C A T A L O G U E

G A B R I E L E C R O P P I

S H O A H

a n d p o s t m e m o r y

SONDA

GABRIELE CROPPI

SHOAH

and postmemory

catalogue

SONDA

First digital edition: January 2012

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ISBN 978 88 7106 426 0

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The Jewish Community of Warsaw
The Jewish Community of Berlin, new Synagogue
The Jewish Community of Berlin, old Synagogue

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Shoah and Postmemory

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The generation *post* and the memory

The shot and the bridges of memory

Sarah Kaminski

The story of Shoah, a story that to many may seems like a black hole of information, has been transmitted and documented, both during and immediately after World War II. The eyewitnesses - partisans, deportees, soldiers and German army officers - together with accomplices of different countries and allies, have often used camera lenses to store pictures, to make propaganda and to prove the efficiency of the Nazi war machine.

The pictures were stolen and brought abroad to shake public opinion about the living conditions of the Jewish people that had been interned in many ghettos and in thousand of Nazi labour and extermination camps. Sometimes, in a surrealistic and peaceful way, the documentation portrayed the deportees' daily life, as shown by the beautiful snapshots taken by Mendel Grossman in the ghetto of Łódź, while other pictures made up the personal archive of some Nazi hierarch, who lived in Auschwitz, as if it had been just another military campaign, as shown by the notorious album of 140 pictures of Karl-Friedrich Hocker deposited at the Holocaust Museum of Washington in 2007.

In her essay *On Photography* (New York, Anchor Doubleday 1989), Susan Sontag says that every picture shows «something that is there» and that if a painting or a prose description is an interpretation, a picture can be considered a «strictly selective transparency».

The narrating pictures of Gabriele Croppi recall Sontag's thought again for the ambiguous relationship between truth and art, because even when what photographers above all want is to reflect reality they are always tortoured by their consciousness and by taste.

Over the years, some shots of the Shoah have become authentic icons: the writing *Arbeit macht frei* at the gate of Auschwitz, the bare death of the corpses of Jewish people documented during the Barbarossa Operation, the kids in Auschwitz with the tattooed arms and the survivors' eyes in shack 56 in Buchenwald, who had just been freed by the allies. (*Befreite Häftlinge in Baracke 56 des Kleinen Lagers*. Picture of Harry Miller. 16 April 1945 / National Archives, Washington). The post-Shoah era, in which the second and third generation of survivors' children - those who bring the memory of all categories, from persecutors to persecuted - hold a philological contradiction about the use, and frequently the abuse, of the wide photographical material kept in the archives. Photographs, professor Marianne Hirsch says, are cropped, enlarged, projected into other images; they are de-contextualized, reframed, they are embedded in new narratives, set and interpreted in original texts, subject to the artistic evolutions and to the exam of new trends in aesthetics. (Marianne Hirsch & Leo Spitzer, *What's Wrong with this picture? Archival photographs in contemporary narrative*. Journal of Modern Jewish Studies, Vol 5, No. 2 July 2006, pp. 229-252)

At times the icon eases and de-humanizes the bloody banality of the genocide, at times it is even used to merchandise an event, which is apparently linked to the attempt at teaching the Shoah. We rarely measure ourselves against the art of photography, in which the observer's memory, already filled with information, stories, movies, testimonies and emotions, meets a neat chiaroscuro, in the architectural relief of the places of war memories, that lack *pathos* and celebrative touches. The work of Gabriele Croppi reminds of the linearity of Modigliani and the poetic quality of Carlo Levi; the frames reveal the plastic and expressionist view of the space, no longer a place, called Treblinka, the nostalgic and veiled note of a lonely synagogue in Krakow and the sun that still dazzles the platform of Auschwitz, «images in which the memory becomes "something that is there"».

The Little Station: Treblinka

On the Tluszcz-Warsaw line,
from the Warsaw-East station,
you leave by rail
and ride straight on …

The journey lasts, sometimes
five hours & 45 minutes,
but sometimes it lasts
a lifetime until death.

The station is tiny.
Three fir trees grow there.
The sign is ordinary:
it's the Treblinka station.

No cashier's window,
No porter in view,
No return tickets,
Not even for a million.

There, no one is waiting,
no one waves a kerchief,
and only silence hovers,
deaf emptiness greets you.

Silent the flagpole,
silent the fir trees,
silent the black sign:
it's the Treblinka station.

Only an old poster
with fading letters
advises:
"Cook with gas."

Translated from Polish to Hebrew by Halina Birenbaum and from Hebrew to English by Ada Holtzman.
Source: http://www.zchor.org/szlengel/szlengel.htm

Sarah Kaminski
Sarah Kaminski is professor at the University of Turin, translator and member of the editorial office of «Keshet», a journal dedicated to the Hebraic cultures. Besides the publications about Jewish literature, she attended the courses of the *International School for Holocaust Studies Yad Vashem* of Jerusalem on the fundamental teaching methods for the creation of projects and teaching programs to be achieved in collaboration with local authority and public schools.
Cultural Councillor of the Jewish community of Turin, she actively cooperates with historical institutions and cultural associations. Recent publications: translation and editing of Ronny Someck, *Il bambino balbuziente*, Mesogea 2008; *Formazione e Memoria*, a conference held in Krakow (27/1/2007) in «Interdipendenza», 2008; *Il coraggio di avere paura*, in «Andersen» (October 2008), dedicated to the Israeli writer Uri Orlev; *Il libro della Shoah*, Sonda, Casale Monferrato 2009.

Why this exhibition?

Antonio Monaco

Shoah is the term, which has been recently adopted by many countries, mainly in the non Anglo-Saxon area, to refer to the dramatic events that involved millions of Jews during World War II. It was Lanzman's docu-movie *Shoah* (1985) that introduced this Hebraic word as a valid alternative to Holocaust, a word which was perceived as trivial and misleading because of its religious implications.

Up to twenty years ago it was a niche subject, mostly presented through the recollections and the accounts of survivors: basically there wasn't an organic and methodical research on the subject. Today these stories are dying, buried under the undeniable flow of time, and many people are starting to wonder about the need to preserve this memory so that what occurred in the past won't ever happen again.

Marianne Hirsch, Professor of English and Comparative Literature at Columbia University in New York, has been the first to use the term *postmemory* in her book *Family Frames: Photography, Narrative, and Postmemory* (Harvard University Press, 1997). With that term she describes the relationship between the children of those who survived a trauma and their parents, defining it as «the ability of the following generation to re-live a trauma», no longer through a direct link with the historic event, but through symbolic and iconic representations spread by mass media.

Shoah is the preferential subject of the studies. In that case, postmemory defines the bond between the following generation and the traumatic events that occurred before they were born but that have been carved into their lives nonetheless, through their parents' stories, experiences and sorrows. The term post is meant to convey the temporal and qualitative difference from the survivors' memory, its quality of vicariousness and belatedness, which is typical of the children's memory.

It is a memory, which is based upon representations, instead of events. For this reason, images play an essential role in the trans generational transmission process, as Marianne Hirsch explains in *Postmemory as an art of Retrospective Witness*, original text written for the art exhibition *Shoah and Postmemory*.

Gabriele Croppi, a leading exponent of contemporary photography, started to be interested in Shoah in 2008 and he responded to Marianne Hirsch's invitation after a visit to the concentration camp of Mauthausen.

The overwhelming emotion he felt in front of the watching towers of the camp was due to the passive absorption of Shoah's symbols and icons, which had been broadcasted by the media over time. It is the aesthetic fact that is important in these representations, because it can enable a son of the second-generation to suddenly and unconsciously share the tragedy of a whole population.

In the same way, the representation made through his lens could vouch for the socially known historical truth: aesthetics at the disposal of ethics. In order to prove it, he travelled around Europe taking artistic pictures of the symbolic places of the Shoah.

Today thirty of these images constitute the art exhibition *Shoah and Postmemory*. They are artistic representations that want to touch the spectator, working on the mechanism of postmemory and making him relive the Shoah's tragedy.

Revisiting the symbolic places of the Shoah turns into a dual opportunity for both iconographic production and for a test of the production itself: the «lie» of an aesthetic act contributes to keeping or recalling an historical «truth». We firmly believe that that the different interpretative levels are not diametrically opposed but that, on the contrary, they can increase the level of persuasiveness for present and future generations and that the scientific and historic-geographical approach can come as a consequence of a real aesthetic and emotional "infatuation" of the postmemory mechanisms.

Antonio Monaco
Antonio Monaco is editor in chief of Edizioni Sonda, president of the Children's Books Group of AIE (Italian Association of Editors) and president of the cultural association Monferrato Cult, which organizes the yearly **OyOyOy! Jewish Culture Intenational Festival**.
As editor in chief of Edizioni Sonda he has organized several art exhibitions, among which *Piemontesi* by Gabriele Croppi and *I bambini nella Shoah*, that has been set up in schools since 2010 meeting with great success.
Over the years he has combined a long and experienced career in publishing with a constant interest towards young people's education and job orientation. He has planned and directed the portal website www.jobtel.it (official portal of the Ministry of Labour and of Unioncamere, for job orientation) since 1997.
He is consultant in the field of editorial communication for public administrations, associations and no-profit corporations, both in Italy and in France. He has participated as speaker in many conventions and conferences and he has published specialistic articles in the field of persuasive communication.

Postmemory as an Art of Retrospective Witness

Marianne Hirsch

Postmemory describes the relationship that the "generation after" bears to the personal, collective, and cultural trauma of those who came before - to experiences that they "remember" only by means of the stories, images and behaviors among which they grew up. Postmemory is not identical to memory: it is "post;" but, at the same time, it approximates memory in its affective force and its psychic effects. Thus, postmemory's connection to the past is not actually mediated by recall but by imaginative investment, projection, and creation. To grow up with overwhelming inherited memories of massive historical catastrophes, to be dominated by narratives that preceded one's birth, or one's consciousness, is to risk having one's own life stories displaced, even evacuated, by our forebears. It is to be shaped, however indirectly, by traumatic fragments of events that happened in the past but whose effects continue into the present. For Europeans growing up after the Holocaust, it is to live in a cultural and visual landscape dominated by the ghettos and camps that have shaped how we have received that history whether we, or our families, were personally affected by it or not.

But if postmemory is not limited to direct familial inheritance, how, by what mechanisms, does it extend to more distant, adoptive witnesses or affiliative contemporaries? What aesthetic and institutional structures, what tropes and technologies, best mediate the psychology of postmemory, the continuities and discontinuities between generations, the gaps in knowledge, the fears and terrors, that ensue in the aftermath of trauma? And why has the visual, and photography, in particular, come to play such an important role in this process of mediation and transmission? The aesthetics of postmemory strives to *reactivate* and *re-embody* past histories by reinvesting them with resonant individual and generational forms of mediation and aesthetic expression. In these ways, less directly affected participants *can* become engaged in the generation of postmemory which can persist even after all participants and even their familial descendants are gone. But postmemorial aesthetics also strives to signal distance, to eschew easy identification and incorporation of a past that must remain distant and other.

More than oral or written narratives, photographic images that survive massive devastation, and outlive their subjects and owners, function as ghostly revenants from an irretrievably lost past world. They enable us, in the present, not only to see and to touch that past, but also to try to reanimate it by undoing the finality of the photographic "take." The retrospective irony of every photograph, consists precisely in the simultaneity of this effort and the consciousness of its impossibility. But is not all irony removed from such an act of viewing if violent death on a massive scale separates the two presents of the image?

Small, two-dimensional, delimited by their frame, photographs minimize the disaster they depict, and screen their viewers from it. But in seeming to open a window to the past, and materializing the viewer's relationship to it, they also give a glimpse of its enormity and its power. They can tell us as much about our own needs and desires (as readers and spectators) as they can about the past world they presumably depict. Sight, the art historian Jill Bennett has argued, is deeply connected to "affective memory:" "images have the capacity to address the spectator's own bodily memory; to *touch* the viewer who *feels* rather than simply sees the event, drawn into the image through a process of affective contagion. …Bodily response thus precedes the inscription of narrative, or moral emotion of empathy."

When we look at photographic images from a lost past world, especially one that has been annihilated by force, we look not only for information or confirmation, but for an intimate material and affective connection that would transmit the affective quality of the events. We look to be shocked (Benjamin), touched, wounded, and pricked (Barthes), torn apart (Didi-Huberman). Photographs thus become screens – spaces of projection and approximation, and of protection. And they become spaces in the present, thorough which to try to witness the past, in retrospect.

Marianne Hirsch
Marianne Hirsch was born in Timisoara, Romania in 1949. Her parents were from Czernowitz, formerly Austro-Hungary. They married there in the ghetto in 1941. They were among 20,000 Jews who survived the war in the city with special waivers that enabled them to avoid deportation to Transnistria. They moved to Romania in 1945. Hirsch grew up in Bucharest until her family left for Vienna and the the US in 1961.
She studied at Brown University where she received her BA/MA and Ph.D degrees. She teaches Comparative Literature at Columbia University in New York. She is the author or editor of a dozen books, most recently *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* written with Leo Spitzer; *Rites of Return: Diaspora Poetics and the Politics of Memory*, edited with Nancy K. Miller and the forthcoming *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*.

Going Through Photography

Gabriele Croppi

> Wouldn't it be right to notice how deeply and thoroughly the Shoah influences our imagination and symbolic world, our dreams, our anxieties and more generally our subconscious? And to what extent we often are only able to imagine, which obviously does not mean withering the truth of what one imagines?
>
> *Georges Didi-Huberman*

I began to be interested in the Shoah at the age of 34. Up until that time I had only had a vague and superficial contact with it, through the conventional channels of scholastic institutions and the media. At times the issue may have even annoyed or bored me, because of the dislike I have always had of certain rhetoric and ceremonialism.

For 34 years it had never occurred to me to really think about the six million victims of the Holocaust. I must certainly have heard of this figure during a news programme, at a lunch or dinner: maccheroni with sauce and plenty of Parmesan cheese, half a glass of wine, six million people dead, gassed, burned, exterminated: no second course, maybe just dessert and a cup of coffee.

The same situation occurs again on a daily basis, each time with a different tragedy in the background.The day before it was a dog abandoned on a motorway. One of his legs was missing and it was looking for someone willing to take it home. Piano music in the background. No second course. Maybe just dessert and a cup of coffee.

In May 2008 a travel magazine asked me to do a photographic feature on the city of Linz in Austria. I finished it earlier than I expected. I decided to spend the free time I had left visiting the concentration camp in Mauthausen which was just a few miles away. I caught a bus which stopped nearby. I got off and began walking along the road which wound up a hill for about half a mile. I remember two things: huge signs on the road welcoming and advertising comfortable hotels and the delicious local cuisine and then a field of corn swaying in the wind, which I did not hesitate to photograph.

Then I raised my eyes and from that moment on I began to take an interest in the Shoah.

I could see the outline of the concentration camp watch-towers and I started crying without knowing why and couldn't stop for nearly two hours. I had not seen anything. The profile of the two wretched towers could not justify that reaction. My crying was strange, something I had ever felt before, and it was happening for no apparent good reason: an "empty" crying.

I cried without knowing why, with my head devoid of any image or thought.

Days or weeks went by before I could understand the nature or the reason of that crying. A narcissistic impulse and the curiosity aroused by that strange reaction led me to look further into it. I soon found what I was looking for and it was like a revelation. In an essay by Marianne Hirsch I understood for the first time the concept of postmemory, i.e. the ability of the following generations to re-live the tragedy of the Shoah, no longer through a direct link with the historic event, but through symbolic and iconic representations spread by the mass media. For me, the Mauthausen towers were precisely this, symbols and icons, passively absorbed for 34 years and then suddenly and irrationally remembered. This awareness gave me a new perspective on the world and I stopped seeing everyday objects as I had up to that moment. The railway tracks at a station, the barbed wire surrounding a building site, the shower at home, people standing in a long queue at a supermarket check-out counter, the rusty carriages of a freight train: from that moment on, everything had a new meaning.

However, the Mauthausen experience was important for another reason. It allowed me to solve a professional crisis which had lasted about two years. A long time before I had decided to abandon social themes and to give up reportages to devote myself completely to research. A growing intolerance towards the alleged realism of the photographic *medium* made change direction. This added to a deeply-rooted awareness of the incompatibility between ethics and aesthetics in the representation of a social fact. The pursuit of "beauty" and of a formal solution to tell the story of a tragedy had become an unacceptable compromise for me.

Again, the Mauthausen experience proved to be revealing. In that case, the aesthetic fact was of fundamental importance, because it triggered the postmemory mechanism and the participation to a tragedy which had not been personally experienced. Figures, symbols, metaphors, all somehow helped safeguarding the historical fact itself. The performance and the fiction, even "the artistic lie" could vouch for the socially known historical truth: in short, aesthetics at the disposal of ethics. I therefore decided to plan a trip across Austria, Germany and Poland, in order to photograph the places of the Shoah, not in a documentary way - as it had been done many times before-, but rather to find confirmation of what has been said above. Visiting the places connected to the Shoah for the second time became both an opportunity for iconographic production and a test for the production itself, in which the "lie" of an aesthetic act could contribute to keeping an historical "truth"»; with the conviction that the different reading and interpretation levels are not diametrically opposed and do not cancel each other out. Moreover, on the contrary, they can increase the level of persuasiveness for present and future generations and the scientific and historic-geographical approach can also come as a consequence of a real aesthetic and emotional "infatuation" of the postmemory mechanisms.

I flip through the images and I go back to every stage of my trip: the concentration camps of Dachau, Sachenhausen, Buchenwald, and also Treblinka, Mjdanek, Auschwitz-Birkenau. The synagogues and the Jewish graveyards scattered everywhere, in big cities where the ghettos have become museums for tourists. Berlin, Warsaw, Cracow, small and big cities that I find in the pictures destined to a journey trough those places, to an art exhibition or to the pages of a future book. I have been asked to make a selection and to comment on it, to choose some pictures and to define them, to tell the reader the reasons behind these choices, as well as details and anecdotes of my trip.

Many things have happened in two years, time has passed, I have seen thousands of news, I have watched wars from my

living room. I have removed many of those news and those tragedies because others have happened. Then I've fallen in love and from that moment no other feeling mattered. I have started travelling and meeting people again. I have started visiting museums and devoting myself to art again. All of this happened while the financial markets were falling down and along with them the regimes of many north-African countries were collapsing too. Everything has happened so fast and I am not able to put the events in sequence. How many things have I erased? How many things have I forgotten? Had I a right to do it? Am I to be blamed for it?

These are the same questions I was asking myself that day in Treblinka: I was questioning the grass and I was trying to see a difference with the grass of other parts of the world. But it was a useless effort. There was no trace of the extermination camp where almost a million people were exterminated. It had been all destroyed and a farm had been built on the heap of rubble. I heard the joyful chirping of birds: the same that followed me during my walks inside the Jewish graveyards in Warsaw and Berlin. And once again I was wondering about the grass, the trees, the climbing plants that concealed the ruins of anonymous graves, collapsed to the ground, without a name because time corroded them erasing their history. A history that could not be documented anymore, but only evocated and presented in iconic and emotional ways. My trip had started this way, from an emotion and it continued trying to reproduce that very same emotion through photography. Emotion has neither a title, nor a caption. This is what I want to say to those who will see my pictures: do not look for anything in them, but through them.

Gabriele Croppi
Gabriele Croppi was born in Domodossola on 9th May 1974. In the Seventies, he added the passion for photography to the already inborn one for painting.
He dedicated himself to reportage for many years, working in the Balkans, in Amazonia, and in others Latin-American areas. In the mid-Nineties, he started a research about the relationship between photography and other arts: from painting (*Guernica 2000*, 1999; *Omaggio a Sironi*, 2007) to literature (researches inspired by the poetry of Borges and Pessoa, 1998-2004), and movies (*Visioni*, 2006-2007).
Among his latest work, *Piemontesi* (2010), the series *New York, Metaphysic of a Urban Landscape* (2009); *Horror Vacui* (2008).
In 2011 he has been awarded the «European Photo Exhibition Award» and he has been selected for being part of a team of 12 European photographers called to interpret the concept of «European identity» for a series of exhibitons in the cities of Hamburg, Lucca, Paris and Oslo. He currently lives in Milan, where he works in the publishing industry, while teaching at the Italian Institute of Photography.

Conveying the absence

Claudio Vercelli

After the last witness disappears the time of post-memory sets in. Shoah's crevice has forced societies that, ever since the French Revolution, have seen themselves as being projected into the future, to revisit their relationship with the time that has passed and the space that has been lived in.

This reassessment is what we call memory. it establishes a direct link to those universal issues which refer to the freedom of contemporaries: justice, responsibility, identification. What is art's role in the process of investigation of those citizenship bonds, which have been drastically emphasized by the tragedy of the Jewish extermination and the deportations of political opponents to Nazi lagers?

Art tells of the extreme, using all the possibilities offered by different languages. If Shoah has represented a synthesis of modernity and barbarism, the artistic reply consists of exploring the fine shadow line beyond which human rules fall into decline and society becomes amoral and therefore murderous. This is precisely the never-ending social function of artistic exploration.

A brief survey on how different artistic disciplines have faced the challenge of representing the inexplicable may be useful in order to understand how far we have come, as well as to grasp the mutability of the assumptions and the inexhaustibility of research. What art can give is only a thirst for knowledge and a need for seeking answers, as opposed to political fundamentalisms, which are rooted in the death of hope and of expression codes. This is where post-memory lies, since it doesn't speak of time: it makes our time.

Abstract of an essay by Claudio Vercelli, available in italian published by Edizioni Sonda in e-book version (.pdf):

Claudio Vercelli, Comunicare l'assenza. Dalla tentazione del silenzio alla costruzione della postmemoria, *in* Gabriele Croppi Shoah e Postmemoria. *Fotografie (Italian catalogue of the art exhibition Shoah and Postmemory), Sonda, Casale Monferrato 2012*.

Claudio Vercelli
Claudio Vercelli is a researcher of Contemporary History at the Salvemini Institute of Historical Studies in Turin, directed by Valerio Castronovo, where he coordinates the didactic long-term project *Uses of history, uses of memory*. He is a also member of the scientific committee of this very same Institute.
He is currently the coordinator of the contest *Young people and the Resurgence* for the Piedmont Regional Council. As an author he has published, among others, these books: *Tanti olocausti. La deportazione e l'internamento nei Lager nazisti* (La Giuntina, Firenze 2005); *Israele e Palestina: una terra per due* (Ega, Torino 2005), *Israele: storia dello Stato 1881-2008, Dal sogno alla realtà* (La Giuntina, Firenze 2007-2008), *Breve storia dello Stato d'Israele* (Carocci, Roma 2009), *Storia del conflitto israelo-palestinese* (Laterza, Roma-Bari 2010). He is about to publish *Storia della deportazione dei testimoni di Geova nei Lager nazisti* (Carocci, Roma 2012) and *Storia del negazionismo* (Laterza, Roma-Bari 2012).

Images to pass through

A contemporary witness

How can the memory of genocide survive for future generations when time and political interest move us toward forgetting and erasure of a painful past? Artists like Gabriele Croppi are there to bear witness, not to the crimes themselves, but to what remains of those crimes. Croppi finds traces of the Holocaust across the European landscape and he engages with those traces in his blurred, superimposed and eerily beautiful images. His work inscribes his mediated position as an active contemporary witness to history, to memory and to the process of forgetting that defines our present.

Marianne Hirsch

Mauthausen #01, cm 159 x 106, June 6th 2008
A field of corn near the entrance of the camp

Mauthausen #02, cm 106 x 71, June 6th 2008
The internal circle of walls and the entrance of the camp

Mauthausen #04, cm 106 x 71, June 6th 2008
The barbed wire and the speakers of the internal walls of the camp

Mauthausen #05, cm 106 x 71, June 6th 2008
Picture of a victim, in the italian memorial of the camp

Mauthausen #07, cm 106 x 71, June 6th 2008
Exposition of the remains of the internees' uniforms

Mauthausen #10, cm 159 x 106, June 6th 2008
Revision of an archivial photograph exposed in the camp

Dachau #02, cm 106 x 71, August 22nd 2008
"Baracca x", where there was the biggest crematorium of the camp

Buchenwald #03, cm 159 x 106, August 23rd 2008
The fences that bound the edge of the camp

Buchenwald #04, cm 106 x71, September 10th 2008
Remains of kitchen utensils that were used by the internees (1)

Buchenwald #05, cm 106 x 71, September 10th 2008
Remains of kitchen utensils that were used by the internees (2)

Buchenwald #11, cm 106 x 71, September 10th 2008
The bell-tower of the Monumental Complex of the Buchenwald Memorial

Berlin #03, cm 106 x71, August 26th 2008
Berlin was the capital of the third Reich, expression of the totalitarian policy of Hitler

Berlin #12, cm 106 x 71, August 24th 2008
Holocaust Memorial, designed by Peter Eisenman

Berlin #21, cm 106 x 71, August 28th 2008
The Jewish graveyard Dorotheenstädtischer Friedhof

Berlin #31, cm 106 x 71, August 24th 2008
The entrance of Potsdamer Platz underground station

Warsaw #14, cm 106 x 71, August 31st 2008
The borders of the area once occupied by the Jewish ghetto

Warsaw #25, cm 159 x 106, September 2nd 2008
*A Jewish graveyard, monument h*n memory of one million jewish children

Warsaw #29, cm 106 x 71, September 1st 2008
One of the last Jewish of Warsaw prays in the Nozyk Synagogue

Majdanek #02, cm 159 x 106, September 4th 2008
The Barbed wire and the watch-towers of the camp

Majdanek #03, cm 159 x 106, September 4th 2008
The Barbed wire and the watch-towers of the camp (2)

Majdanek #10, cm 106 x 71, September 4th 2008
A detail of the showers of one of the seven gas chamber of the camp

Majdanek #11, cm 106 x 71, September 4th 2008
A detail of an internee's uniform

Treblinka #03, cm 106 x 71, September 3rd 2008
A symbolic "installation" of cremation sites

Cracow #03, cm 106 x 71, September 7th 2008
Lwowska road, that goes towards the camp of Plaszów

Cracow #05, cm 106 x 71, September 7th 2008
The graveyard behind the Remu Sinagogue. Detail of the "Wailing Wall"

Cracow #06, cm 106 x 71, September 7th 2008
The door of the bimah in the Remu Sinagogue

Cracow #12, cm 106 x 71, September 7th 2008
A detail of a wall in the Jewish ghetto in Krakow

Auschwitz #01, cm 106 x 71, September 9th 2008
The railway tracks at the entrance of the camp

Auschwitz #28, cm 106 x 71, September 9th 2008
Familial pictures of deportees

Auschwitz #29, cm 106 x 71, September 9th 2008
A pile of suitcases that have belonged to deportees

Thecnical notes of the project

The art exhibition *Shoah and Postmemory* has developed from a photographic project of Gabriele Croppi and it is directed by Edizioni Sonda.

The exhibition is made of 24 pictures sized 106 x 71 cm and 6 pictures sized 159 x 106 cm.

The pictures are printed on cotton paper, with wooden frames and plexiglass.

3 panels sized 50 x 70 cm accompanied by didactic comments, two videos to be seen separately, as a moment of visual reflection, and two video interviews about the genesis of the project are also included.

The catalogue of the art exhibition is available in e-book format (.pdf), published by Edizioni Sonda.

Inspiration: Marianne Hirsch

Planning and Coordination: Antonio Monaco

Art Direction: Luciano Bobba

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In collaboration with

Edizioni Sonda was founded in 1988 and in less than twenty years it has published over 600 volumes and six magazines, it has produced 20 cd-roms, it has projected and run fourteen websites and it has organized fifty art exhibitions.

The intercultural approach and the wish to present, locally and nationwide, different points of view that could promote a dialogue between different cultures, people and species is what characterizes Sonda's publications and initiatives. Within its publishing project, for the past six years Sonda has organized the **OyOyOy! Jewish Culture Intenational Festival**, in collaboration with the Jewish Community of Casale Monferrato and the bookshop Il Labirinto. The Festival aims at building a bridge (hebraic *ghescer*) between different communities that can and should live together.