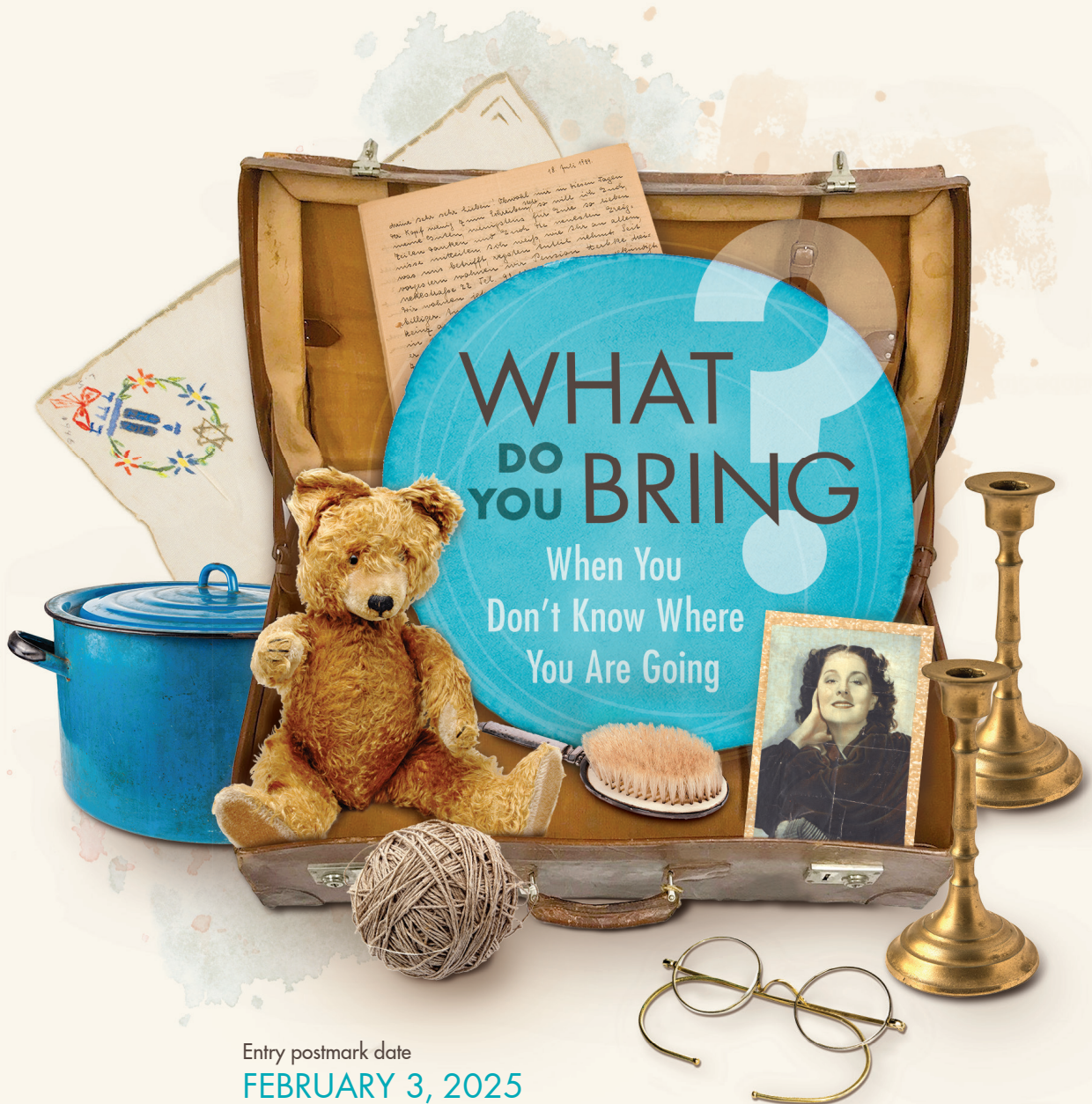


# 26<sup>TH</sup> ANNUAL HOLOCAUST ART & WRITING CONTEST

Chapman University and The 1939 Society



Entry postmark date  
**FEBRUARY 3, 2025**

Digital submission due date  
**FEBRUARY 5, 2025**

Awards Ceremony  
**FRIDAY, MARCH 14, 2025**



CHAPMAN  
UNIVERSITY

Rodgers Center for  
Holocaust Education



We hope these words will inspire you  
and your school to participate in the

# 26<sup>TH</sup> ANNUAL HOLOCAUST ART & WRITING CONTEST

Participating schools may submit a total of three entries  
(one entry per student) in any combination of the following  
categories: art, film, poetry, or prose.



Students will be eligible to win a first prize award of \$400 in each category. Educators and schools will also be eligible to win a first prize of \$200 each. First-place student winners in the United States, their parents/guardians, and teachers will be invited to participate in an expense-paid study trip June 23 - 27, 2025, to visit the Museum of Tolerance and other sites in Los Angeles, as well as to meet with members of The 1939 Society, a community of Holocaust survivors, descendants, and friends. Funding permitting, this invitation will be extended to first-place students living outside of the United States. In addition, first-place student entries will be posted on Chapman University's contest website.

Students awarded second prize in each category will receive \$200 and their sponsoring educator and school will receive \$100 each.

WHAT DO YOU BRING WHEN YOU DON'T KNOW WHERE YOU ARE GOING?

# INSPIRATION

The Nazi rise to power in 1933 brought changes to every facet of German society. While some initially benefited, others, especially Jews and Roma, immediately experienced restrictions as they were moved to the fringes of society and subsequently forced from society altogether. These changes accelerated and expanded as German forces annexed or occupied other countries where they implemented their racist and antisemitic ideology.

As persecution increased, those targeted faced the difficult decision of whether to stay or leave—although many people lacked either the necessary financial resources or a country that would accept them. Departure often meant leaving behind much that mattered—family, friends, career, school, home, business. Some who fled discovered that putting down roots in another European country was not necessarily a guarantee of safety.

Otto Frank and his family left Germany for the Netherlands soon after Hitler became Germany's political leader, never imagining that only a few years later Germany would be at war and the Netherlands would be occupied. As the threat of an attack drew closer, Otto did what he could. He created a secret hiding place in his business and moved his wife and daughters into the annex in July 1942. To avoid suspicion, the family could bring little with them, but knowing how much it meant to her, Otto allowed Anne to bring her treasured album filled with photos and postcards. Gluing magazine photos of her favorite Hollywood stars on the wall made the room she shared feel more like her own, as she wrote, it was "much more cheerful." After the Franks' secret hiding place was discovered, their next move was a much more sudden and traumatic one. This time the photos, along with Anne's beloved diary, her most prized possession, had to be left behind.

The Holocaust brought unpredictable and sudden transitions. On a moment's notice or less, one could be ordered to depart for an unknown location—ghetto, camp, or into hiding. Sometimes one had only a few minutes to decide what to include in the one small suitcase one was allowed to bring. Should a mother pack a cooking pot in the hope that wherever she ended up she could still cook for her family or instead, should she pack an extra blanket for her child?

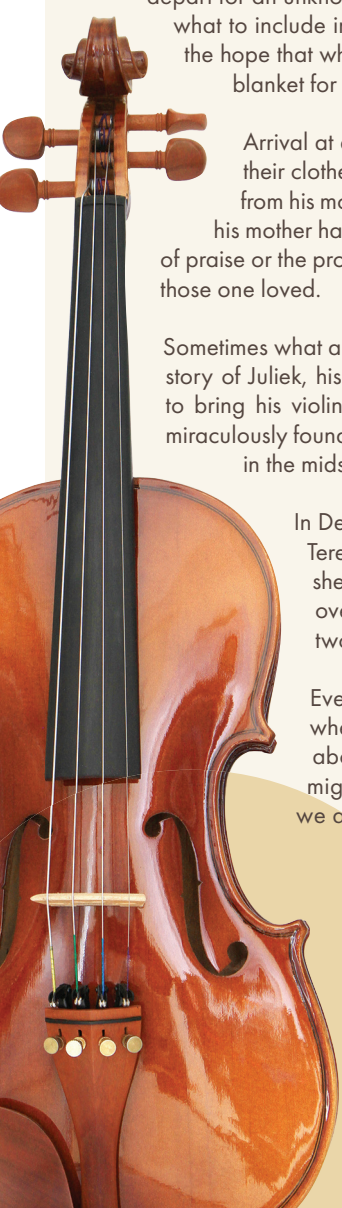
Arrival at a camp like Auschwitz meant that one was stripped of all a person had with them, including their clothes. After that, one could only carry what was intangible, something within oneself. Separated from his mother in the Plaszow concentration camp, young Leon Leyson treasured the memory of the time his mother had made him a special breakfast "for being such a good boy." Remembering a parent's words of praise or the promise, "you will survive," became a lifeline of hope that one would someday be reunited with those one loved.

Sometimes what a person chose to carry sustained more than oneself. In his memoir *Night*, Elie Wiesel tells the story of Juliek, his companion on the death march from Auschwitz to Buchenwald, who somehow managed to bring his violin with him. Late at night, surrounded by starving and freezing men close to death, Juliek miraculously found the strength to play a movement from a Beethoven concerto, a haunting testimony to beauty in the midst of overwhelming inhumanity.

In December 1942, artist Friedl Dicker-Brandeis was ordered to the ghetto concentration camp of Terezin. Instead of bringing clothes or personal items, Friedl instead brought paints and brushes so she could teach drawing and painting to the camp's children. Thanks to what she chose to carry, over the next two years, the children created nearly 5,000 drawings which Friedl packed into two suitcases and hid before she and the children were deported to their deaths in Auschwitz.

Every person caught in the net of the Holocaust carried with them something of personal value whether it was carried in one's hand or one's heart. What each person chose tells us something about them as individuals, about what mattered to them, and perhaps about what they thought might be a source of strength for survival. Their choices also challenge us to think about who we are and about what matters to us.

What will you carry  
with you



# PROMPT

## 1. Select and view one full-length survivor testimony from any of the following:

- Chapman University's Holocaust Art & Writing Contest website, featuring video testimonies from the collection of the USC Shoah Foundation–Institute for Visual History and Education at [Chapman.edu/contest-testimonies](https://Chapman.edu/contest-testimonies)
- South Carolina Council on the Holocaust website at [scholocaustcouncil.org/survivor.php](https://scholocaustcouncil.org/survivor.php)
- The 1939 Society website at [the1939society.org](https://the1939society.org)
- USC Shoah Foundation–The Institute for Visual History and Education's YouTube channel at [Youtube.com/uscshoahfoundation](https://Youtube.com/uscshoahfoundation) ("Full-Length Testimonies" playlists only)
- USC Shoah Foundation's iWitness site at [iwitness.usc.edu](https://iwitness.usc.edu)

\*\* Lists of testimonies that are one to two hours in length are available in the educator guide and on the contest website.

2. As you listen to the survivor's testimony, think about the stages of that person's journey through the Holocaust, the challenges they faced, and the decisions they made about what they could carry with them at each transition. Write down a specific word, phrase, or sentence from the testimony that references something specific that person "carried." Why did whatever they chose matter so much to them? What insight does their choice give you about that individual?

Please note the timecode from the video testimony where the specific word, phrase, or sentence occurs.

3. As the person now entrusted with this individual's experience, through your creativity in art, poetry, prose, or film, explore this word, phrase, or sentence as central to the survivor's story, as a source of insight about that person and what mattered to them, Include in your response your reflection about what you will carry with you from this survivor's story and why it matters to you.

We encourage teachers to consult [Chapman.edu/holocaust-arts-contest](https://Chapman.edu/holocaust-arts-contest) for rubrics and other information.

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*The 1939 Society is an organization of Holocaust survivors, descendants, and friends. It takes its name from the year that Germany invaded Poland, changing forever the lives of those who would join together in Los Angeles in 1952 to form the Society.*

*The 1939 Society has available on its website nearly 100 full-length oral testimonies. Some of these oral histories were recorded in the early 1980s at the University of California, Los Angeles; others were recorded in the mid-1990s in Orange County by the Anti-Defamation League.*

*South Carolina Council on the Holocaust hosts 37 testimonies of Holocaust survivors on its website, which were recorded in the 1990s together with SCE-TV. The website also includes a brief summary of each testimony and a written transcript.*

*USC Shoah Foundation – The Institute for Visual History and Education has an archive of more than 55,000 videotaped testimonies from Holocaust survivors and other witnesses. The USC Shoah Foundation is part of the Dana and David Dornsife College of Letters, Arts and Sciences at the University of Southern California.*



# CRITERIA

Please see the resource guide or visit [Chapman.edu/holocaust-arts-contest](http://Chapman.edu/holocaust-arts-contest) for specific criteria, including word limits (prose) and line limits (poetry), rubrics for the various categories and other supporting information.

## General Criteria – All Categories

Regardless of delivery method (digital or hard copy), all entrants must complete the online submission form (available at [Chapman.edu/holocaust-arts-contest](http://Chapman.edu/holocaust-arts-contest)).

Entries must reflect genuine engagement with the survivor's testimony in its historical context and constitute a thoughtful and creative response.

Entries must be based on the survivor's testimony available from one of the following sources:

- The 1939 Society website at [the1939society.org](http://the1939society.org)
- Chapman University's Holocaust Art & Writing Contest website featuring video testimonies from the collection of the USC Shoah Foundation—The Institute for Visual History and Education at [Chapman.edu/contest-testimonies](http://Chapman.edu/contest-testimonies)
- South Carolina Council on the Holocaust website at [scholocaustcouncil.org/survivor.php](http://scholocaustcouncil.org/survivor.php)
- USC Shoah Foundation—The Institute for Visual History and Education's YouTube channel at [youtube.com/uscshoahfoundation](http://youtube.com/uscshoahfoundation) ("Full-Length Testimonies" playlists only)
  - USC Shoah Foundation's iWitness site at [iwitness.usc.edu](http://iwitness.usc.edu)

*Entries that do not follow the criteria will be disqualified.*

Pen used by Mikolaj Berezowski, member of the Jewish Underground in Poland, courtesy USHMM.

*Anyone who listens to a witness becomes a witness.*

*So those who hear us must continue  
to bear witness for us.*

*...At a certain point in time, they will do it for all of us.*

**ELIE WIESEL**

WHAT DO YOU BRING WHEN YOU DON'T KNOW WHERE YOU ARE GOING?



*A Palette of Hope, Hyde Nguyen, 2024.*

# SUBMISSIONS

Your school's three entries may be submitted beginning December 1, 2024 and must be postmarked by February 3, 2025 or digitally submitted by February 5, 2025. Entries may be submitted electronically using the online submission form on the contest website. Art may also be submitted via postal mail to:

Jessica MyLymuk  
Rodgers Center for Holocaust Education  
Chapman University  
One University Drive  
Orange, CA 92866

All entries become the property of the Sala and Aron Samueli Holocaust Memorial Library at Chapman University. Artists are encouraged to retain a color copy of their work since the original may not be returned. The Sala and Aron Samueli Holocaust Memorial Library shall own all the rights to the entries, including copyrights, and may display and publish the entries, in whole, or in part.

We encourage educators to consult [Chapman.edu/holocaust-arts-contest](https://chapman.edu/holocaust-arts-contest) for rubrics and other information.



*Will to Survive, Raina Kim, 2024.*

# SCHOOL PARTICIPATION AND PRIZES

Prizes will be distributed at the awards ceremony. Students must be in attendance (either in person or virtually) to be eligible for first and second place prizes. Exceptions must be approved in advance.

Student representatives from each school, their teacher, and/or principal (depending on seat availability) are invited to the awards ceremony:

**Friday, March 14, 2025,  
11 a.m. in Chapman Auditorium, Memorial Hall  
Chapman University, One University Drive, Orange, CA 92866**

**The highlights of the event will include:**

- The announcement of the winning art, film, poetry, and prose entries (one middle school and one high school);
- The presentation of the first-place art, film, poetry, and prose entries;
- A reception to honor our guests;
- The opportunity to meet and talk with Holocaust survivors, many of whose video testimonies are posted on The 1939 Society and USC Shoah Foundation—The Institute for Visual History and Education's websites.



Envelope accompanying a letter from Otto Frank, August 1975, courtesy Shea Tenenbaum Collection. Public Domain.

*For us forgetting was  
never an option.  
...The call of memory,  
the call to memory, reaches  
us from the very dawn  
of history.*

**ELIE WIESEL**

(714) 628-7377

[RodgersCenter@chapman.edu](mailto:RodgersCenter@chapman.edu)

[Chapman.edu/holocaust-arts-contest](http://Chapman.edu/holocaust-arts-contest)



**CHAPMAN  
UNIVERSITY**

**Rodgers Center for  
Holocaust Education**

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## INTERNATIONAL PARTNERS

Forum for Dialogue, Poland  
Johannesburg Holocaust and  
Genocide Centre, South Africa  
Toronto Holocaust Museum, Canada

COVER: Handkerchief decorated with a floral motif and Star of David, courtesy the Laura Sternberger and Adolf Preizler Collection, USHMM. Public Domain.

Silver hairbrush used by German Jewish woman while in hiding, courtesy USHMM.

Photo of Hollywood actress Norma Shearer, one of many in Anne Frank's collection which she posted on the walls of her room in the secret annex, courtesy the Anne Frank Foundation.