

Welcome to the last newsletter of the project #LastSeen. Images of Nazi Deportations before the summer break. This is our first English newsletter.

## Game

The [#LastSeen Game](#), which we developed together with the &why studio, has been awarded the silver medal in the category *Digital Experience - Immersive Web Experience* in the [Art Directors Club Germany \(ADC\)](#) competition. As the most important prize for creative work, this year's ADC Festival honored projects under the slogan "Change the world with creativity". In their comments, the jury praised #LastSeen as a project that successfully demonstrates the future of understanding and learning. This makes us as a project team extremely happy and proves what a strong concept we were able to develop together.

From June 27 to 30, the [&why](#) team presented our #LastSeen Game as part of the [Festival der Zukunft](#) at the Deutsches Museum in Munich. Our game could be tested on a tablet at the [TUM Think Tank](#) stand of the Technical University of Munich. Visitors were also fascinated by the virtual reality headset through which they could experience the room of our game in VR. Alex Dohr, partner and Chief Creative Officer of &why, emphasizes how important such presentations and discussions are: "We were able to play the tablet version of #LastSeen with many young people on site at the Family Day of the Festival der Zukunft at the Deutsches Museum. The room and the depth of the game's content inspired visitors of all ages. We also showed a prototype of the attic in VR and received valuable positive feedback from experts and players."



Photo: The #LastSeen-Game being a part of the TUM Think Tank stand at the Festival der Zukunft (Photo: &why).

## Events

In connection with the photo biennial [düссeldorf photo+ 2024](#), the photography department of the [Dusseldorf University of Applied Sciences/ Peter Behrens School of Arts](#) created the exhibitions “dreams and my reality I + II”. The numerous works by students and teachers were shown both in the City Museum Dusseldorf and on the campus of the Dusseldorf University of Applied Sciences itself. As part of the exhibition from May 4 to June 2 at the City Museum Dusseldorf, students from the *Artistic Research* seminar showed their work and, in cooperation with #LastSeen, made an interface to our [image atlas](#) using an integrated tablet. The interface to our website received a lot of attention and was praised as an important contribution.



Photo: The interface to our #LastSeen web site as part of the exhibition “dreams and my reality I” (Photo: Simon Fricke).

From June 13 to 15, the **Spring Conference of the Working Group to research Nazi “Euthanasia” murders and forced Sterilization** took place at the kbo-Isar-Amper-Clinic in Haar near Munich. The topic was “Culture of Remembrance in Psychiatric Clinics and Institutions”. Dr. Sebastian Schönemann, Head of Research and Exhibition as well as Deputy Director of our joint partner Hadamar Memorial Museum, presented the #LastSeen project. After a short presentation, there was an opportunity to talk to each other at an information stand. We would like to thank everyone who attended for the discussion and the interesting exchange.



End of June 2024, Madlen Seidel and Aya Zarfati, Researchers at the joint partner Memorial and Educational Site House of the Wannsee Conference, held the workshop “Making antisemitic communication visible: Practical reflections on antisemitic imagery at memorial sites using the example of the project #LastSeen. Images of Nazi Deportations” at the [68th nationwide Memorial Site Seminar](#) - one of the central opportunities for memorial site staff to exchange views on various aspects of their work and to advise each other on a collegial basis. The aim of the workshop was to practice and reflect on criticism of antisemitism as an educational process with the participating multipliers using the example of deportation photographs. The starting point of the workshop was the idea that the visualization and deconstruction of antisemitic image motifs should be an essential part of image ethics related to deportation photographs, as photographs are particularly powerful media of antisemitic communication. After a brief presentation of the project, which problematized the predominant perpetrator perspective of the sources, the workshop participants were tasked with developing an intervention critical of antisemitism and antiziganism for the image atlas using selected photographs. For this exercise, photographs were selected in advance from the [#LastSeen image atlas](#) that appear representative of antisemitic imagery, for example because they particularly illustrate certain recurring visual aspects or patterns. Photographs showing the deportation of Sinti:zze and Rom:nja were also taken into account. The antisemitic and antiziganistic image topoi examined included 'rootlessness', 'disorder/chaos' and 'criminality' or - particularly relevant to antiziganistic imagery - the motif of 'exotic folklore'. The participants made stimulating contributions, including the presentation of the method of successive unveiling of pictorial elements as an example of effective deconstruction of the inherent perpetrator gaze. Among other things, the effect of the photographs and the influence that image makers exert on visual memory were discussed. At the end of the workshop, the important realization was that all participants touch on questions of curating through dealing with Nazi photographs in their everyday work and that approaches critical of antisemitism and antiziganism are thus gaining relevance.





Photo: Madlen Seidel und Aya Zarfati, Memorial and Educational Site House of the Wannsee-Conference, at the workshop. (Photo: Jan Bechberger).

The Landecker Foundation-funded rememBARCAMP on the digitalization of work in memorial sites took place for the third time at the beginning of July. It was hosted by the [Hadarar Memorial Museum](#), one of the partners of #LastSeen. Various topics from the fields of digitalization, social media and (culture of) remembrance were the focus of the working meeting. Lisa Paduch was able to attend on behalf of the project and provide important impetus for further work.



Photo: Arne Jost, Hadamar Memorial Museum, hosted the rememBARCAMP 2024 (Photo: Hadamar Memorial Museum).

Of Interest

Margot Friedländer was photographed as a survivor of the Shoah and a committed contemporary witness for the cover of the summer issue of German Vogue, which not only attracted a great deal of attention, but was also widely received by other publications from well-known publishing houses and other media formats. This also provided an opportunity not only to reflect on the work of contemporary witnesses and personal remembrance, but also to consider whether and how new technologies and possibilities with artificial intelligence can be used in the future to commemorate the Shoah. [Journalist Michael Borgers from Deutschlandfunk asked Alina Bothe, project manager of #LastSeen, about this.](#)

Between 1941 and 1945, around 50,000 Jews were deported from Berlin to ghettos, concentration and extermination camps in Central and Eastern Europe - in front of their neighbors. Only a few survived. At least 175 people were gathered on the grounds of the Jewish Hospital. A synagogue in Moabit became a transit station to death for 20,000 people. The photo project "Deportations from Berlin" by [Sven Ellerbrock](#) shows the locations of the train stations, collection camps and administrative centers in today's Berlin. The aim is to raise awareness of the local history of anti-Semitism and the Holocaust. The [crowdfunding campaign](#) initially covered the costs of producing a photo book. Any surplus was donated to the Amadeu Antonio Foundation, which supports local initiatives against anti-Semitism and right-wing extremism.

## Digital Colloquium

Our digital colloquium in the field of *Digital Humanities and Holocaust Research* ended this semester with a very interesting final lecture by Prof. Tobias Ebbrecht-Hartmann, professor at the Hebrew University of Jerusalem, on "Digital Images of History: Image Migration in the Age of Social Media." He dealt with the communication of history in social media and the use of new technologies and showed, in addition to the misuse and decontextualized use of Shoah-related content, the great potential of this educational work in digital media.

A new series of online events on the topic of *Interactive remembrance of the Shoah: games and other digital formats*, will also be taking place this upcoming October to February with various lectures. The series is aimed at interested parties and multipliers. We will send you the complete program soon and put it online on our [website](#).

Each event consists of a presentation in German followed by a discussion and takes place online via WebEx. You can register for the event series at any time at [lastseen@zedat.fu-berlin.de](mailto:lastseen@zedat.fu-berlin.de).

We wish you a great summer.

Your #LastSeen team

**# last seen**

**#LastSeen. Bilder der NS-  
Deportationen**

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