



# GLASNIK

## B'nai B'rith „Gavro Schwartz“ Hrvatska

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Rabbi Bemporad and The Very Reverend Dean Kowalski with Holocaust menorah

# VOICE

## of B'nai B'rith „Gavro Schwartz“ Croatia

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*Darko Fischer, urednik "Glasnika"*

**Uz dvadeseti broj BB Glasnika**



**P**oštovane čitateljice i čitatelji,

**V**rijedno umjetničko djelo, rad izraelskog kipara Aharona Bezalela pronašli smo na donekle skrivenom mjestu u Osijeku. Kako je taj spomenik Holokaustu došao u Osijek, otkrivamo u ovom broju.

**V**eliku pozornost književne javnosti u svijetu, a posebno u Hrvatskoj, izazvao je nedavno objavljen roman Davida Grossmana „*Je li Nina znala*”. Roman je brzo nakon objave u Izraelu preveden i objavljen u Hrvatskoj, jer je predložak za radnju i glavni lik romana - Vera Novak, bila izraelka Eva Panić-Nahir, rođena u Hrvatskoj. Prikazujemo vam razgovor s “pravom Verom”, koji je još 2011. u Izraelu obavio naš suradnik Igor Fischer

**P**rvi kamen spoticanja „*Stolperstein*“, spomenik osobi stradaloj u Holokaustu, postavljen je u Zagrebu ispred kuće u kojoj je stanovala i iz koje je u smrt odvedena poznata djevojčica – glumica Lea Deutsch. Ovu vijest donosimo u prijevodu na njemački jezik kao i prošireni tekst hrvatskog originala prevedenog na engleski.

**P**osjetili smo otak Rab i mjesto Lopar gdje je 1943. bio talijanski koncentracijski logor. O tome logoru i boravku Židova u njemu mnogo je napisano i mnogo se zna. Manje je poznato o ulozi mještana Raba u očuvanju uspomena na stradale. Donosimo reportažu o tome.

**M**uzej osobnih priča u kojem su prikazani životopisi pripadnika nacionalnih manjina nedavno je osnovan u Osijeku. Nakon postava sa pripadnicima romske manjine, muzej je prikazao i članove Židovske općine Osijek. O tom muzeju donosimo opis autorice izložbe Martine Globočnik.

*Darko Fischer, editor of "Voice of BB"*

**Editorial to the twentieth issue of *The Voice of BB***



Dear readers,

We found a valuable work of art, the work of Israeli sculptor Aharon Bezalel, in a somewhat hidden place in Osijek, a town in east Croatia. How this Holocaust monument came to Osijek we reveal for you in this issue.

David Grossmann's recently published novel "Did Nina Know" attracted a lot of attention in the world, and especially in Croatia. The novel was translated and published in Croatia soon after its publication in Israel because the template for the plot and the main character of the novel - Vera Novak, was the Israeli Eva Panić-Nahir, born in Croatia. We bring an interview with the "true Vera", which was conducted in 2011 in Israel by our associate Igor Fischer.

The first stumbling stone "Stolperstein", a monument to a person killed in Holocaust, was placed in Zagreb in front of the house where Lea Deutsch a famous girl - actress lived and from where she was taken to her death. We bring this information also in German together with the English translation of the extended version of Croatian original.

Museum of Personal Stories is recently established in Croatian town Osijek presenting biographies of men and women from national minorities. After members of the Roma minority, the museum in Osijek showed recently also the representatives of the Jewish community in Osijek. Martina Globočnik, author of the exhibition, gave us information on these activities.

## Spomenik „Menora“ u Osijeku

Razgledavajući nedavno obnovljene zgrade osječke barokne jezgre zvane Tvrđa, slučajno sam se uputio u dvorište Franjevačkog samostana. Tamo, na moje veliko iznenađenje, ugledao sam omanju brončanu skulpturu, svega 120 cm visoku ali s hebrejskim natpisom. Od prisutnih osoba u tom dvorištu uspio sam samo saznati da se radi o „menori iz Jeruzalema“. Stvarno, skulptura predstavlja grupu od šest ljudi koji drže nekakve stalke za svijeće, što upućuje na svijećnjak, svjetiljku, menoru, iako obično pod nazivom



menora podrazumijevamo svijećnjak sa sedam krakova, jedan od simbola judaizma. No, menora na hebrejski znači svjetiljka pa bi naziv skulpture odgovarao onome što ona prikazuje. Hebrejski tekst upućuje, da je skulptura izrađena u Izraelu

Od prijatelja koji znaju hebrejski saznao sam da tekst na skulpturi potiče iz židovke pogrebne molitve Kadiš i glasi „Veliča se i svjetlilo ime Njegovo“ (na hebrejskom „itgadel veitkadesh shma raba). Grupa od šest osoba skulpture, djece, žena i muškaraca, predstavljaju pogreb za šest miliona Židova stradalih u Holokaustu. Istražujući kako je ovo djelo došlo u Osijek, došao sam do sadašnjeg gvardijana samostana koji je bio vrlo ljubazan i uputio me na bivšeg gvardijana Željka Paurića, za vrijeme kojeg je skulptura postavljena u dvorištu samostana. Od njega sam vrlo brzo dobio slijedeći odgovor (tekst je svojevremeno objavljen na web stranici samostana):

*Izvršni direktor Centra za međuvjersko razumijevanje iz New Yorka rabin Jack Bemporad i predsjednik Centra Stephen Ollendorff danas (Nepoznat datum; op. DF) su darovali replike menore Jom hašoe gvardijanu franjevačkog samostana u Osijeku Željku Pauriću i osječkom gradonačelniku Anti Đapiću. Menora (hebr. menorah: svjetiljka, svijećnjak; simbol židovstva), visoka metar i pol, od danas je postavljena u dvorištu osječkoga franjevačkog samostana, a druga na mjestu negdašnjeg sabirnog logora i obnovljena spomenika žrtvama holokausta na Cesti Reihl Kira na izlasku iz Osijeka. (Danas taj spomenik tamo ne postoji; op. DF)*

### **Menora za Holokaust, rad izraelskog kipara Aharona Bezalela**

*Projekt "Menora" 1999. dobio je blagoslov pokojnog pape Ivana Pavla II., nakon što mu je uručena replika menore Jom hašoe, a među ostalim potiče na učenje o povijesti Židova i kršćana, njegovanje zajedničkih vrijednosti snošljivosti i mira u svijetu, kazao je rabin Bemporad. Dodao je*

*kako su do sada menore, rad izraelskog kipara Aharona Bezalela, postavljene u nekoliko kršćanskih crkava u SAD-u, a Osijek je osim Vatikana jedini grad u Europi gdje su postavljene.*

*U franjevačkom samostanu bio je i đakovačko i srijemski pomoćni biskup msgr. Đuro Hranić, koji je rekao kako je današnji susret židovskih i katoličkih predstavnika još jedan znak i potvrda razumijevanja i zajedničkog puta prema miru u svijetu. Gradonačelnik Đapić, na čiju je inicijativu i priređen posjet rabina Jacka Bemporada i Stephena Ollendorffa Osijeku, kazao je "kako Osijek i te kako razumije bol i patnju*



*židovskog naroda, te istinski otvara putove suradnje i tolerancije prema svima". Rabin Bemporad podsjetio je na šest milijuna židovskih žrtava holokausta, ali i na šest milijuna žrtava nežidova u II. Svjetskom Ratu.*

Rabin Bemporad ravnatelj je neprofitnog Centra za međureligijsko razumijevanje (CIU) kojeg je on osnovao 1992. Cilj mu je okupiti ljude svih vjerskih opredjeljenja kako bi promovirao otvoreni dijalog, međusobno uvažavanje i teološko razumijevanje zajedničkih temelja svjetskih religija. Rabin Jack Bemporad počeo je predavati na vatikanskim sveučilištima 1998. godine i direktor je Centra Ivana Pavla II i profesor međureligijskih studija, oba na Papinskom sveučilištu Svetog Tome Akvinskog (Angelicum), u Rimu od 2009. godine. Istodobno služi i kao rabin iz kongregacije Micah iz New Jerseyja, u Cresskillu.



**Rabin Jack Bemporad**

Bježeći od fašističkog preuzimanja vlasti u Italiji prije Drugog svjetskog rata, Bemporad je s obitelji putovao u SAD kad je imao pet godina. Stoga je osobno pretrpio posljedice progona i predrasuda te je svoju karijeru posvetio poboljšanju odnosa među kršćanima, muslimanima i Židovima širom svijeta. Rabin je međunarodno priznat po svojoj diplomatskoj vještini i kao zagovornik vjerskog razumijevanja i pomirenja. Jedan je od rijetkih židovskih vođa koji je imao osobnu audijenciju kod pape Ivana XXIII., brojne osobne audijencije kod pape Ivana Pavla II., i bio je jedan od trojice rabina koji su ga blagoslovili neposredno prije smrti. Nedavno se susreo s papom Franjom na kraju konferencije "Izbjeglice i migranti", koju je prošlog studenog u Rimu sufinancirao CIU.

Među svojim vrijednim postignućima, Rabin Bemporad vodio je dva studijska putovanja imama i muslimanskih vjerskih vođa (prva grupa iz SAD-a, a druga s Bliskog istoka i iz zemalja u razvoju), u Dachau i Auschwitz. Oba putovanja sponzorirao je CIU a rezultat su bile značajne javne deklaracije muslimanskog čelnštva koje osuđuju svaki pokušaj negiranja holokausta i "... izjave takvog ili bilo kakvog opravdanja ove tragedije, jer je to protiv islamskog etičkog kodeksa", kao i osudu bilo kojeg oblika antisemitizam.

Ranije je, kao predstavnik Međureligijskog židovskog odbora za međureligijsko savjetovanje, 1990. godine, rabin Bemporad bio glavni pisac Praškog sporazuma, povijesne prekretnice kada je Katolička crkva tražila oprost za djela antižidovstva i antisemitizma. Ubrzo nakon toga, svaka Europska katolička nadbiskupija zatražila je oprostaj zbog prošlih djela antisemitizma.

Uz programe koji uspostavljaju mostove među vjerama, rabin Bemporad i dalje drži govore, kako u SAD-u tako i u inozemstvu. Među nedavnim govorima koje je održao, moderirao je panel na raspravi sponzoriranoj od strane američkog State Departmenta u Rimu, "Kontinuirana važnost međureligijskog angažmana u borbi protiv netolerancije;" dva puta bio govornik na Nacionalnom molitvenom doručku u Washingtonu, i predavao na Sveučilištu St. Mary u San Antoniju, kao i na sveučilištima u Torinu, Rimu i Providenceu.

Izraelski kipar Aharon Bezalel živio je i radio u Jeruzalemu. Njegove skulpture - djela od drveta, bronce, aluminija, pleksiglasa - prikazane su u njegovom ateljeu u Ein Keremu. Mnogi njegovi radovi mogu se vidjeti i na javnim mjestima, kako u Izraelu, tako i širom svijeta.

Aharon Bezalel rođen je 1926. u gradu Harat, u Afganistanu. Njegov otac, Reuven Bezalel, bio je rabin i kabalist. 1938. obitelj je stigla u Jeruzalem, smjestivši se u četvrti Beit Israel. Godine 1942. Aharon se počeo obrazovati kako se izrađuju predmeti od zlata i srebra kao i u području primijenjene umjetnosti te je kasnije radio ovakve poslove. Također se školovao za minijaturno rezbarenje kod umjetnika Martina i

Helge Rost odlazeći raditi u njihovu radionicu. Istodobno je pohađao specijalni tečaj na Akademiji za umjetnost i dizajn namijenjen osobama koje će postati pomagači umjetnicima. Godine 1950. osnovao je odjel za umjetnost u strukovnoj školi Seligsberg u Jeruzalemu gdje je predavao dvadeset godina. Od 1952. do 1953. studirao je kiparstvo kod Zeeva Bena Tzvija na Akademiji za umjetnost i dizajn.

Bezalel je svoju prvu izložbu imao 1962. godine, nakon čega su uslijedili brojni drugi eksponati u Izraelu i inozemstvu. Tijekom 1971. godine proveo je vrijeme sa svojom obitelji u Cité des Arts u Parizu, gdje je priredio samostalnu izložbu. Tijekom 1974. i 1975. Aharon Bezalel bio je predsjednik Udruženja umjetnika u Jeruzalemu.

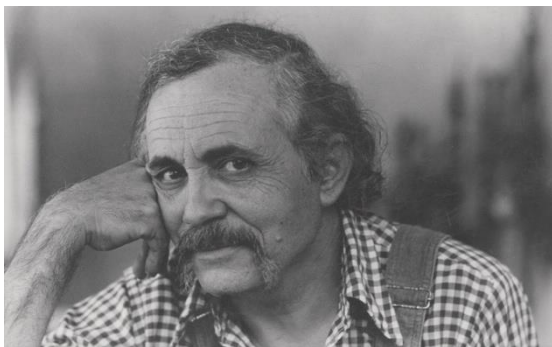
Od 1975. do 1976. boravio je zajedno sa svojom porodicom u New Yorku. Za to vrijeme napravio je dva eksponata. Postoji nekoliko knjiga o njegovim radovima Iz 1982. potiče knjiga "Aharon Bezalel" koja dokumentira njegovo djelovanje do te godine, dok je 2006. godine objavljena knjiga "Skulpture Aharona Bezalela". On sam napisao je knjigu "Podijeli blagoslov - sjećanja židovskog dječaka iz Harata“.

*Darko Fischer:*

### **The Menorah sculpture in Osijek**

Visiting the recently renovated buildings of Osijek's baroque core called the Fortress, I stumbled upon the courtyard of the Franciscan monastery. There, to my great surprise, I saw a small bronze sculpture, only 120 cm high but with a Hebrew inscription. From people present in that courtyard, I only managed to learn that it was a "menorah from Jerusalem." Really, the sculpture represents a group of six people holding some kind of candle holders, which refers to a candlestick, a lamp, a menorah, although usually by the name of the menorah we mean a candlestick with seven arms, one of the symbols of Judaism. But menorah in Hebrew means lamp, so the name of the sculpture would match what it depicts. The Hebrew text indicates that the sculpture was made in Israel.

From friends who know Hebrew, I learned that the text on the sculpture comes from the Jewish funeral prayer Kaddish and reads "His name is glorified and enlightened" (in Hebrew itgadel veitkadesh shma raba). The sculpture is a group of six children, women and men, represent the funeral of the six million Jews killed in the Holocaust. Investigating how this work came to Osijek, I came to the current guardian of



**The sculptor Aharon Bezalel**

the monastery who was very kind and referred me to the former guardian Mr. Željko Paurić, during whom the sculpture was placed in the courtyard of the monastery. From him I very quickly received the following answer, a text once published on the website of the monastery:

*The Executive Director of the Center for Interfaith Understanding in New York, Rabbi Jack Bemporad, and the President of the Center Stephen Ollendorff donated today (this date unknown; . Cit. DF) replicas of the Yom Hashoke Menorah to the Guardian of the Franciscan Monastery in Osijek Željko Paurić and Osijek Mayor Ante Đapić. One*

*sculpture, the menorah (Hebrew menorah: lamp, candlestick; symbol of Judaism), a meter and a half high, was today erected in the courtyard of the Osijek Franciscan monastery. The other replica was erected on the site of a former concentration camp and restored Holocaust memorial on Reihl Kira Road on the way out of Osijek. (Today that monument does not exist there; Cit. DF)*

*The "Menorah" project was blessed in 1999 by the late Pope John Paul II after receiving a replica of the Yom HaShoa menorah., It encourages learning about the history of Jews and Christians, nurturing common values of tolerance and peace in the world, the rabbi Bemporad said. He added that so far, the menorahs, the work of Israeli sculptor Aharon Bezalel, have been erected in several Christian churches in the United States, and Osijek is the only city in Europe where sculptures have been erected, apart from the Vatican.*

*The Auxiliary Bishop of Đakovo and Srijem, Msgr. Đuro Hranić, said that today's meeting of Jewish and Catholic representatives is another sign and confirmation of understanding and a common path to world peace. Mayor Đapić, on whose initiative Rabbi Jack Bemporad and Stephen Ollendorff visited Osijek, said that "Osijek understands the pain and suffering of the Jewish people and truly opens the way for cooperation and tolerance towards everyone." Rabbi Bemporad recalled the six million Jewish victims of the Holocaust, but also the six million victims of non-Jews in World War II.*

Rabbi Bemporad is the director of the nonprofit Center for Interreligious Understanding (CIU), which he founded in 1992. Its aim is to bring people of all religious faiths together to promote open dialogue, mutual respect, and theological understanding of the common foundations shared by the world's religions. Rabbi Jack Bemporad began teaching at Vatican universities in 1998 and has been Director of the John Paul II Center and Professor of Interreligious Studies, both at the Pontifical University of St. Thomas Aquinas (Angelicum), in Rome since 2009. Concurrently, he also serves as Rabbi of Congregation Micah of New Jersey, in Cresskill.

Fleeing the fascist takeover in Italy prior to WWII, Bemporad and his family traveled to the U.S. when he was five years old. Thus, having personally suffered as the result of persecution and prejudice, he has dedicated his career to improving relations among Christians, Muslims, and Jews worldwide. The Rabbi is recognized internationally for his diplomatic skill and leadership in matters of religious understanding and reconciliation. He is one of the rare Jewish leaders to have had a personal audience with Pope John XXIII, numerous personal audiences with Pope John Paul II, and was one of three rabbis to have blessed him shortly before his death. Most recently, he met with Pope Francis at the conclusion of the "Refugees and Migrants" conference, co-sponsored by the CIU in Rome this past November.

Among his noteworthy accomplishments, Rabbi Bemporad led two study tours of Imams and Muslim religious leaders, (the first group from the U.S and the second from the Middle East and developing world), to Dachau and Auschwitz. Both CIU sponsored trips resulted in landmark public declarations by the Muslim leaderships, condemning any attempts to deny the Holocaust and to "... declare such denials or any justification of this tragedy as against the Islamic code of ethics," as well as decrying any form of anti-Semitism.

Earlier, as representative of the Interreligious Jewish Committee for Interreligious Consultation, in 1990, Rabbi Bemporad was the chief writer of the Prague Accord, the historical turning point when the Catholic Church asked forgiveness for acts of anti-Judaism and anti-Semitism. Soon after, every European Catholic Archdiocese asked forgiveness for past acts of anti-Semitism.

In addition to heading programs that build bridges among faiths, Rabbi Bemporad continues to speak, both in the U.S. and abroad. Among recent talks he has given, he moderated the panel at a U.S. State Department sponsored discussion in Rome, "The Continued Importance of Interreligious Engagement in Combating Intolerance;" was a speaker twice at the National Prayer Breakfast in Washington, D.C., and lectured at St. Mary's University in San Antonio, as well as at Universities in Turin, Rome and Providence, R.I.



Aharon Bezalel lived and worked in Jerusalem. His sculptures - works of wood, bronze, aluminum, plexiglas - are shown at his studio in Ein Kerem. His sculptures can also be seen at many public places, both in Israel and worldwide.



**Aharon Bezalel at his studio in Ein Cerem**

Aharon Bezalel was born in 1926 in the city of Harat, Afghanistan. His father, Reuven Bezalel, was a rabbi and kabbalist. In 1938 the family arrived in Jerusalem, settling in the Beit Israel neighborhood. In 1942 Aharon studied gold and silver crafting as well as applied arts and worked in these fields. He also studied miniature carving with the artists Martin and Helga Rost applying himself at their workshop. At the same time he took a special course intended for artists' assistants at the Bezalel Academy for Arts and Design. In 1950 he founded the arts department at the Seligsberg Vocational School in Jerusalem where he taught for twenty years. In 1952 – 1953, he studied sculpture with Zeev Ben Tzvi at the Bezalel Academy for Arts and Design. Among his teachers, one could also count Mordechai Ardon and Isidor Aschheim.

The year 1962 saw him presenting his first exhibition, followed by numerous other exhibits both in Israel and abroad. During 1971 he spent time with his family in the Cité des Arts in Paris, where he presented a one-man exhibition. In the course of 1974–1975, Aharon Bezalel served as chairman of the Artists' Association in Jerusalem. He spent time in the years 1975–1976 in New York accompanied by his family. During

this time he presented two exhibits.

In 1982, the book "Aharon Bezalel" was published which documented his work up to that year and in 2006, the book "Aharon Bezalel, Sculptures" was released. He wrote a book "To Leave a Blessing - Memories of a Jewish Boy from Harat"

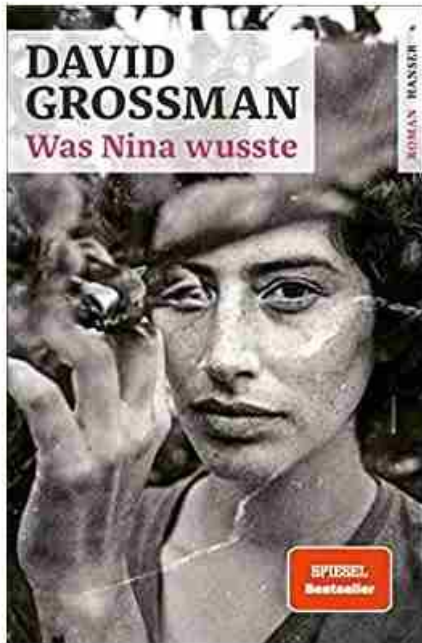
*Igor Fischer:*

### **Eva Panić — Die Wahre Vera**

Anlässlich der Veröffentlichung von David Grossmans Buch "Was Nina Wusste".

Der Autor und seine Frau sprachen mit Eva Panic im Frühling 2011 in ihrem Kibbutz. Eva Panic war eine langjährige Freundin der Familie der Frau des Autors.

Eva war eine langjährige Freundin der Großmutter meiner Frau und ich habe sie während eines Israelbesuchs kennen gelernt. Ihre Lebensgeschichte scheint eine Geschichte unglücklicher Lieben und damit verbundener Kränkungen gewesen zu sein. Sie erzählte von ihren Ehemännern, aber darüber schwebte noch eine weitere, ideelle Ebene. Eva war eine überzeugte Kommunistin, und das ist sie ihr Leben lang geblieben, auch nach ihrer Verbannung (durch die Kommunisten selbst!) auf Goli Otok ("Nackte Insel")—einen Straflager, das jugoslawische Pendant zu Sibirien.



Nach Israel ist sie nicht aus Zionismus, und erst recht nicht aus religiöser Überzeugung ausgewandert, sondern, weil sie in Jugoslawien aus politischen Gründen nicht bleiben konnte. Eine Zeit lang schien sie geglaubt zu haben, im Kibbutz das kommunistische Ideal verwirklichen zu können. In ihren eigenen Worten, sie hat sich für das Leben dort entschieden, als sie gesehen hat, dass der “Sekretär” (also die leitende Persönlichkeit) dort gleiches Haus hat, wie der normale Kibbutznik. Doch auch hier wurde sie enttäuscht: Als die gesellschaftliche und wirtschaftliche Entwicklungen in Israel die Kibbutzim zwang, ihr Arbeitsmodell zu ändern, fing ihr Kibbutz ausländische, südasiatische Arbeitskräfte einzustellen. Aus marxistischer Sicht gesehen wurden die Kibbutznikim selbst zu Ausbeutern des Proletariats. Eva kommentierte es mit den Worten: Als der Jude frei wurde, wurde er selbst zum Herrscher. Das war nicht nur ihre Erklärung der Situation im Kibbutz, sondern der gesamten israelischen Innen- und Außenpolitik.

Wie wir aus anderen Quellen erfahren haben, hatte Eva lange Zeit ein schwieriges Verhältnis mit ihrer Tochter, Tijana. Davon handelt auch Grossmans Buch. Tijana hat einen amerikanischen Offizier geheiratet und ist schließlich in die USA ausgewandert. Wie sich das in Evas kommunistische Weltbild fugte, können wir nur spekulieren. Als sich Tijana später von ihrem Mann trennte, legte Eva Wert darauf, dass er nichts mitnimmt, was er nicht in die Ehe mitgebracht hat. Und so—so Eva—hat er das Haus mit zwei Koffern verlassen.

In unserem Gespräch versuchte uns Eva davon zu überzeugen, dass Kosovo-albanische Regierung Organraub an serbischen Kriegsgefangenen praktiziere, und, dass ein jüdischer Arzt aus Istanbul die Operationen durchführe. Dass der Arzt jüdisch sein sollte hat sie extra betont, es schien ihr besonders am Herzen zu liegen. Es war einfach eine Neuauflage der alten antisemitischen Ritualmordlegende, an der nichts dran war.

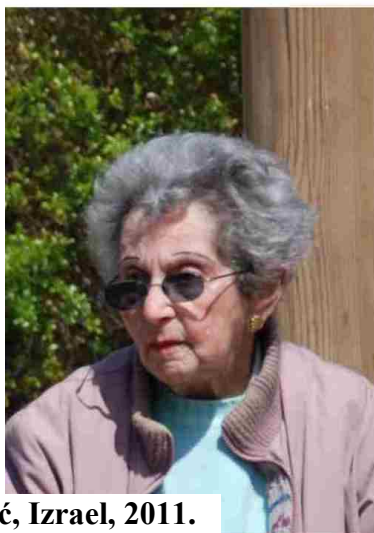
Das Trauma von Goli Otok, wo unter den Häftlingen ein brutales Regime herrschte, bestimmte den Rest des Evas Lebens. Zum dortigen Ritual gehörte, erzählte Eva, dass die älteren Insassen die neuen verprügelten. Je fester sie auf sie einschlugen, desto mehr zeigten sie, wie sie den Klassenfeind hassten. Eva war aber wichtig zu betonen, dass sie selbst niemals andere Häftlinge geprügelt hat. Sie bereute nichts, und zeigte zu keinem Zeitpunkt irgendwelche Anzeichen von Selbstreflexion, geschweige Selbstkritik. Sie legte immer Wert drauf, ihren Idealen treu gewesen zu sein—oder vielleicht, wie Tijana in einem Film über sie meinte, so ein Bild von sich nach Außen zu zeigen.

*Igor Fischer:*

## Eva Panić – stvarna Vera

Povodom objavljivanja knjige Davida Grossmana "Je li Nina znala".

Autor teksta i njegova supruga su razgovarali s Evom Panić u proljeće 2011. u njenom kibucu. Eva Panić je bila dugogodišnja prijateljica porodice autorove supruge.



Eva Panić, Izrael, 2011.

Eva je bila dugogodišnja prijateljica bake moje supruge i upoznao sam je tijekom posjeta Izraelu. Čini se da je njena životna priča bila priča o nesretnim ljubavima i povredama povezanim s njima. Govorila je o svojim muževima, ali iznad njih je bio još jedan, idealan nivo. Eva je bila uvjerenjena komunistkinja i takva je ostala čitav život, čak i nakon što je prognana (od samih komunista!) Na Goli otok - zatvorski logor, jugoslavenski pandan Sibiru.

U Izrael je emigrirala ne iz cionizma, a sigurno ne iz vjerskih uvjerenja, već zato što u Jugoslaviji nije mogla ostati iz političkih razloga. Činilo se da je neko vrijeme vjerovala da se komunistički ideal može ostvariti u kibucu. Prema njezinim vlastitim riječima odlučila je živjeti tamo kad je vidjela da "tajnik" (tj. voditelj kibuca) tamo ima istu kuću kao i normalni kibucnik. Ali i ovdje je bila razočarana: kad su društveni i ekonomski razvoj u Izraelu

natjerali kibuce da promijene svoj model rada, njihovi kibuci počeli su zapošljavati strane radnike iz Južne Azije. S marksističkog gledišta, sami kibuci postali su eksploatatori proletarijata. Eva je to prokomentirala riječima: Kad je Židov postao slobodan, i sam je postao vladar. To nije bilo samo njezino objašnjenje situacije u kibucu, već i cijele izraelske unutarnje i vanjske politike.

Kako smo doznali iz drugih izvora, Evini odnosi s njenom kćeri Tijanom su kroz dulje vrijeme bili dosta neugodni. O tome govori i Grossmanova knjiga. Tijana se udala za američkog časnika i na kraju emigrirala u Sjedinjene Države. Možemo samo nagađati kako se to uklopilo u Evin komunistički svjetonazor. Kad se Tijana kasnije rastala od supruge, Eva je smatrala važnim da on sa sobom ne ponese ništa što nije unio u brak. I tako – prema Evi – on je izašao iz kuće s dva kofera.

Tijekom našeg razgovora Eva nas je pokušala uvjeriti da vlada kosovskih Albanaca vrši vađenje organa srpskih ratnih zarobljenika i da operacije vrši židovski liječnik iz Istanbula. Naglasila je da je taj liječnik bio Židov, činilo joj se da joj je to posebno važno. Bio je to samo *remake* stare legende o antisemitskom ritualnom ubojstvu koji mu nije predstavljao ništa.

Trauma Golog otoka, gdje je među zatvorenicima postojao brutalni režim, odredila je ostatak Evinog života. Dio tamošnjeg rituala, rekla je Eva, bio je taj, što su stariji zatvorenici pretukli nove zatvorenike. Što su ih jače udarali to su više pokazivali koliko mrze klasnog neprijatelja. No, Evi je bilo važno naglasiti da nikada sama nije tukla druge zatvorenike. Ni za čim nije požalila i ni u jednom trenutku nije pokazivala znakove samorefleksije, a kamoli samokritičnosti. Uvijek joj je bilo važno biti vjerna svojim idealima - ili možda, kako je Tijana rekla u filmu o njoj, vanjskoj svijetu pokazati svoju sliku.

## Prvi spomenik, Stolperstein, u Zagrebu

Stolperstein ili kamen spoticanja je maleni mjedeni natpis koji se kao spomen na stradalnike u Holokaustu stavlja na pločnik pred kućom u kojoj je nesretna žrtva živjela i iz nje odvedena u smrt. Ovakav spomenik osmislio je njemački umjetnik Gunter Demnig, a prva takva obilježja postavljena su još 1997. godine. Od tada ih je postavljeno oko 61000 u 21 zemlji Europe.



U Hrvatskoj, u kojoj je u Holokaustu stradalo oko 85% Židova i to ne samo od Nijemaca već i od lokalnih fašista – ustaša, čekali smo dosta dugo na postavljanje ovakvog obilježja. U Rijeci su kameni spoticanja postavljeni 2017. godine pred kućom iz koje su u smrt odvedeni Eugenio i Gianetta Lipschitz. Zanimljivo je da su odmah postavljena četiri kamena, po dva za svaku stradalnu osobu, jedan s natpisom na hrvatskom a drugi na talijanskom jeziku.

U Zagrebu je prvi kamen spoticanja postavljen 1. listopada ove godine. Zaslugu za to imaju vjerska zajednica Bet Israel, Centar za promicanje tolerancije i očuvanje sjećanja na Holokaust iz Zagreba i zaklada STIFTUNG – SPUREN iz Njemačke koja izrađuje ove

spomenike. Taj prvi spomenik ove vrste postavljen je pred kućom u Gundulićevoj ulici u kojoj je boravila i iz koje je u smrt odvedena 15 godišnja djevojka Lea Deutsch.

Lea Deutsch bila je uspješna glumica još od ranog djetinjstva. Zbog njenog velikog talenta i uspješne karijere, popularnosti kod publike i omiljenosti kod odraslih kolega glumaca, nazivali su je s pravom hrvatskom Shirley Temple. Nastupala je u brojnim uloga najčešće na prestižnim daskama Hrvatskog narodnog kazališta u Zagrebu. Uspostavom fašističke NDH, zabranjen joj je bio nastup, a 1943. godine odvedena je iz svog doma i preminula je u stočnom vagonu na putu za zloglasni logor Auschwitz.



**Lea Deutsch, 1930.**

Postavljanju spomenika prisustvovali su veleposlanik Države Izraela Ilan Mor, veleposlanik Njemačke Robert Klinke, ministrica kulture gospođa Nina Obuljan Koržinek te predstavnici židovskih udruga u Zagrebu. Oni su u kraćim prigodnim govorima istakli važnost sjećanja na patnje i stradanja u Holokaustu sa svrhom da se takvi sramotni zločini nikada više ne smiju dogoditi.

Nataša Popović, ravnateljica Centra za promicanje tolerancije i očuvanje sjećanja na Holokaust ovom je prilikom rekla:

“Stolperstein je najjednostavnije opisati u nekoliko riječi: Jedan kamen. Jedno ime. Jedna osoba. Žrtve nacionalsocijalizma i ustaškog režima pretrpjele su sudbinu goru od ubojstva. Tadašnja praksa krvnika bila je oduzeti žrtvama zakonska prava i ljudskost, osuđujući ih i ostavljajući ih da budu uništene, ubijene oduzimajući im



dostojanstvo i čovječnost. Postavljanje "kamena spoticanja" je komemorativni čin koji humanizira žrtvu povezujući je s njenom prošlošću, sudbinom, ali i s njenim domom u sadašnjem vremenu i prostoru "

U Zagrebu će se do kraja godine postaviti još 19 ovakvih obilježja. Samo polaganje kocke, – spomen obilježja pred kućom Lee Deutsch, simbolički su obavile učenice židovske škole Hugo Kon.

*Darko Fischer:*

### **Der erste Stolperstein-Denkmal in Zagreb**

"Stolperstein" ist eine kleine Inschrift in Messing, die man zum Gedenken an die im Holocaust Ermordeten in den Bürgersteig einsetzt, vor dem Haus in dem das Opfer lebte und aus dem es in den Tod abgeführt wurde. Diese Art des Denkmals wurde vom deutschen Künstler Gunter Demnig erdacht und die ersten Gedenksteine wurden schon 1997 gelegt. Seitdem wurden etwa 61.000 Stolpersteine in 21 Ländern Europas eingesetzt.

In Kroatien, wo im Holocaust etwa 85% der Juden ermordet wurden, nicht nur durch Deutsche, sondern auch durch lokale Faschisten—die Ustašas,—haben wir lange auf die Einsetzung dieser Denkmäler gewartet. In Rijeka wurden Stolpersteine im Jahr 2017 gelegt, vor dem Haus aus dem Eugenio und Gianetta Lipschitz in den Tod abgeführt wurden. Interessant ist, dass gleich vier Steine gelegt wurden, jeweils zwei für jedes Opfer: ein mit kroatischer Aufschrift und der andere in Italienisch.

In Zagreb wurde der erste Stolperstein am 1. Oktober dieses Jahres gelegt. Das ist der Verdienst der Glaubensgemeinschaft Beth Israel, des Zentrums für Förderung der Toleranz und Wahrung der Erinnerung an den Holocaust aus Zagreb, sowie der STIFTUNG SPUREN aus Deutschland, die diese Denkmäler herstellt. Das erste Denkmal dieser Art wurde vor dem Haus in der Gundulićeva Straße eingesetzt, in dem lebte und aus dem in den Tod abgeführt wurde 15-Jähriges Mädchen Lea Deutsch.

Lea Deutsch war seit der frühen Kindheit erfolgreiche Schauspielerin. Wegen großer Begabung und erfolgreicher Karriere, Popularität beim Publikum und Beliebtheit bei erwachsenen Schauspielern nannte man sie wahrhafte kroatische Shirley Temple. Sie trat in vielfältigen Rollen auf, meist auf den angesehenen Brettern des Kroatischen Nationaltheaters in Zagreb. Mit der Einrichtung des faschistischen NDHs ("Unabhängiger Staat Kroatien") wurde ihr das Auftreten verboten und sie wurde 1943 von Zuhause abgeführt und verstarb im Viehwagon auf dem Weg zum berüchtigtem Konzentrationslager Auschwitz.



Der Verlegung des Denkmals wohnten der Botschafter des Staates Israel seine Exzellenz Ilan Mor, der Botschafter der Bundesrepublik Deutschland seine Exzellenz Robert Klinke, die kroatische Kultusministerin Nina Obuljan Koržinek, sowie Vertreter jüdischer Gemeinden aus Zagreb bei. Mit entsprechenden kürzeren Ansprachen hoben sie die Wichtigkeit der Erinnerung an das Leiden und die Opfer des Holocaust hervor, dessen Lehre

muss sein, dass sich solche schändlichen Verbrechen nie wiederholen dürfen.

In Zagreb werden bis zum Ende des Jahres noch 19 weitere solche Denkmäler verlegt. Die eigentliche Verlegung des Würfels—Denkmals vor Lea Deutschs Haus führten symbolisch Schülerinnen der jüdischen Schule Hugo Kon durch.



## The First Stumbling Stone in Zagreb

*Stapelstein* or a stumbling stone is a small inscribed brass plate mounted on the stone cube and embedded in a pavement. The plate bears a name of a victim of Holocaust, date of birth and date of abduction, and is layed in front of the house where the victim lived and from which she or he was taken to her or his death. The *Stapelsteine* was authored by German artist Gunter Demnig and the first markers of the kind were layed as early as 1997. There have been 61 000 stumbling stones set in pavements in 21 country in Europe since.

To remember the victims of Nazi and Ustasa terror the first stumbling stone in Zagreb was embedded in pavement on October 1, this year. It was placed in Gunduliceva Street in front of the house where lived Lea Deutsch. The inscription runs: „Here lived Lea Deutsch, born in 1927, killed in 1943 on a cattle



transportation train for Auschwitz“.

Lea Deutsch was a talented children's actress who at early age started the career and was often called Croatian Shirley Temple. She was five when she played her first role in *Granicari* (Border

### Lea Deutsch in a theatre performance and the Stumbling stone for her

Guards) by Josip Freudenreich in the Grand Theatre, as it was called at the time. The role was that of Priska. An accomplished and popular actress of the time, Marija Ružička Strozzi wrote how she had never seen such a young creature so relaxed and persuasive in her acting mustering at the same time substantial amount of text. From there Lea Detsch went on to build a career as the youngest actress and dancer in Croatia. She became very dear to audience and gained immense popularity.

After Ustasa regime seized power in Croatia in 1941, they passed a number of racial laws to remove Jewish population from public offices, theatres, and businesses. Soon they started to confiscate various Jewish assets. The Jews were forced to leave the residents in northern parts of the city of Zagreb, and were forbidden to visit coffee shops, theatres, cinemas, use public transportation or go to public baths.



In the night of May 3, 1943 the Ustasa regime ordered arrest of Jews in Zagreb who till then somehow managed to evade arresting. There was about 1700 people and among them Lea Deutsch, her mother and younger brother Saša. They were boarded on a transportation train for cattle together with other sixty five people. The train was headed to Auschwitz. Lea was sixteen. She died during the transport. Her mother and brother lived long enough to go through horror of Nazi camp.

The stumbling stone can be described as simple as: One stone. One name. One person. The deaths of victims in fascist and Ustasa regimes was worse than murder. Not just executed, the victims were stripped off legal rights, humanity of any kind, and finally destroyed with no dignity. „To mark a place in a pavement with a

stumbling stone is an act of commemoration which humanizes a victim and connects her or him with their past and faith, but also with her or his home in the present time and space“, said Nataša Popović, the Director of the Centre for Promoting Tolerance and Preserving Holocaust Memory.

The marking of pavement with stumbling stone for Lea Deutsch in Gundlićeva Street was organised by the Centre with help of Jewish Community Bet Israel from Zagreb, and Stiftung Spuren. Two girl students from Elementary School Hugo Kon symbolically helped in the act.

By now stumbling stones have returned to our memories more than 75 000 victims of Holocaust in twenty five countries. They have been embedded in pavements of two thousand cities and places. After Rijeka where the first few were layed in 2013, it is planned to have nineteen more in Zagreb till the end of the year. The final aim is to place the stumbling stones for victims of all nationalities, faiths and political commitments.

*Darko Fischer:*

### **Kampor na Rabu, mjesto nekadašnjeg logora**

O talijanskom koncentracionom logoru u Kamporu na otoku Rabu dosta se zna i mnogo toga je napisano. U tom logor, koji se počeo graditi 2. srpnja 1942. bilo je zatočeno 3336 Židova i to od 15. srpnja do 11. rujna 1943. kada je nakon kapitulacije Italije ovaj logor rasformiran. Pored Židova u logoru je bilo zatočeno

još oko 12000 Slovenaca i Hrvata. O današnjem izgledu mjesta gdje je nekada bio ovaj logor te o ljudima koji su zaslužni za podizanje i očuvanje spomen obilježje u Kamporu zna se mnogo manje.

Još je 1956. godine sarajevski pravnik i književnik Danko Samokovlija napisao knjigu pod naslovom „Dolar dnevno“ u kojoj je opisao uvjete pod kojima su Židovi boravili u logoru Kampor. Naslov knjige dolazi od činjenice, da su Talijani dobivali po dolar dnevno za svakog židovskog zatočenika tog logora. Taj je novac uplaćivala neka dobrotvorna židovska organizacija, najvjerojatnije JOINT. Zato su židovski



**Naslovnica knjige "Dolar dnevno iz 1956.**

zatvorenici, u suprotnosti s Hrvatima i Slovencima bili u „zaštićenoj internacija“ pa je i broj preminulih Židova u Kamporu bio neznatan. Vrijedna svjedočanstva o životu u Kamporu dao je Branko Polić u svojoj knjizi „Imao sam sreće“ gdje je u poglavlju „Rapski interludij“ na oko 50-tak stranica opisao svoje utiske o boravku u logoru.

Nakon kapitulacije Italije u rujnu 1943. zatočenici su sami razoružali talijanske stražare, od kojih većina nije ni pružala neki otpor. Zatočenici su od ranije bili povezani s antifašističkim otporom u Hrvatskoj, pa su nakon prestanka rada logora stvorili svoje borbene jedinice. Tako je formirana Rapska brigada u okviru koje je bio i Židovski bataljun. Taj bataljun prešao je s otoka Raba na kontinentalni dio Hrvatske i vodio nekoliko ratnih akcija protiv neprijatelja. No židovski bataljun je vrlo brzo rasformiran uz obrazloženje da bi bio na posebnoj meti Nijemaca i ustaša koji bi ga sigurno htjeli pod svaku cijenu u potpunosti uništiti.

Ovo tumačenje čini nam se prilično neuvjerljivo, jer je neprijatelj svaku partizansku jedinicu nastojao uništiti, i pa je možda bilo i drugih, donekle skrivenih razloga, zbog kojih partizani nisu htjeli imati bataljun koji je bio obilježen kao židovski.

Među osobama koje su se pridružile partizanima bila je i Elvira Kohn. Ona je bila fotograf i uspjela u logor prokriumčariti svoj fotografski aparat. Zahvaljujući njoj sačuvale su se mnoge vrijedne fotografije iz logora Kampor. Poznata je fotografija Židovskog bataljuna kako napušta logor. Elvira Kohn je nakon rata živjela i radila u Zagrebu kao fotoreporter i novinar te iz toga razdoblja potiču mnoge njene poznate fotografije. Doživjela je duboku starost.

Osim što se jedan dio židovskih zatočenika logora Kampor po oslobođenju Raba pridružio partizanima, drugi dio odlučio je napustiti Hrvatsku i prebaciti se u oslobođeni dio Italije. Manji dio odlučio se ostati na Rabu. Stanovnicima Raba u njihovim kasnijim sjećanjima ostale su zapamćene obitelji Adler Fišer i Španić. No za one koji su odlučili ostati na Rabu bila je to kobna greška. Naime, Nijemci i ustaše ponovo su okupirali Rab i to 3. ožujka 1944. i započeli s velikom terorem nad lokalnim stanovništvom a posebno su se okomili na preostale Židove, koje su hapsili i odvodili u logore smrti u Njemačku ili u Jasenovac. Poneki su se ipak uspjeli spasiti, jer su ih skrivali sami mještani. Tako se Edita Adler po dolasku Nijemaca skrivala u napuštenoj kući Rabljanina Mate Debelića. Mate je povremeno dolazio u tu svoju kuću donoseći Editi hranu i ostale stvari koji su joj omogućile da preživi. Po oslobođenju Raba u travnju 1945. godine, Edita je neko vrijeme ostala na Rabu, no kasnije je otišla u Izrael i nakon toga u Ameriku.

Danas je na jednom dijelu nekadašnjeg logora Kampor spomenički kompleks, park i groblje, koje je osmislio slovenski arhitekt Edvard Ravnikar. Ovaj je kompleks izgrađen još 1953. godine. U tom parku,



**Mauzolej s mozaikom u Kamporu**

pored grobova stradalih koji su obilježeni imenima, nalazi se niz kamenih figura koje simboliziraju stradanja i patnje zatočenika. Posebno se ističe mauzolej s polukružnim kamenim krovom. Unutrašnjost mauzoleja ukrašena je mozaikom Marija Pregelja.

Brigu o očuvanju sjećanja na logor Kampor i uređenje spomeničkog kompleksa vodi Udruga antifašista Raba. Njen najistaknutiji član je Ivo Barić, čovjek koji je većinu svog života posvetio očuvanju uspomene na stradanja logoraša Kampora, na herojski otpor mještana otoka Raba fašističkoj okupaciji otoka od strane Talijana i Nijemaca kao i na ulogu lokalnog stanovništva u plemenitim

naporima spašavanja Židova u vrijeme Holokausta. Nažalost, napori Ive Barića i Udruge antifašista Raba nisu dovoljno poznati niti cijenjeni.

*Darko Fischer:*



## Kampor on Island Rab, former Italian Concentration Camp

Much is known about the Italian concentration camp in Kampor on the island of Rab and much has been written about it. In that camp, which began to be built on July 2, 1942, 3,336 Jews were detained from July 15 to September 11, 1943, when this camp was disbanded after the capitulation of Italy. In addition to Jews, about 12,000 Slovenes and Croats were detained in the camp. Much less is known about the current appearance of the place where this camp once stood and about the people who are responsible for the erection and preservation of the memorial in Kampor.

As early as 1956, the Sarajevo lawyer and writer Danko Samokovlija wrote a book entitled "Dollar a Day" in which he described the conditions under which the Jews lived in the Kampor camp. The title of the book



**The monument in former concentration camp Kampor**

comes from the fact that the Italians received a dollar a day for each Jewish detainee in that camp. The money was paid by a Jewish charity, but we were unable to find out which association it was. That is why the Jewish prisoners, in contrast to the Croats and Slovenes, were in "protected internment", so the number of Jews who died in Kampor was insignificant. Valuable testimonies about life in Kampor were given by Branko Polić in his book "I was lucky" where he described his impressions of his stay in the camp in about 50 pages in the chapter "Rab Interlude".

After the capitulation of Italy in September 1943, the detainees alone disarmed the Italian guards, most of whom did not even give any resistance. The detainees had previously been in contact with the anti-fascist resistance in Croatia, so after the camp closed, they created their own combat units. Thus, the Rab

Brigade was formed, which included the Jewish Battalion. This battalion moved from the island of Rab to the mainland of Croatia and led several war actions

against the enemy. But the Jewish battalion was disbanded very quickly on the grounds that it would be a special target for the Germans and the Ustasas, who would surely try to destroy it completely at all costs. This interpretation seems rather unconvincing to us, because the enemy tried to destroy every partisan unit, so there may have been other, somewhat hidden reasons, why the partisans did not want to have a battalion marked as Jewish.

Among the people who joined the partisans was Elvira Kohn. She was a photographer and managed to smuggle her camera into the camp. Thanks to her, many valuable photographs from the Kampor camp have been preserved. A photograph of a Jewish battalion leaving the camp is well known. After the war, Elvira Kohn lived and worked in Zagreb as a photojournalist and journalist, and many of her famous photographs date from that period as well. She lived to her old age.

Apart from the fact that one part of the Jewish detainees of the Kapor camp joined the partisans after the liberation of Rab, another group decided to leave Croatia and move to the liberated part of Italy. A small part decided to stay on Rab. The inhabitants of Rab remembered the Adler, Fišer and Španić families. But



**Liberation of Kapor Camp, photo by Elvira Kohn**

for those who decided to stay on Rab, it was a fatal mistake. Namely, the Germans and the Ustasas re-occupied Rab on March 3, 1944, and began a great terror against the local population and especially targeted the remaining Jews, who were arrested and taken to death camps in Germany or in Jasenovac. Some still managed to escape, because they were hidden by the locals. One of them, Edita Adler, after the arrival of the Germans, was hidden in the abandoned house of Mate Debelić from Rab. Mate occasionally came to that house bringing Edith food and other things necessary for her to survival. After the liberation of Rab in April 1945, Edita

remained on Rab for some time, but later went to Israel and then to America.

Today, in one part of the former Kapor camp, there is a monument complex, a park and a cemetery, designed by Slovenian architect Edvard Ravnikar. This complex was built in 1953. In that park, next to the graves of the victims marked with names, there are a number of stone figures that symbolize the suffering of the detainees. Especially impressive is the mausoleum with a semicircular stone roof. The interior of the mausoleum is decorated with a mosaic by Marija Pregelj.

The Association of Anti-Fascists of Rab takes care of preserving the memory of the Kapor camp and maintaining the monument complex. Its most prominent member is Ivo Barić, a man who has dedicated most of his life to preserve the memory of the Kapor camp, the heroic resistance of the islanders to the fascist occupation of the island by Italians and Germans, and the role of locals in saving Jews during Holocaust. Unfortunately, the efforts of Ivo Barić and the Association of Anti-Fascists of Rab are not sufficiently known and appreciated.

*Martina Globočnik:*

### **Priče žive kad ih pričamo drugima**

Ovu jesen u Osijeku otvoren je Muzej osobnih priča. Riječ je o malom, neformalnom prostoru u kojem nam je bila ideja pričati osobne priče Osječana, Baranjaca i Slavonaca koji su istovremeno pripadnici nacionalnih manjina. Sve je krenulo prije četiri godine kad sam s kolegama dokumentaristima Miroslavom Sikavicom i Željkom Kovačević pokrenula projekt prikupljanja priča romske nacionalne manjine, jedne od najosjetljivijih skupina koje i dan danas živi na margini hrvatskog društva. Kao dokumentaristi već dva desetljeća kroz studio Fade In iz Zagreba snimamo i kroz medij dokumentarnih emisija i filma, promičemo važnost osobnih priča, iskustvo običnog čovjeka u njegovoj borbi sa sobom i sa sustavom u kojem živi.



Namjera nam je bila svoja znanja iz dokumentarizma koristiti za čuvanje i pričanje priča naših junaka, tzv. običnih ljudi čiji glasovi se danas čine nevažnim. Cilj nam je kroz bilježenje i pohranu osobnih priča Roma kao prve skupine s kojom smo surađivali, raditi na rušenju predrasuda prema Romima iskustvima građana romske nacionalnosti koji žive u okolici Osijeka te u Slavonskom Brodu i baranjskim selima. Držali smo da se preko univerzalnih priča o ljubavi, veselju, gubitku i slično, povežemo kao ljudi. Tada nestaje zid



**Zgrada u kojoj je Muzej osobnih priča u Osijeku**

građen od stereotipa da su Romi neobrazovani, prljavi, lijeni i dr. Nakon snimanja narativa Roma i prikupljanja osobnih predmeta kojima smo ilustrirali osobne priče, prošlu jesen smo s prijedlogom prikupljanja narativa posjetili Židovsku općinu Osijek. Stvar u tome je bila da smo htjeli raditi na promjeni percepcije Židova koja je često obojena ksenofobnim notama. Projekt smo osmislili zajedno s kolegama iz Romskog resursnog centra iz Darde i kolegama iz Nansen dialog centra iz Osijeka koji posvećeno već skoro dva desetljeća rade na edukaciji mladih o multikulturalnosti i očuvanju vlastitog identiteta.

Kroz razgovor s članovima i članicama Židovske općine Osijek detektirali smo teme koje opterećuju zajednicu. Glavna je tema bila osipanje broja članova, bilo iseljenjem mlađih članova iz Osijeka, ali i Hrvatske zbog osiromašenja zemlje, bilo smrću starijih. Osim teme nestajanja zajednice, važne teme koje su se iskristalizirale bile su: antisemitizam, veza sa židovskim korijenima, religija, prijenos tradicije. Jedna od uvijek prisutnih tema bila je i međugeneracijski transfer sjećanja na stradanje u vrijeme Holokausta. Rezultat naše suradnje bili su intervjui sa 28 članova i članica Općine koji su izdvojili njima značajne osobne priče. Priče smo pohranili u Muzej osobnih priča te prezentirali kroz multimedijalnu izložbu Priče Židova koja se može do 16.10.2020. posjetiti u Kulturnom centru u Osijeku. Izložba je građena od tri elementa: Portreteta Osječana-suvremenih članova Židovske općine koji pričaju po jednu svoju osobnu



**Muzejski prostor, eksponati i posjetitelji**

priču, ili događaj; zapis njihovih priča koji je postavljen kao audio-instalacija u prostoru te kao niz fotografija arhitekture koje su podigli značajni osječki Židovi ili u kojoj su živjeli neki od osječkih Židova. Sa fotografija arhitekture kolega autor, snimatelj-fotograf Jasenko Rasol je bijelim korektorom prebojio (uklonio) upravo te zgrade u kojima su živjeli Židovi, kako bi potaknuo publiku na promišljanje o gubitku odnosno praznini koja bi nastala nestajanjem Židova iz Osijeka. Naime, ono o

čemu izložba Priče Židova progovara je važnost pojedinaca židovske nacionalnosti koji su gradili građanski Osijek, koji su dali velik doprinos kulturi, obrazovanju, gospodarstvu cijelog kraja, ali i Hrvatske u cjelini. Izložba je inzistira da su Židovi bili važni samo u prošlosti, nego da članovi i članice same zajednice, grade Osijek i danas. Iako smo se mogli fokusirati na Holokaust, osjećali smo da trebamo ispričati i druge priče. Za mene su jednako velike priče o gospodinu Branku Ledereru, liječniku koji je u svojoj ginekološkoj

praksi porodilo više od 17 000 Osječana, kao priča Elizabete Priegl koja priča o prijateljici Blanku koju je upoznala kao djevojčica u dječijem logoru. Naglasak smo stavili na osobna iskustva jer smo tražili način kako da stvorimo promjenu percepcije Židova kao množine u kojoj pripadnici većinskog naroda i dan danas ima predrasude, u jedninu.

Kroz izložbu Priče Židova i kroz Muzej osobnih priča, želimo otvoriti prostor komunikacije, učenja i prostor za rast svakog pojedinca koji se susretne s drugom osobom. Drugačijim iskustvom.

Muzej osobnih priča u svojem postavu sad ima 50-tak priča. Za sada su u njemu video-narativi, predmeti, fotografije članova romske i židovske manjine. Cilj nam je u sljedećim godinama prikupiti priče i drugih manjina grada Osijeka koji je mali grad bogatog multikulturalnog nasljeđa. Raduje nas da su za voedne posjete u Muzeju osobnih priča zainteresirane osnovne i srednje škole. Držimo da se kroz edukaciju i komunikaciju moguće graditi otvorenije i tolerantnije društvo.

*Martina Globočnik:*

### **Stories come alive when told to others**

The Museum of Private Stories has been opened this autumn in Osijek. We talk here about a modestly spaced place where, people coming from national minorities from Osijek, Baranja and the county of Slavonia tell their stories from personal experiences.

It all started four years ago when I together with two colleagues documentarians Miroslav Sikavica and Željko Kovačević worked on the project of collecting personal recounts by Roma who may be the most vulnerable national minority living today on the margins of Croatian society. It has been two decades since we as documentarians started to promote the importance of personal history, stories of ordinary people in struggles with own selves as well as with the system they live in. We have been doing this with *Fade In Studio* from Zagreb and by documentaries and films. The idea was to preserve and put into a broader use what we have collected so far, by giving our heroes the voice.

By recording and preserving the stories of Roma who live in outskirts of Osijek, in Slavonski Brod and villages of Baranja, we wanted to stop prejudices and stereotypes about Roma being uneducated, filthy or lazy. The aim was to show that personal experiences about love, joy, loss, and similar are universal to all humans. The stories were illustrated by personal items collected throughout the recordings.

As we completed the Roma narrative, last autumn we visited the Jewish Community in Osijek and proposed a similar project. We wanted to change some xenophobic perception of Jews. The project was conceived with help of the Roma Resource Centre from Darda and Nansen Dialogue Centre from Osijek as both committees work almost two decades in educating young people how to preserve own identity and appreciate other cultures.

In discussions with the members of the Jewish Community in Osijek we detected several problems that burdened them. The numbers of members were shrinking either because young people left Osijek and Croatia in pursuit for better living, or older people died. Other problems were anti-Semitism, ties to Jewish roots, faith, and passing on the tradition. There was also an omnipresent problem of conveying the memories on suffering in Holocaust to younger generations. We ended up with twenty eight people of the Jewish Community recounting their personal stories. The stories were archived in the Museum of Private Stories



and presented in multimedia exhibition called Stories of the Jews. It could be visited at Cultural Centre in Osijek till October 16.

The exhibition consisted of three elements: portraits of contemporary members of the Jewish Community who told personal stories or recounts of personal events. Their telling was showed as an audio-installation in

### **Exhibition on Osijek Jewish Community members**

space accompanied with photos of the Osijek architecture with buildings erected by notable Jews or in which lived some of Osijek Jews. Exactly

those buildings were then blanked out with white eraser to prompt the viewers realize what emptiness or loss could take place if Jews left Osijek. This part was authored by the photographer Jasenko Rasol. Namely, the exhibition wanted to underline the importance of every Jewish individual in Osijek population who took part in creating urban Osijek and contributed in cultural, educational, and economic development of Osijek, its surroundings, and even Croatia. At the same time it suggested that contemporary Jews take part in building Osijek of today.

We could have focused on Holocaust but there were so many other stories that needed attention too. I find equally important the story about Branko Lederer, who as a gynecologist helped deliver 17 000 of Osijek citizens. Or the story of Elizabet Priegl about her friendship with Blanka whom she met as a girl in children concentration camp.

In attempt to find a way how to change peoples' prejudiced perception of Jews as a nation, we emphasized personal presentation to make them be seen as individuals.

With exhibition Stories of the Jews and with the Museum of Private Stories we tried to open a space for communication and learning, space for growing of all who encounter another human being, different experience from own.

At the Museum of Private Stories there are now some fifty stories. There are video recordings, photographs of Roma and Jews minorities, and their personal items. It is our aim to collect in years to come more stories of more minorities in Osijek, which a small town as it is, is rich in multicultural legacy of its past.

It gives us pleasure to see that both elementary and high schools show interest in guided tours in our Museum, because we strongly believe that with education and communication it is possible to build open and tolerant society.

