

HOLOCAUST 12TH ANNUAL ART AND WRITING CONTEST



The Holocaust: Spaces of Memory

We invite you to participate in the 12th Annual Holocaust Art and Writing Contest, presented by Chapman University and The “1939” Club, one of the largest and most active Holocaust survivor organizations in the world. This contest is supported by a grant from the Samueli Foundation and a gift from Yossie and Dana Hollander. Please examine the contest information that follows to learn more about this significant student learning experience. We hope you will involve as many of your students as possible.



Each school is invited to submit the work of three students, a total of three entries, consisting of either prose, poetry, works of art or a combination thereof. These school representatives will be eligible to win the first prize of \$500 and the second prize of \$250 in each category in the middle and high school competitions. **The first prize recipient in each category, the recipient’s parent/guardian, and recipient’s teacher are invited to participate in an expense-paid study trip on June 26 -30, 2011, to visit the United States Holocaust Memorial Museum and other sites in Washington, D.C. Students must be in attendance at the awards ceremony to be eligible for these prizes.**

First and second prize winners will receive their cash prizes at the ceremony. Prizes to schools, school representatives, and finalists will be distributed at the reception following the awards ceremony. All school representatives in attendance will receive certificates and a copy of *The Holocaust Chronicle: A History in Words and Pictures*, a unique one-volume history of the Holocaust.

The three student representatives from each school, with their teacher and/or principal (depending on seat availability), are invited to the awards ceremony on **Friday, March 4, 2011 at 11 a.m. in Chapman Auditorium, Memorial Hall at Chapman University, One University Drive, Orange, CA 92866.** The highlights of the event will include:

- the announcement of the winners of the prose contest and the reading of the two winning prose entries (one middle school and one high school)
- the announcement of the winners of the poetry contest and the reading of the two winning poems (one middle school and one high school)
- the announcement of the winning works of art and their display during the reception (one middle school and one high school)
- 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” Club and USC Shoah Foundation Institute’s Web sites

BACKGROUND

When we think of monuments to memory, imposing physical structures, such as the Washington Monument or the Lincoln Memorial in our nation's capitol, often come to mind. Monuments can be powerful symbols of memory and sites of meaning. For example, in 1963, Martin Luther King Jr. chose the steps of the Lincoln Memorial as the site for his "I Have a Dream" speech. By choosing to stand under Lincoln's "symbolic shadow," Dr. King gave a new meaning to this memorial space through words that connected past to present to his dream for the future.

Sometimes a monument or memorial will create space for debate about memory. For example, the Vietnam Veterans Memorial, designed by then 21-year-old architecture student Maya Lin, initially outraged many veterans. They called it a "black gash of shame" that dishonored the memory of those who had fought. Maya Lin saw it very differently, believing that by chronologically listing the names of the more than 58,000 who had fallen in the war, "the names would become the memorial." She chose to etch the names on black granite that reflects the person standing before it, uniting name and viewer in a space of memory that is both past and present.

The Holocaust too is part of American memory. Near the National Mall in Washington, D.C., the United States Holocaust Memorial Museum is a "living memorial to the Holocaust" that joins remembrance and education to the prevention of genocide, connecting past to present to future in a space of memory.

But spaces of memory are not always literal spaces, monuments or memorials or museums. In the early 1980s, The "1939" Club, an organization of Holocaust survivors and descendants, created a space of memory by recording hundreds of hours of oral histories from their members. They were the first organization in the world to make full-length testimonies available on the internet.

Steven Spielberg created a space of memory by establishing the Shoah Foundation, now the USC Shoah Foundation Institute, and by recording more than 50,000 testimonies of survivors around the world.

Those who experienced the Holocaust have also created spaces of memory through their writings. Nobel Peace Prize Laureate Elie Wiesel has done so through his many books, including *Night*, which has been translated into more than 30 languages and read by millions of people around the world. In the first volume of his memoirs, *All Rivers Run to the Sea*, he shares these thoughts about the space of memory: "What does it mean to remember? It is to live in more than one world, to prevent the past from fading and to call upon the future to illuminate it" (p. 150).

The voices and writings of Holocaust survivors bring us into a space of memory. Sometimes we connect to their memories through objects that belonged to them or their loved ones: a soup bowl, a child's shoe, a prayer shawl, a briefcase, a tiny Torah. Through their testimonies, these artifacts from the past come to have meaning for us as the tangible messengers of memory.

The survivors realize there is a deep chasm between what they experienced and what we can know. Yet they share their memories in the belief that if they speak and we listen, we can bridge that chasm and perhaps create a shared space of memory, one that reflects both who they are and who we are, both past and present.

It is in this space of memory, in your dialogue with a survivor's memory, that this year's Holocaust Art and Writing Contest begins. Your essay, poem, or work of art will represent the meaning you have created from the survivor's memory that is now yours.

PROMPT

The "1939" Club is one of the largest and most active Holocaust survivor organizations in the United States. It takes its name from the year that Germany invaded Poland, changing forever the lives of those who would join together to form the club in Los Angeles in 1952.

The "1939" Club has available on its Web site 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.

The USC Shoah Foundation Institute for Visual History and Education has an archive of more than 50,000 videotaped testimonies from Holocaust survivors and other witnesses. The Shoah Foundation Institute is part of the College of Letters, Arts & Sciences at the University of Southern California.

♦ **View and listen** to at least **one full-length video testimony** of a **survivor** from any of the following:

- The "1939" Club Web site at 1939club.com
- The USC Shoah Foundation Institute YouTube channel at youtube.com/uscshoahfoundation (in the "Full-Length Testimonies" playlist)
- The Echoes and Reflections: Full Visual Histories Web site, which contains testimonies from the USC Shoah Foundation Institute: tc.usc.edu/vhiechoes

♦ **Reflect** upon how this testimony brings you to your own "space of memory," a place of dialogue between past and present.

♦ **Create** a work that enables your audience to understand the meaning you have made in this "space of memory."

If an internet connection is not available, students may view these testimonies in the Sala and Aron Samuelli Holocaust Memorial Library at Chapman University from Monday through Friday, 9 a.m. to 4 p.m. Please contact Jessica MyLymuk, Holocaust Education Coordinator, at (714) 628-7377 regarding access to video testimony and scheduling a visit.

We encourage teachers to consult chapman.edu/holocausteducation/ for lesson plans and other information.

ART

Must be submitted with cover sheet (available at chapman.edu/holocausteducation/).

Must **not** be matted or framed.

May only be two-dimensional and must not exceed 12" by 18".

Must include fixatives so that works will not smudge or be altered by handling.

Must include an artist's statement: title of the work, name of the survivor to whose testimony this work is a response, and a statement of how this work addresses the prompt. Statement must **not** include student or school name and must not exceed **100 words**. Entries that include such references will be disqualified.

May include photography, computer generated images, or may be in charcoal, pencil, watercolors, acrylics or oils. Please note that all images, whether computer, artist or photo generated, are considered property of the original artist. Renderings of another's work will be disqualified.

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

POETRY/PROSE

Must be submitted with cover sheet (available at chapman.edu/holocausteducation/).

Must be typed or word processed and must **not** include reference to student or school name. Entries that include such references will be disqualified.

Prose entries must be no more than **500 words** in length. Word count **must** be noted.

Poems must be no more than **30 lines**. Line count **must** be included.

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



*"By choosing to learn about the Holocaust
I, too, become a witness ...*

With my open eyes and listening ears

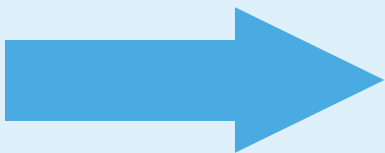
The survivors' stories make their way into my heart

Strengthening the very essence of my soul ...

Guiding me to drive by my own 'moral compass' ...

Because I choose to listen."

Faye Mendoza, 2006



Please return reply card or
register electronically at
chapman.edu/holocausteducation/
**BY WEDNESDAY,
NOVEMBER 3, 2010**

Items pictured are part of the collection
of the Sala and Aron Samueli Holocaust
Memorial Library, Chapman University.

12TH ANNUAL HOLOCAUST ART AND WRITING CONTEST

- ☐ Yes, we plan to submit a maximum of three entries from our school for the Holocaust Art and Writing Contest by **Wednesday, February 2, 2011**.

The teacher and principal listed below plan to escort our school's finalists to the awards ceremony on **Friday, March 4, 2011 at 11 a.m.** at Chapman University.

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Please print principal's name	Please print teacher's name	
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Teacher's e-mail address	Teacher's telephone	
<hr/>		
School name	School district	
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Street address	City	Zip
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Superintendent's name	School board president's name	

- ☐ I plan to attend the Art and Writing Contest Teacher's Workshop at Chapman University on **Thursday, October 14 at 4 p.m.**

For more information regarding continuing education credits, please contact cioffi@chapman.edu or (714) 628-7377.

SUBMISSIONS

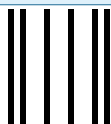
Your school's three entries may be submitted beginning December 6, 2010 and **must be postmarked by February 2, 2011**. Prose and poetry entries may be mailed or submitted electronically to cioffi@chapman.edu. Art work must be mailed to:

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

Each participating school will receive:

- 5 seats (availability permitting) at the awards ceremony on Friday, March 4, 2011, at Chapman University
- a copy of *The Holocaust Chronicle: A History in Words and Pictures* for every student representative in attendance
- certificates for the three student representatives from each school
- the opportunity to meet and talk with members of The "1939" Club, a Holocaust survivor organization
- additional prizes to schools, school representatives and finalists in attendance at awards ceremony

All entries become the property of the Sala and Aron Samueli Holocaust Memorial Library at Chapman University. All 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.



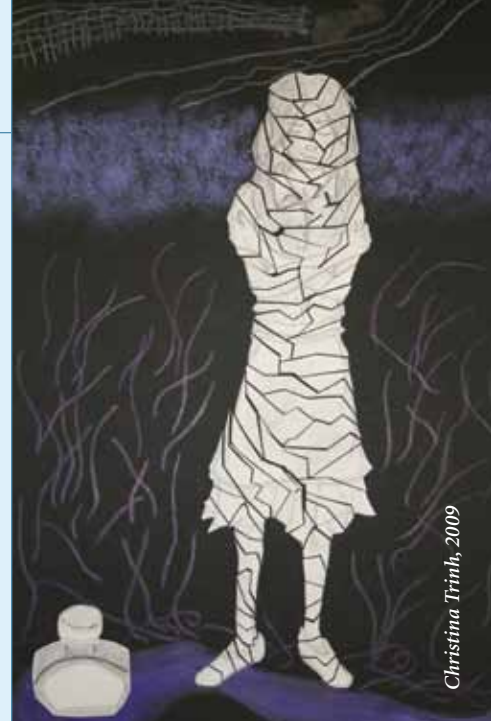
NO POSTAGE
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IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 140 ORANGE, CA

POSTAGE WILL BE PAID BY ADDRESSEE

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



Christina Trinh, 2009

"When I began to study the Holocaust, I was afraid I would never understand why memories are so important to survivors. ... Then I learned that memories are not just stories remembered once in a while. Memories are something inside us, something that moves us forward and makes us succeed."

Roger Mendoza, 2010