

EVENT DESCRIPTION SHEET

PROJECT	
Project name and acronym:	Trasformative Roma Art and Culture for European Remembrance – TRACER
Participant:	UNIVERSITY OF FLORENCE (UNIFI) IN COLLABORATION WITH ALMA MATER STUDIORUM - UNIVERSITY OF BOLOGNA (UNIBO), CENTRO DI ANIMAZIONE TRICCHEBALLACCHE (CAT), STOWARZYSZENIE ROMOW W POLSCE (StowRomPL), ASSOCIAZIONE CHI ROM E CHI NO (chi rom chi no)
PIC number:	999895789; 999993953; 919475320; 888258489; 905981262

EVENT DESCRIPTION			
Event number:	1.2		
Event name:	PROJECT LAUNCH IN FLORENCE, ITALY		
Type:	Conference		
In situ/online:	in-situ and online		
Location:	Firenze, Italy		
Date(s):	25/10/2022		
Website(s) (if any):	https://www.tracerproject.eu/		
Participants			
Female:	171		
Male:	46		
Non-binary:	2		
From country 1 [Italy]:	212		
From country 2 [Poland]:	2		
From country 3 [Spain]:	1		
From country 4 [France]:	1		
From country 5 [Romania]:	2		
From country 6 [Germany]:	1		
Total number of participants:	219	From total number of countries:	6
Description			

Provide a short description of the event and its activities.

The conference was an opportunity to introduce TRACER project and the national and international partners involved to different target audience (students, lecturers, teachers, stakeholders and interested citizens).

The conference was organized by the University of Florence with the collaboration of all partners involved in TRACER project. The event is coordinated by Luca Bravi (University of Florence) with the involvement of:

- University of Bologna
- Cooperative CAT
- Association Chi Rom e chi no
- Association Stowarzyszenie Romow W Polsce

In addition to lecturers experts on the subject, some young people took part in the conference as speakers: a Roma artist and activist (*Luna De Rosa, that collaborates with CAT cooperative*) and a Roma member of Tracer's youth group in Firenze/Prato (*Senada Ramovski*).

Moreover, the Polish partners (Stowarzyszenie Romow W Polsce) were involved in the event, through the speech of Michele Andreola, who highlighted the importance that the visit to Auschwitz will have for the young TRACER project participants.

Some young members of the youth leader group of Naples, run by Association Chi rom e chi no, also participated online to the event.

Brief summary of the speeches

Introduction and coordination by Luca Bravi, University of Florence – Forlilpsi

The European project TRACER, originates from a question: the recounting of history could promote people's inclusion? It aims to explore the history of Roma people, to enhance it and communicate it through art and with the active involvement of Roma and non-Roma children and young people.

The aim is not to relegate the discourse on these communities to a social problem, but to enhance their history, their recounting of their history, including it within the history of Europe, and to use art as an activator of interest and of an educational and transformative action.

Senada Ramovski, CAT Cooperative - Florence, Telling together a common history

She graduated from the University of Pisa (Peace Sciences) with a thesis on how past history influences present prejudices. She is Roma and arrived in Italy from Macedonia in the 1990s. When she arrived in Italy with her family, they were placed in a Roma camp (although in Macedonia they lived in a house). Only 10 years later, with great effort, she and her family manage to obtain a house. Of that moment, she still remembers the tinkling of the keys: 'I finally had a home and no longer had to hide'. She says she hid her origins until the age of 17, but now admits "it was bad to hide a part of my life". She chose to participate in the European project TRACER in order to be able to actively engage with these issues, to collaborate in telling the story of her community and to help deconstruct stereotypes and prejudices towards the Roma (gypsies, nomads by culture, dishonest by culture, unable to reach certain levels of schooling...).

Luna De Rosa, multimedia artist and Roma activist, Roma art as a platform for social change.

Multimedia artist and Roma diaspora activist. Now she resides in Berlin but as a child she lived in Abruzzo, her surname represented a label for her: other children kept her at a distance because she was Roma. She then chose to continue her studies in Milan, hiding her Roma identity, implementing what she calls a 'process of distancing' from her origins. Subsequently, it was through art that she managed to 'put on some identities that she was unable to declare' and tell something that she had never wanted to tell about herself. In recent years, she has been committed to giving voice and representation to women's Roma activism.

Stefano Oliviero, University of Florence - Forlilpsi, The public history of education as a tool for inclusion

Public history of education represents a field of research that has to do with communication. It is an attempt to construct public spaces of discussion in which formative processes are developed through history. History is no longer something that is told by the historian but is something constructed, discussed and that assumes the changes that exist in the society. The project will use this approach to reconstruct history through the research activities of groups of young people who will transform the historical narrative into something that should promote knowledge and encourage debate.

Elzbieta Cajzer, Director of the Collections Department of the Auschwitz State Museum, Historical objects as evidence of crime and as a construction of memory

She heads the department responsible for preserving the objects in the Auschwitz State Museum. Some objects are exhibited and are part of the tour in the museum, others are not, they are kept in other areas (storerooms) as proof of the extermination.

There are still a few people alive who can provide evidence of what happened in Auschwitz, but history is also documented through objects (to date: 95,000 individual objects, 80 cubic metres of materials - shoes, suitcases for example - , 2550 kg - metal objects, pots, prostheses, house keys... - have been catalogued) and various types of historical documents.

Among these objects are also works of art (drawings, artefacts...) some commissioned from prisoners, others made by prisoners in secret (forbidden art). These documents, if kept in good condition, also help to tell the story of the people who died in concentration camps and keep the memory of extermination alive.

Extract from the ppt presentation





circa 95 mila
oggetti individuali,
80 m³ e 2.550 kg

- acquisizione
- registrazione
- magazzini sicuri
- preservazione
- ricerche storiche
riferite agli oggetti

Premi ESC per uscire dalla modalità a schermo intero

Oggetti riferiti alla vita nel Campo

- divise a righe
- pentole
- scarpe di legno



ARTE

KL AUSCHWITZ

Quasi **4 000** opere d'arte presenti nelle Collezioni del Museo Statale di Auschwitz
2 000 fatte durante l'esistenza del Campo
2 000 fatte dopo la liberazione da ex deportati

Provenienza, categorie:

- oggetti personali portati dai deportati ritrovati nel Campo

dopo la liberazione :

- utensili da cucina
- scarpe
- occhiali
- contenitori per cosmetici
- spazzole



Premi ESC per uscire dalla modalità a schermo intero



Premi ESC per uscire dalla modalità a schermo intero



Arte proibita o semi ufficiale ?

SU RICHIESTA PRIVATA DA PARTE DELLE SS

Le SS usarono anche le abilità artistiche dei prigionieri per i loro scopi privati, chiedendo loro opere che inviavano presso le loro case.

La maggior parte di queste opere furono create nel cosiddetto Lagermuseum, un luogo unico per le condizioni del Campo di concentramento, dove furono raccolti oggetti rubati alle persone deportate nel Campo (monete, oggetti d'antiquariato, oltre a libri di preghiere ebraiche, racconti e francobolli) e anche presso le abitazioni dei residenti locali.

Arte Ufficiale

- ◊ Le SS usavano non solo la forza fisica dei prigionieri, ma anche il loro intelletto e talento artistico.
- ◊ I prigionieri impiegati negli uffici e nelle officine realizzarono, su richiesta degli uomini delle SS, disegni didattici, modelli e dipinti raffiguranti piani per l'espansione del Campo, opere artistiche che documentano il decorso delle malattie ed esperimenti medici e numerosi oggetti di artigianato artistico destinati agli uffici degli uomini delle SS.

Arte proibita - illegale

La maggior parte dei lavori creati dietro il filo spinato dei campi è stato fatto illegalmente, utilizzando materiali "rubati" dagli uffici e dai magazzini delle SS o dai laboratori artigianali.

Il gruppo più numeroso sono ritratti di prigionieri. Una grande collezione composta anche da opere su argomenti non legati alla realtà del Campo, riferiti a ricordi del periodo di libertà, oltre a oggetti di artigianato artistico, oggetti di utilità e piccole sculture.

I disegni raffiguranti la realtà del Campo sono relativamente pochi a causa dei rischi posti dall'esecuzione di questo tipo di lavoro.



Premi ESC per uscire dalla modalità a schermo intero

Ricerche storiche

/Fixel Otto Isr./
/Wien. 6. Mariahilferstr. 109./

Fixel Otto, ur. 18.10.1891 w Wiedniu
Deportowany do Litzmannstadt w 1941 wraz z żoną i dziećmi.
Otto i Dora zmarli w Litzmannstadt w 1942 r.
Syn Hans zginął w Auschwitz.
Ciotka Hella przeżyła Auschwitz, wyzwolona w Ravensbrück.

Central Hotel, Berlin
Bahnhof Friedrichstrasse

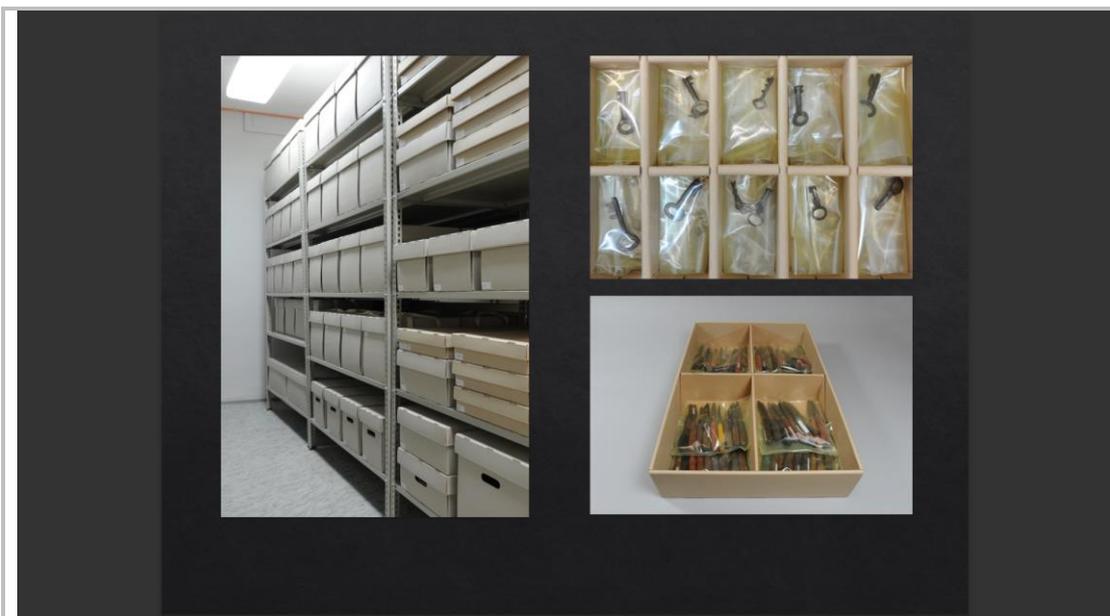
Otto Fixel

Hans Fixel

Hella Fixel

Dora Fixel





Michele Andreola, educator and guide at the Auschwitz State Museum, member of Stowarzyszenie Romow W Polsce, Constructing memory through art and objects. Auschwitz and how to explain the unimaginable

Auschwitz is a huge complex of about 40 square kilometres in which there were several camps (extermination and concentration camps). During its five years of operation, about 1.3 million people were deported and 1.1 million of these people died. Jews from various European countries were deported, but not only. Historical sources estimate that there were also 23,000 Sinti and Roma people deported and detained in the Zigeunerlager. The history of the extermination during the visit to the Auschwitz State Museum is told also through photographs taken by the German Nazis, through artistic reproductions: representations of certain episodes, portraits, even children's drawings. Once again, art is the tool used to portray a reality so difficult to understand and even to describe in words.

"in the past we are spectators but in the present we are the main actors".

Extract from the ppt presentation





MORTE

FAME

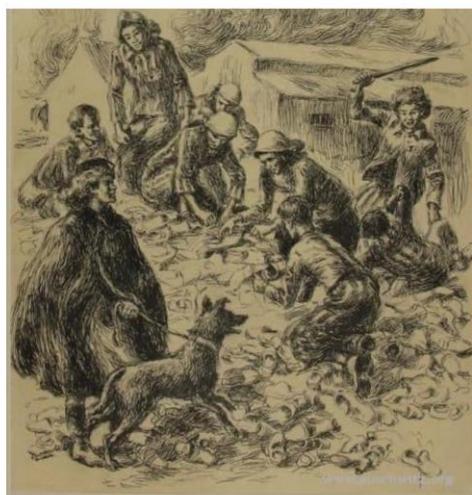
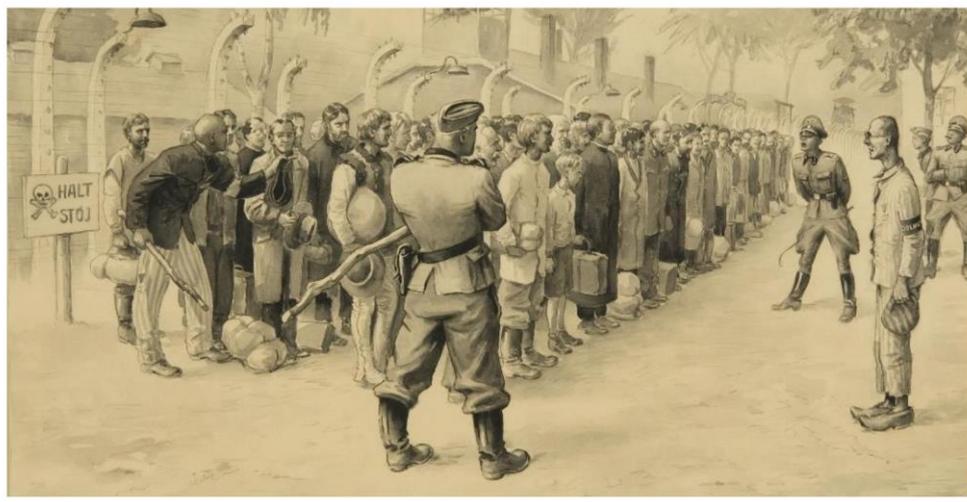
LAVORO FINO ALLO
SFINIMENTO

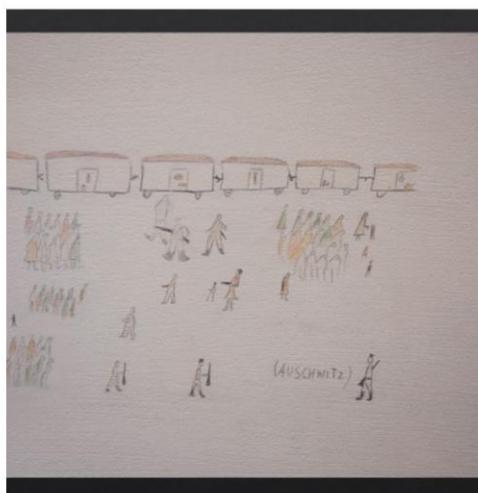
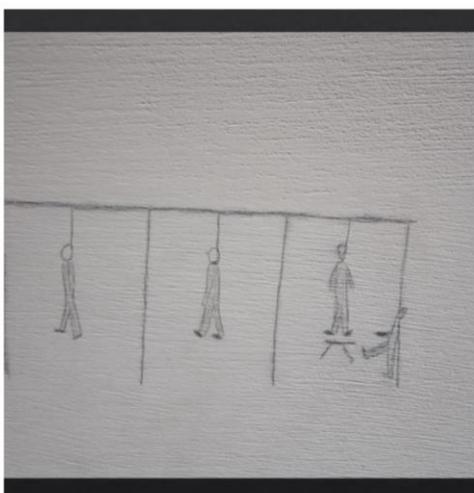
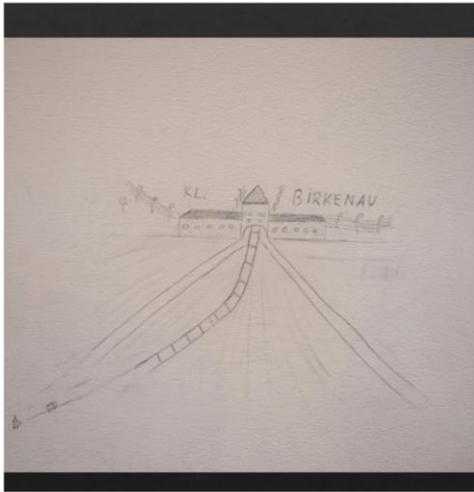
COMPLETA SOFFERENZA

TOTALE ASSENZA DI UMANITÀ

QUOTIDIANITÀ

LA REALTÀ
DEL CAMPO DI
CONCENTRAMENTO







"Noi Rom e Sinti siamo come i fiori di questa terra. Ci possono calpestare, ci possono eradicare, gassare, ci possono bruciare, ci possono ammazzare ma come i fiori noi torniamo comunque sempre".

Karl Stojka
Sopravvissuto ad Auschwitz nr. Z-5742

Notes:

A form was used to collect participants' signatures. Sensitive data are held by the Department Forlilpsi of the University of Florence.

The video recording of the conference and other materials (included the event description sheet) are posted on TRACER website <https://www.tracerproject.eu/news/video-and-other-materials-tracer-launch-conference-florence-25th-october-2022>

Links to websites where news of the event/meeting/activity is published:

- <https://www.coopcat.it/2022/10/24/tracer-arte-cultura-e-memoria/>
- <https://www.facebook.com/LaboratorioPHE>
- <https://www.chiomechino.it/festa-internazionale-della-storia-2022-tracer/>
<https://www.firenzebraica.it/seminario-online-larte-e-la-cultura-per-narrare-e-includere-european-remembrance-25-ottobre-ore-16-30-18-30/>
- On TRACER website, the launch conference news was published in four languages:
English <https://www.tracerproject.eu/news/launch-conference-florence-italy>
Italian <https://www.tracerproject.eu/it/news/conferenza-di-lancio-firenze-italia>
Polish <https://www.tracerproject.eu/pl/news/konferencja-inauguracyjna-we-florencji-wlochy>
Portuguese <https://www.tracerproject.eu/pt-pt/news/conferencia-de-lancamento-do-projeto-em-florenca-italia>

UNIVERSITÀ DEGLI STUDI FIRENZE FORLILPSI

TRACER

Art and Culture for Narrative and Inclusion

Presentation of the European project Trasformative Roma

Art and Culture for European Remembrance

Tuesday, 25th October, 2022 | 16:30
Education complex La Torretta
University of Florence
Classroom 10 – Via della Torretta 16, Florence

Speakers

The Public History of Education as a Tool for Inclusion
Stefano Oliviero
University of Florence – Forlilpsi

Telling together a common history
Gilberto Scali
Senada Ramovski
CAT Cooperative – Florence

Roma Art as a Platform for Social Change
Luna De Rosa
Multimedia artist and Roma activist

Historical Objects as Evidence of Crime and as a Construction of Memory
Elzbieta Cajzer
Director of the Collections Department of the Auschwitz State Museum

Constructing memory through art and objects. Auschwitz and how to explain the unimaginable
Michele Andreola
Educator and guide at the Auschwitz State Museum

Introduced and coordinated by
Luca Bravi
University of Florence – Forlilpsi

To follow the conference online, please register on the following form <https://forms.gle/gCib8brF3Dz8Pv8NA>
The day before the event, people who have registered, will receive the access link to the event (Webex platform).

TRACER involves groups of Roma and non-Roma adolescents and young adults in three different countries (Italy, Poland and Portugal), to learn about and reflect on the Roma genocide – Porrajmos – also through artistic creativity. The project is developed through an action-research of collective history starting from the heritage of the European remembrance.

Co-funded by the European Union

Drawings made by deported children in Theresienstadt and Auschwitz
Exhibition curated by Yad Vashem at Block 27 of the Auschwitz State Museum

FOI LILPSI
EVENT



UNIVERSITÀ
DEGLI STUDI
FIRENZE
FORLIPSI
Fondazione per la Ricerca
Letteraria e Pedagogica



L'arte e la cultura per narrare e includere

Presentazione del progetto europeo Trasformative Roma Art and Culture for European Remembrance

25 ottobre 2022 | ore 16:30
Plesso didattico La Torretta
Università degli Studi di Firenze
Aula 10 – via della Torretta 16, Firenze

Programma

La Public history of education come strumento d'inclusione
Stefano Oliviero
Forlipisi

Raccontare insieme. Una storia in comune
Gilberto Scali
Senada Ramovski
Coop. CAT di Firenze

L'arte rom come piattaforma di cambiamento sociale
Luna De Rosa
Artista multimediale e attivista romni

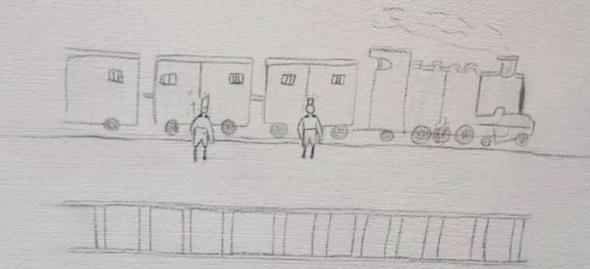
Gli oggetti storici come prova del crimine e come costruzione di memoria
Elzbieta Cajzer
Direttrice Dipartimento Collezioni del Museo Statale di Auschwitz

Costruire la Memoria attraverso arte e oggetti. Auschwitz e come spiegare l'inimmaginabile
Michele Andreola
Guida educatore presso il Museo Statale di Auschwitz

Introduce e coordina
Luca Bravi
Forlipisi

Per seguire in modalità online iscriversi al seguente modulo <https://forms.gle/gCib5brF3Dz6Pv6NA>
Il link di accesso alla piattaforma Webex sarà inviato il giorno precedente all'iniziativa.

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Co-funded by
the European Union

Disegni fatti da bambini deportati a Theresienstadt e Auschwitz
Mostra curata da Yael Waskover presso il
Blocco 27 del Museo Statale di Auschwitz

