detained Serbs, Roma, Jews, Muslims, and political opponents of different nationalities.

In the Memorial, the original locations of buildings and execution sites are marked by earth mounds while railway sleepers, denoting part of the preserved railway track used to transport prisoners to the camp, pave the path to the Flower Memorial, built in 1966 and designed by Bogdan Bogdanović.

Along with the memorial area, Jasenovac Memorial Site is responsible for the remnants of the Stara Gradiška concentration camp. After the end of the First World War, the prison was used to house the first political prisoners of the newly-formed Kingdom of the Serbs, Croats and Slovenes. In the Independent State of Croatia, the Ustashes turned the prison into a concentration camp. The first groups of prisoners, influential and rich Serbs and Jews, were brought to Stara Gradiška in May 1941.

source: [jusp-jasenovac.hr](http://jusp-jasenovac.hr)

## **Dachau - Germany**

On March 22, 1933, a few weeks after Adolf Hitler had been appointed Reich Chancellor, a concentration camp for political prisoners was set up in Dachau. This camp served as a model for all later concentration camps and as a “school of violence” for the SS men under whose command it stood. In the twelve years of its existence over 200.000 persons from all over Europe were imprisoned here and in numerous subsidiary camps. 41.500 were murdered. On April 29 1945, American troops liberated the survivors. The Memorial Site on the grounds of the former concentration camp was established in 1965 on the initiative of and in accordance with the plans of the surviving prisoners who had joined together to form the Comité International de Dachau.

source: [Startseite - KZ Gedenkstätte Dachau \(kz-gedenkstaette-dachau.de\)](http://Startseite - KZ Gedenkstätte Dachau (kz-gedenkstaette-dachau.de))

### **Gonars and Visco - Italy**

The Gonars concentration camp, located in southern Friuli not far from the town of Palmanova, was created by Italian fascist authorities in 1942 and has been in use for over one year until the capitulation of Italy in September 1943. The camp of Visco, in the same area, was set up in January 1943 and lasted for less than a year.

After the Italian occupation of parts of Yugoslavia, concentration camps were created as internment structures for Yugoslav civilians. The inmates in Gonars and Visco were mainly Slovenes and Croats, but also other Yugoslav civilians coming from the occupied areas. The Gonars camp could hold 6,500 people and was the largest camp for civilian internees in Italy during World War II. Inmates slept in wooden barracks or tents and were enclosed by a barbed wire fence. Internment conditions were very harsh. Overcrowding, lack of food and terrible sanitary conditions caused the spread of various infectious diseases, with the death of more than 500 internees. The Gonars cemetery nowadays hosts a memorial site, built with the support of Yugoslavia in 1973. Almost nothing remains of the original camp structures.

The Visco camp, not far from Gonars, was smaller, being in some former Austrian military barracks, and was one of the most „human“ Italian concentration camps, with few registered deaths (23). While the buildings used as a concentration camp still stand, they are not freely accessible and no major signs are pointing to them.

text: Marco Dorigo

## 2. Memory and photography: loss, reclaim, healing

In the workshop and online exhibition, the photos are organized into three conceptual categories.

The first one, entitled "**Loss of Memory**", groups the photos which displayed neglect and abandonment, reflecting the absence of remembrance the participants experienced when visiting some of the locations.

The second category, "**Memory reclaimed**", collects photos showing a change or a transformation of the places of memory, be it an intervention made by humans or nature.

In the last category, "**Memory healing**", chosen images from the locations, as well as personal photos, want to present memory as a place of reflection, meditation, protection, and comfort.

The three categories and definitions have been created by the photographers and curators Saša Kralj and Sandra Vitaljić.

In the follow pages, we have chosen some examples from each category, which could be used in formal and non-formal education with young people, as indicated in the methods in the following sections. However, you can access all the photos through the link: [Meeting Memories \(@meetingmemories2021\)](https://meetingmemories2021.com).

## Loss of Memory

Feeling of images in this group, from different sites, communicate distress and surprise. *Reliquiae reliquiarum* (ruins of the remains) stand at the sites of tragic events. Neglect, be it by lack of care or intent, pushes memory to disappear from physical public spaces and, equally, from the collective memory. It opens the possibility for histories to be repeated – in their worst

Expression of feelings and observations through visual language yells into public conscientiousness and memory embodying prophetic verses of the poet who lived those ages\*,

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Dylan Thomas – 1914-1953.

Thomas, D. (1952). In *Collected Poems, 1934–1952*, Dent.





Petra Jerić,  
Stara Gradiška (HR)

Petra Jerić,  
Stara Gradiška (HR)







Milena Žarković,  
Stara Gradiška (HR)



Milena Žarković,  
Stara Gradiška (HR)



Marco Fornasin,  
Gonars (IT)





Marco Fornasin,  
Gonars (IT)



Fée van Cronenburg,  
Dachau (DE)



Fée van Cronenburg,  
Dachau (DE)





## Memory Reclaimed

Many places of memory stand marked, still with monuments from the bygone era. Those works of art often commemorate ambiguities of perception that changes with times. They end up on the frontlines of controversies of modern-day conflicts, from ethnic to conflicts of privatization and commodification of public spaces and even public attention. All of us who visit can state our own claim, rather reclaim, those spaces, monuments and memories.

Kaja Koražija,  
Maribor (SLO)





Silvia Scandurra,  
Visco (IT)

Martina Bobinac,  
Jasenovac (HR)





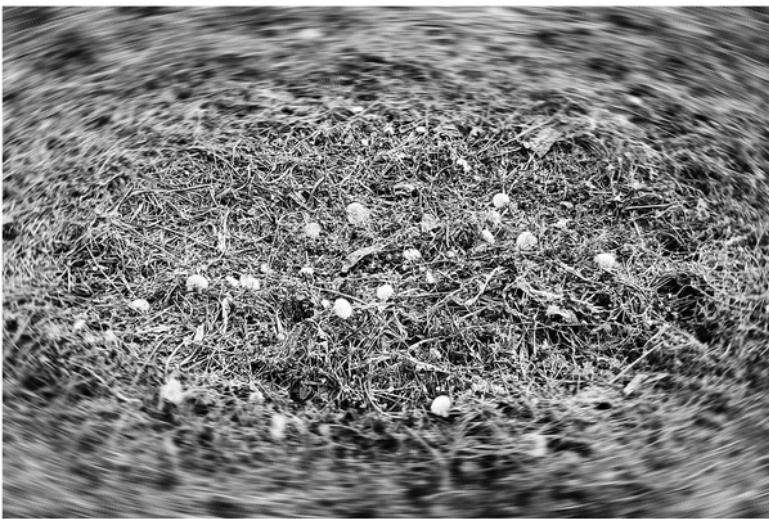
SPOMENIK CVIJETU U JASENOVCU  
SPOM. JEDNO ŽIV. GODINE  
SPJ-002 27/01  
THE FLOWER MONUMENT IN JASENOVAC  
JASNOVAČ 2013  
SPJ-002 27/01

Nino Kovačić.  
Jasenovac (HR)





Zorana Simić,  
Staro Sajimište and Jajinci (SRB)



Zorana Simić,  
Staro Sajmište and Jajinci  
(SRB)

Zorana Simić,  
Staro Sajmište and Jajinci  
(SRB)





## Memory healing

Empathy can lead to distress by stepping over the edge. In the day and age when individuals are easily harmed by the speed of life, fluid omnipresent uncertainty, detachment from social contact or protection, it is comforting to see discovered feeling of solace and meditative union with nature and history. A photograph can be a frozen moment within the intimate processes of healing through personal archives and at the public sites of memory. Images reflect a bit of healing advice shared by psychologist and a monk, Joan Halifax from her book "Standing on the Edge" - "the fourth practice is using the imagination as a way to cultivate empathy and rehumanize those whom we might have objectified"\*.

\*Halifax, J. (2018). Standing at the edge. Flatiron Books.



Mirna Varga,  
Jasenovac (HR)

Milena Žarković,  
Jasenovac (HR)





Silvia Marinčić,  
Jasenovac (HR)



Silvia Marinčić,  
Jasenovac (HR)



Silvia Marinčič,  
Jasenovac (HR)



### **3. SUGGESTED METHODS:**

#### **working on memory and photography with young people.**

We would propose 2 methods of how to work with young people in formal and non-formal education on the theme of memory, through a photographic approach. The first method includes a visit to a place of memory, while the second method focuses on independent research (archives or family albums).

Both methods are divided into 3-sessions. Each session should last a minimum of 1 hour, excluding the study visit or individual research, which would take more time depending on the different needs and possibilities of the group. Each method can be developed in person or through online sessions.

## METHOD 1: PHOTOGRAPHY WORKSHOP FOLLOWED BY VISITS TO REMEMBRANCE SITES

Consider 3 sessions for this activity.

The **first session** is intended as a preparation for the group before the study visit.

**Step 1)** present the place of memory you are going to visit (concentration camp, museum, monument, memorial place...).

**Step 2)** discuss the following questions with the group:

- Do you think this place is relevant for remembering WWII and the Holocaust?
- What do you think this place will look like? Do you think it's preserved and commemorated?
- Did you know about this place before? Do you think other young people know about this place?

**Step 3)** introduces the concepts of Loss of Memory, Memory reclaimed, and Memory healing to the young people. Take time to explore them together through the online exhibition created by Documenta ([Meeting Memories \(@meetingmemories2021\)](#)) or through the examples presented in the Toolkit.



The **second session** would consist of the visit. Encourage young people to take photos with their phones or cameras. Videos are also welcome. After the visit, each young participant should select 1 or 2 photos among the ones taken, considering their connection to the categories of Loss of Memory, Memory reclaimed, and Memory healing and prepare a short presentation.

The **third session** consists of a photo presentation. Each participant explains why they took the photo, and in which way is related to the topic and the chosen category. After that, the young people organize an exhibition with their photos. If printing the photos is an issue, they can organize the exhibition online, for example on Instagram or TikTok.

## METHOD 2:

### PHOTOGRAPHY WORKSHOP ON FAMILY ALBUMS OR ARCHIVES

Consider at least 3 sessions for this activity.

The **first session** is intended as preparation for the group.

**Step 1)** introduce the concept of Loss of Memory, Memory reclaimed, and Memory healing to the young people through the following examples from the workshop (see next pages).

**Step 2)** discuss the following questions with the group:

- How do you think this photo relates to the concept of Loss of Memory, Memory reclaimed, or Memory healing?
- Do you think this photo is relevant for remembering WWII and the Holocaust?
- Are personal memories such as photographs important for remembering historical events? Why?

## LOSS OF MEMORY



Marco Fornasin,  
Gonars (IT)

## LOSS OF MEMORY



Álvaro Martínez García,  
Stara Gradiška (HR)

Silvia Scandurra,  
Visco (IT)



MEMORY RECLAIMED

Marco Dorigo (IT)



MEMORY RECLAIMED

## MEMORY HEALING



*You have already more than I can give you*



Svetlana Kim-Pacher



*1\_2+4=2 generations*

*The same taste after 150 years*

In the **second session**, individually or divided into groups, young people should look for personal memories in their houses, neighbors, or schools. They could also visit an archive, or an online photographic database, such as [www.europeana.eu](http://www.europeana.eu) or [www.historiana.eu](http://www.historiana.eu). After the research, each young participant or small group should select 1 or 2 photos, considering their connection to the categories of Loss of Memory, Memory reclaimed, and Memory healing and prepare a short presentation.

The **third session** consists of a photo presentation. Each participant explains the chosen photo, and in which way is related to the topic and the chosen category. After that, the young people organize an exhibition with their photos. If printing the photos is an issue, they can organize the exhibition online, for example on Instagram or TikTok.



# DEALING WITH MEMORY THROUGH THE ART OF COMICS

## 1. The Workshop

The **“Meeting Memories: international workshop on memory and comics”** offered a space to participants from six different countries to meet and discuss the themes of culture of remembrance, commemorative practices, contemporary history, and totalitarian regimes, through the art of comics.

The workshop was organized in June 2021 and consisted of theoretical and practical sessions, moderated by the comic artist Aleksandar Zograf, with associates from *Documenta* and the partner organizations. The workshop had a hybrid format, with international online sessions followed by study visits to local places of remembrance, including WWII locations in Zagreb (Croatia), Dachau (Germany), Risiera di San Sabba (Italy), Banjica and Topovske Šupe (Serbia), Stari Pisker prison and Teharje memorial park (Slovenia).

The comics created by the participants are visible at the following link: **Meeting Memories (@meetingmemories2021)**. As a concluding event, the director of *Documenta* Vesna Teršelič conducted an online discussion with the author Zograf, which you can access through this link: **Webinar „Susret sjećanja: razgovor s Aleksandrom Zografom“ (ENG) – YouTube**. For further information, you can also visit: <https://documenta.hr/en/novosti/webinar-meeting-memories-a-conversation-with-aleksandar-zograf/>.

A selection of comics were then presented in the exhibition “Qui si parla italiano, qui si saluta romanamente...”, curated by Nataša Mataušić, Sandra Vitaljić and Saša Kralj, and displayed in Udine (Italy) in May 2022.

The workshop was prepared by the artist:

**Aleksandar Zograf.**

Saša Rakezić, better known under the pseudonym of Aleksandar Zograf, started publishing his comics in the mid-1980s, in various Yugoslav publications. In the early 1990s, he began to exchange his self-published mini comics with American authors, who eventually forwarded Zograf's work to the editors of magazines and publishing houses around the US. Soon he had several titles with Fantagraphics Books (Life Under Sanctions, Psychonaut 1 and 2). He then extended his collaboration to European publishers, and to date has published about 50 titles in the US, UK, Italy, France, Spain, Portugal, Germany, Hungary, Greece, Poland, Finland, Japan, Croatia and Serbia.

Starting from 2003, he has produced weekly comics for Belgrade's independent political magazine Vreme. Zograf has also presented his work in numerous exhibitions. His comics range from dream stories and comics reports to autobiographical, archaeological comics, and beyond.

Workshop locations:

### **Zagreb - Croatia**

The participants took part to a 3-hour-long memorial walk in Zagreb and were be introduced to different locations connected to suffering and resistance during the Second World War in the city (Botanički vrt, Trg Žrtava Fašizma, Radio Zagreb...). The walk started at Studenstki Centar and ended at Maksimir stadion, including locations related to the Ustasha crimes and actions of the illegal movement. anti-fascist resistance, with a focus on personal stories.

### **Dachau - Germany**

On March 22, 1933, a few weeks after Adolf Hitler had been appointed Reich Chancellor, a concentration camp for political prisoners was set up in Dachau. This camp served as a model for all later concentration camps and as a “school of violence” for the SS men under whose command it stood. In the twelve years of its existence over 200.000 persons from all over Europe were imprisoned here and in numerous subsidiary camps. 41.500 were murdered. On April 29 1945, American troops liberated the survivors. The Memorial Site on the grounds of the former concentration camp was established in 1965 on the initiative of and in accordance with the plans of the surviving prisoners who had joined together to form the Comité International de Dachau.

source: [Startseite - KZ Gedenkstätte Dachau \(kz-gedenkstaette-dachau.de\)](https://www.kz-gedenkstaette-dachau.de)

### **Stari Pisker prison and Teharje memorial park - Slovenia**

The visit included Stari Pisker prison - memorial space for the victims of the Nazi violence from World War II - and the Teharje memorial park. Teharje camp was built by the Nazi forces near the town of Teharje in the summer of 1943 to accommodate members of the Hitler Youth (Hitlerjugend). In May 1945, after the end of the war, the OZNA (Department of National Security) took over the camp and turned it into a prison camp for members of the Home Guard and other people who collaborated with the German occupiers. The memorial park is dedicated to the memory of the victims of post-war killings.

text: Sabina Belc

### **Risiera di San Sabba - Italy**

In October 1943, as the city of Trieste passed under the control of Nazi Germany, some buildings used for rice husking were designated as police detention camp. The building had the function to torture and sort prisoners in particular Jews who were destined to be deported to Auschwitz and other extermination camps. In addition, many political enemies and partisans of different nationalities were killed in this building. The ricehusking factory of San Sabba was the only Italian Nazis camp with a crematory oven activated from 1944 until the end of World War Two.

After the Second World War some buildings were used as refugee camps starting from the 1950's. Today, these tragic events are remembered through a National monument and multimedia Museum.

*source: [San Sabba Rice Mill National Monument and Museum - Risiera di San Sabba \(risierasansabba.it\)](https://www.risierasansabba.it)*

### **Banjica and Topovske Šupe - Serbia**

The Nazi concentration camp of Topovske Šupe was active between August and November 1941. It was one of the first camps only for Jews and Roma in World War II and it is esteemed that around 5,000 male Jews and about 1,500 male Roma passed through it. The buildings in which the detainees were housed are now privately owned and are scheduled to be demolished. At the beginning of 2020, the Assembly of the Republic of Serbia adopted the Law on the "Staro Sajmište" Memorial Center, in which the location of Topovske Šupe is mentioned as part of the future memorial.

The Banjica concentration camp was a Nazi German concentration camp in occupied Serbia. Political prisoners, were the most numerous detainees. In addition, the prisoners included peasants who failed to fulfill their obligations to the occupier, hostages, as well as Jews and Roma.

*source: [The Banjica camp - Holokaust \(holocaust.rs\)](https://www.holocaust.rs/); [Topovske šupe \(topovskesupe.rs\)](https://www.topovskesupe.rs/)*

## 2. Approaching WWII through comics

In the workshop and online exhibition, we were able to find some common elements which inspired and brought together the participants. They were:

- 1) Personal stories** – stories of unknown and common people, that were recorded through their thoughts in letters or diary entries.
- 2) Family history** – the history of the ancestors who lived through that traumatic period, which they often did not even tell their descendants about.
- 3) Local history** (city, place, street) - which should be researched and understood, to better understand the places where we live and the connection between past and present.

In the follow pages, we have chosen some examples from each category, which could be used in formal and non-formal education with young people, as indicated in the methods in the following sections. However, you can access all the created comics through the link: [Meeting Memories \(@meetingmemories2021\)](#).





In June 1941 I was 13 years old and as a Jew I had a carefree life in Kaunas/Lithuania. But my mum was worried.

I'm going shopping now. Please drink your Chocolate today, Abke. Who knows if it's the Last one.

Mum, I don't like Hot Chocolate. Where do you go?



My life changed on June 22, 1941. The bad man with the little mustache was hungry again and attacked the Soviet Union, including Lithuania. My family came to a ghetto and a time of suffering began.



Three years later, as a teenager, I found myself in a Dachau Subcamp. My mother and my two brothers were already dead. I only survived with my father, because we were lucky and were brought to brutal work in Dachau/Munich.

I have to steal the potatoes from the pigs or I'll starve to death.



80 years after my four-year period of suffering began, I am telling my story to young people in Germany. Currently because of Covid via Zoom. I am a happy old grandpa with a lot of grandchildren. Life is a great thing in my eyes. But I can never forget the pain of the Holocaust.

Zoom Meeting



Max Lütgens - Life of Abba Naor





EJ RANKO MOJ, DI SI?

A EVO U ZAGREBU.

JELI KUHAŠ ŠTO?  
MORAŠ TOPAL OBROK SEKO  
IMATI. A JESI DORUČKOVALA  
ŠTA? JEL PIJEŠ TEKUĆINE?

JE OK SAM DOBRO  
JEDEM. NE BRINI.

JEL PIJEŠ?

PIJEM VODU, DA!

JAM SAM PRIJE LIMUNADU  
VOLILA POPITI UJUTRO, ALI  
SAD SU LIMUNI GROŽNI.  
NIKAKVI. A VODU IZ ŠPINE,  
MOŽEŠ PITI?

MOGU, DA. OK JE  
VODA U ZAGREBU.





OK, AL NE ZOVEM  
TE ZATO...

TREBA POPITI ČAJU  
VODE NATAŽTE.

E, RECI SINE..

KĆERI! MA NA NEKOJ  
RADIONICI SAM, RADIMO  
STRIP O DRUGOM SVJETSKOM  
RATU, PA SAN TE TILA PITAT  
JEL SE TI ČEGA SIĆAŠ JER  
SI TI BILA MALA KO JA KAD  
JE POČEO RAT, A JA SE BAŠ  
NE SIĆAM PUNO...



NE MOŽEŠ SE TI NIŠTA  
SIĆATI, MI SMO JAKO PAZILI  
NA VAS!

PA E, FUL SE MALO  
TOGA SIĆAM. A TI?

BAŠ NIŠTA!






NIŠTA?

NIŠTA, MATER JE BILA UDOVICA,  
NIŠTA NAM NIJE GOVORILA, BOJALA  
SE DA ĆEMO IZNIT VANI, DA BI  
NAS SVE UHAPSILI...

KO BI VAS UHAPSIO?

NE ZNAM, DOLAZILA JE  
SVAKA VOJSKA. ROĐAKU JE  
MATER SAKRILA KLJUČ OD KONOBE,  
DA NE MOŽE IZAĆ DA GA NE  
UHAPSE, A ISPREBIJALI SU GA I  
ZAVEZALI PA JE POLUDIO. STAVILI  
SU GA U KOVAČIJU DA NE MOŽE  
POBIĆ...

KO MU JE TO NAPRAVIO?




JEL SE JOŠ  
NEŠTO SIĆAŠ?

NE ZNAM. POSLI JE BIO  
POLICAJAC U SINJU, BIO JE  
DOBAR ČOVIK NE BI NIKAD  
NIKOŠ KAZNIO.

NE. PROLAZILE SU SVAKAKVE  
VOJSKE KROZ SELO. JEDNI SU  
MATERI DALI KRUVA, PA JE  
ONA SVE DALA NAMA DICI.



BILA JE DOBRA.



DA, JAKO DOBRA. A ZAŠTO  
NE PITAŠ DIDA OVO, ON SE  
VIŠE SIĆA? MA AJDE TI ENA  
SAMO MOLIM TE SKUVAJ  
NEŠTO DANAS...

MA OČU!

AJDE, MOLIM TE. I PIJ!  
AJDE BOG.

DAJ MI DIDA NA TELEFON  
DA GA POZDRAVIM!

ALO?

POKLOPILA MI JE!





# Le non-storie Di TRIESTE

TROVARE UNA STORIA DA RACCONTARE,  
ANCHE SULLA PROPRIA FAMIGLIA. QUESTO  
CI HA CONSIGLIATO ZOGRAF PER  
CREARE IL NOSTRO FUMETTO PER  
IL WORKSHOP 'MEETING MEMORIES'.



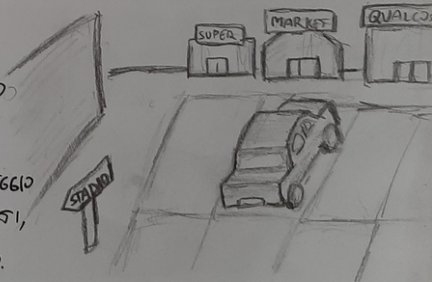
NON AVEVO LA BENCHÉ MINIMA IDEA DI COSA RACCONTARE,  
E PURTROPPO MEMMEND DELLA MIA FAMIGLIA SO MOLTO.



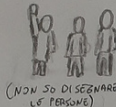
CONTAVO PERÒ DI TROVARE QUALCHE STORIA  
ALLA RISIERA DI SAN SABBA, UN EDIFICIO USATO  
COME LUOGO DI PRIGIONIA DURANTE LA GUERRA,  
CHE IO E GLI ALTRI ITALIANI DEL PROGETTO  
AVREMMO VISITATO.

ARRIVATO SUL POSTO, HO SUBITO  
L'IMPRESSIONE CHE IL NAVIGATORE  
MI ABBAIA PORTATO NEL LUOGO  
SBAGLIATO. MI TROVO IN UN PARCHEGGIO  
CIRCONDATO DA NEGOZI E SUPERMERCATI,  
CON UN'INDICAZIONE PER LO STADIO.

SOLO IN UN SECONDO MOMENTO MI ACCORGO DEL VECCHIO EDIFICIO  
DI MATTONI CHE SI ERGE DIETRO AL MURO ALLA MIA SINISTRA

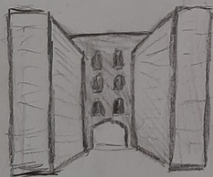






TROVO LE ORGANIZZATRICI, CHE MI FANNO CENNO CON LA MANO. BENE, NON MI SONO PERSO.

PROPRIO A PROPOSITO DI CIÒ CHE SI VEDÉ DAL PARCHEGGIO, LA STORICA DUNJA NANUT, CHE CI FA DA GUIDA, CI SPIEGA CHE IL COMPLESSO DELLA RISIERA ERA MOLTO PIÙ GRANDE DELL'ATTUALE MUSEO/MONUMENTO, E INCLUDEVA LO SPAZIO ORA OCCUPATO DAI SUPERMERCATI. MENTRE NEL '65 LA RISIERA ATTUALE DIVENTAVA MONUMENTO, IL RESTO VENIVA ABBATTUTO. SERVIVA SPAZIO.



IMPONENTI MURI DI CEMENTO DELINEANO L'INGRESSO E CINGONO PARzialmente IL CORTILE, COMUNICANDO LA GRAVITÀ AUSTERA DEL LUOGO.

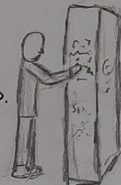
ELEMENTI AGGIUNTI ALLA STRUTTURA PROBABILMENTE PER RENDERLA CARICA DI SIGNIFICATO, E ADATTA A CELEBRAZIONI UFFICIALI.



(UN MONUMENTO SEGNA LA LUOGO DEL FORNO CREMATOARIO, SEBBENE LA NOSTRA GUIDA ESPRIMA PERPLESSITÀ SULLA SUA ESATTA UBICAZIONE)

EPPURE IN QUESTO SIGNIFICATO SEMBRA MANCARE QUALCOSA.  
NEL TERZO E ULTIMO PROGETTO, L'ARCHITETTO DEL MONUMENTO DICE DI AVER  
"SFRONDATO" L'EDIFICIO DALLE TRACCE DEL PASSAGGIO UMANO (RIFORMULO,  
FORSE IN MANIERA SCORRETTA, MA QUESTA PAROLA MI È RIMASTA IN TESTA).

SOLO NELLE CELLE AL PIANO TERRA, SE NON SBAGLIO,  
SONO RIMASTE ALCUNE SCRITTE LASCIATE  
DAI PRIGIONIERI. IL RESTO È STATO ELIMINATO.  
EPPURE LE SCRITTE LASCIATE DA SOLDATI,  
PRIGIONIERI E LAVORATORI SAREBBERO STATE  
UTILI TESTIMONIANZE.  
INVECE, NIENTE PIÙ STORIE.



LA STRUTTURA IN FONDO A SINISTRA FA CAPIRE COSA INTENDESSE  
L'ARCHITETTO. NON È RIMASTO NIENTE DEGLI ANTICHI LOCALI.

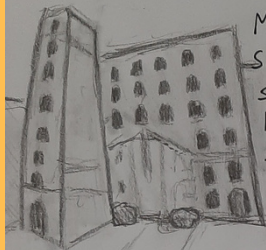
"SFRONDATO"

UNO STABILE DI TRE  
PIANI, TOTALMENTE SVUOTATO

RIMANGONO SOLO UN GUSCIO  
ESTERNO E DELLE TRAVI DI  
LEGNO CHE CORRONO PER  
TUTTO L'EDIFICIO

ELEGANTE.  
AUSTERO.

"SFRONDATO". MI IMMAGINO  
LE TRAVI COME ALBERI, CON LE  
LORO IMPERFEZIONI.

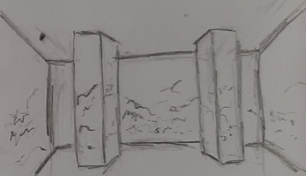


MA LE IMPERFEZIONI SONO LE TRACCE DEI  
SINGOLI, IL RICORDO DI CIÒ CHE È ESATTAMENTE  
SUCCESSO. BISOGNA CERTO AMMETTERE CHE  
IN QUESTO MODO CHIUNQUE PASSI HA  
SUBITO L'IMPRESSIONE CHE SIA SUCCESSO  
QUALCOSA DI GIGANTESCO, DI TRAGICO. E  
ALCUNE STORIE SONO EFFETTIVAMENTE STATE  
RACCONTATE

EPPURE VIENE DA PENSARE A QUANTE  
NE SONO ANDATE PERDUTE IN QUESTO MODO,  
STORIE CHE NON POSSONO PIÙ DIRE LA  
LORO SU COSA È EFFETTIVAMENTE  
ACCADUTO. OVVIAMENTE NON SI TRATTA

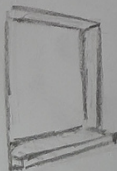
SOLO DI SCRITTE, SONO TANTE LE INFORMAZIONI  
PERSE PER INCURIA O VOLONTARIAMENTE. EPPURE LE SCRITTE SUI

MURI SEMBRANO SIMBOLIZZARE MEGLIO IL PASSAGGIO DEI SINGOLI,  
HANNO UNA LORO POETICITA'.

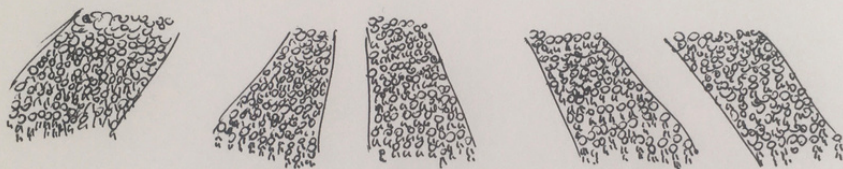
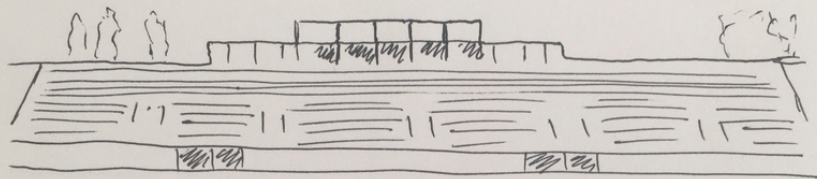


PER QUESTO, PIUTTOSTO  
CHE RACCONTARE UNA STORIA  
VERA E PROPRIA, HO PREFERITO  
SCRIVERE DI TANTE STORIE PERDUTE,  
PER LA MONUMENTALITÀ O PER FAR  
SPAZIO A COSE PIÙ "UTILI".

HO PREFERITO RACCONTARE TANTE  
NON-STORIE.

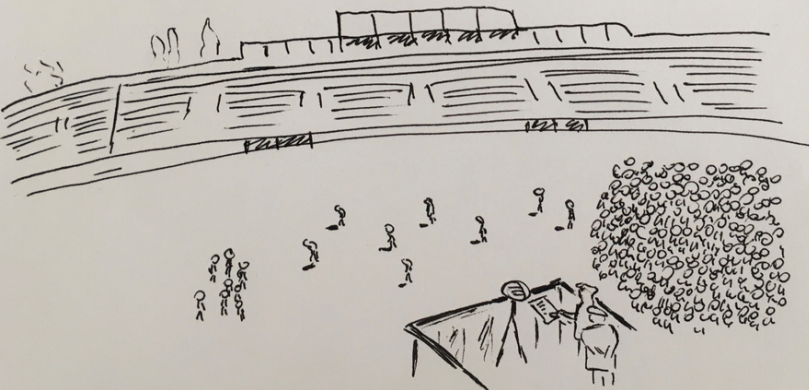






ONE MONTH AFTER THE ESTABLISHMENT OF THE INDEPENDENT STATE OF CROATIA IN APRIL 1941, SCHOOLS STOPPED WORKING AND ALL YOUNG PEOPLE OVER 15 AND STUDENTS WOULD REGULARLY BE SUMMONED TO STADIUMS IN ZAGREB. CROATS AND MEMBERS OF OTHER "FRIENDLY" NATIONS WERE SUPPOSED TO GO THROUGH MILITARY TRAINING, WHEREAS JEWS AND SERBS WOULD BE SENT TO WORK

AS PART OF AN EXERCISE HELD ON 26 MAY, MANY  
USTASHA AND NAZI OFFICIALS ATTENDED WITH THE  
GOAL OF FORMING THE FIRST ZAGREB BATTALION  
WHICH WOULD CONSIST OF ONLY CROATS AND A LONG  
PROPAGANDA SPEECH ENSUED. SUDDENLY, AN ORDER  
CAME FOR ALL JEWS AND SERBS TO STEP OUT OF  
THE GROUP AND GO TO THE OTHER SIDE OF THE STADIUM



IN A GREAT GESTURE OF DEFIANCE  
AND SOLIDARITY, MEMBERS OF THE  
COMMUNIST YOUTH JOINED THE SERBS  
AND JEWS FIRST AND SOON EVERYONE  
ELSE FOLLOWED AND THEY ALL  
LEFT THE STADIUM TOGETHER.  
THIS EVENT SHOWED THE USTASHA  
THAT THE ILLEGAL COMMUNIST  
MOVEMENT WAS STRONG AMONG  
THE YOUTH AND THAT IT  
CONTINUED TO SPREAD DESPITE  
THEIR EFFORTS TO STOP IT.



Milena Žarković - Stadium of solidarity



### **3. SUGGESTED METHODS:**

#### **working on memory and comics with young people.**

We would propose 2 methods how to work with young people in formal and non-formal education on the theme of memory, through the art of comics. The first method includes a visit to a museum (possibly a historical museum), while the second method focuses on independent research (archives or family albums).

Both methods are divided into 3-sessions. Each session should last a minimum of 1 hour, excluding the study visit or individual research, which would take more time depending on the different needs and possibilities of the group. Each method can be developed in person or through online sessions.

## METHOD 1:

### VISIT TO A MUSEUM AND COMIC-ART WORKSHOP

Consider 3 sessions for this activity.

In the **first session** briefly present the museum you are going to visit and take the group to the museum. After the guided visit, divide them into smaller groups (2 or 3 people each) and give them around 30 min. to discuss the following questions:

- Which personal story impressed you the most among the ones presented in the museum? Why?
- Which object impressed you the most? How is it related to WWII and the Holocaust?

In the **second session**, divided into the same groups from the visit, the participants choose one of the two topics (person or object) and create a short story around them. If they find it difficult to directly draw on the page, suggest them to use online free tools, such as Canva ([Homepage – Canva](#)).

In the **third session**, each group present their story. After that, the young people organize an exhibition with their comics.

## METHOD 2:

### COMIC-ART WORKSHOP ON FAMILY ALBUMS OR ARCHIVES

Consider at least 3 sessions for this activity.

The **first session** is intended as preparation for the group.

Step 1) present the comics from the previous pages. Focus on the concepts of „personal stories“, „family history“, and „local history“.

Step 2) discuss the following questions with the group:

- How do you think the comics present these themes (personal stories, family history, and local history)?
- Do you think comics are relevant for remembering WWII and the Holocaust?

Step 3) individually or divided into groups, young people should look for personal stories, family histories, or local histories, in their house, neighbors, or school. They could also visit an archive, or an online photographic database, such as [www.europeana.eu](http://www.europeana.eu) or [www.historiana.eu](http://www.historiana.eu).

In the **second session**, inspired by the research, the participants create a short story around them. If they find it difficult to directly draw on the page, suggest them to use online free tools, such as Canva ([Homepage – Canva](#)).

In the **third session**, each group presents its story. After that, the young people organize an exhibition with their comics.

## RECOMMENDATIONS

The following recommendations were collected as the result of the International conference **“New Approaches to Legacy of Holocaust and Holocaust Education”**, held in Zagreb, on the 9th of November 2020, on the occasion of the International Day Against Fascism and Anti-Semitism and the 82nd anniversary of the Night of Broken Glass.

### 1. Implementation of recommendations for classroom and field teaching

- Implementation of the new Recommendations for teaching and learning about the Holocaust, made by International Holocaust Remembrance Alliance (IHRA) and released in December 2019. The recommendations are the result of the work of a group of twenty experts from the IHRA Education Committee.
- Encouraging field teaching in authentic historical places, such as the Jasenovac Memorial Site, the Memorial Center Lipa Remembers, the Kampor Memorial Graveyard (in Croatia) and Gonars and other Fascist concentration camps (in Northern Italy) as well as other places of suffering in other countries.

## **2. Cooperation between institutions**

- Improving cooperation especially between research institutions, universities, memorials, civil society organisations and youth centers
- Visiting different events, such as festivals on the topics of tolerance and human rights, institutions and museums, primary and secondary schools for ethnic minorities (Jewish, Serb, Slovene...) as it may be very interesting for the students. These encounters also provide new materials for teaching methods, improve critical thinking, etc.

## **3. Creation of new didactic materials**

- Support for teachers by governmental and professional institutions, as well as by civil society organizations, with the continued development of teaching aids and presentations designed for use in collaboration with students, as there is not enough customized content available, especially when it comes to local history
- Use of interdisciplinary methods – music, literature...
- Inclusion of innovative methods and digital materials in teaching



- Encouraging students' critical thinking through working with different sources of information
- Inviting Holocaust survivors to schools and using their testimonies
- Incorporating the theme of revisionism, memory struggles, and the changing culture of remembrance into the curriculum

#### **4. Croatian and European perspectives regarding possible legislative changes**

- Passing a law banning the public display of Ustasha symbols and insignia in Croatia
- Consistent removal of revisionist narratives from schools and hateful content from the Internet

## CONTACTS

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