

Academic Event Report

Transformations of Shoah Trauma in Post-2000 Literatures

International Conference, 5–6 November 2025, Mozarteum, Archdiocesan Museum

Palacký University Olomouc, Czech Republic

Event Rationale and Achievements

In the eight decades since the end of the Second World War, the Shoah has remained one of the most profound and transformative events of the 20th century, continuing to impact cultural, political, and intellectual discourse worldwide. The primary objective of the consortium of partner institutions, consisting of Kurt and Ursula Schubert Center for Jewish Studies, Department for Czech Studies and Department for Dutch Studies, Faculty of Arts, Palacký University Olomouc, International Centre for Research of the History and Cultural Heritage of the Central and Eastern European Jews at The John Paul II Catholic University of Lublin and The Holocaust Research Institute, Royal Holloway, University of London was to organize a conference that would examine the ongoing relevance of Shoah narratives in global cultural memory and their transformative impact on post-2000 literature across and beyond linguistic and national borders. Simultaneously, it provided an opportunity to establish connections among scholars dedicated to this topic and enhance the public impact of academic research in the field. The conference was aimed at providing a critical space to reflect on the evolving ways the Shoah is represented, understood, and remembered through literature. By focusing on contemporary literary practices, the event was intended to address the urgent need to examine the transformations of Shoah memory as we move further into a period where direct survivor testimony is no longer possible.

The conference *Transformations of Shoah Trauma in Post-2000 Literatures* took place over two days, on 5–6 November 2025 in Olomouc, Czech Republic. It was organized by the Kurt and Ursula Schubert Center for Jewish Studies, Department for Czech Studies and Department for Dutch Studies, Faculty of Arts, Palacký University Olomouc in cooperation with the International Centre for Research of the History and Cultural Heritage of the Central and Eastern European Jews at The John Paul II Catholic University of Lublin and the Holocaust Research Institute, Royal Holloway, University of London. The conference was supported by the European Association for Jewish Studies and additionally by Palacký University Olomouc and Museum of Arts Olomouc.

Goal 1: Fostering an interdisciplinary dialogue on the ongoing relevance of Shoah narratives to global cultural memory and their transformative impact on post-2000 literatures across and beyond linguistic and national borders.

In the eighty years since the end of the Second World War, perspectives on the Shoah have evolved significantly, shaped by geopolitical and social factors. The conference's primary aim was to interrogate how literature after 2000 grapples with the complexities of representing Shoah trauma, tracing its global trajectories. To examine how social, political, and technological changes have affected the memory of the Holocaust and challenges they pose to transformations in the practice of writers, artists, and scholars, we required them to navigate the tensions between authentic historical representation and the demands of modern audiences.

One of the key areas of examination was the **transnational multilingual approach**. Shoah literature has emerged as a global phenomenon, adapting to local memory cultures while influencing cross-cultural narratives. The conference committee, therefore, selected papers addressing comparative examination of Shoah-themed literature across different languages and cultures. This approach enabled the identification of shared themes as well as unique regional perspectives (Zurek, Wallet, Jablonczay, Amir, Naróg, Bernardini, Juříčková, Melic, Feldman, Siertsema, Skorczewski, Greenberg) and illuminated the ways collective memory operates in diverse cultural frameworks.

The **intersection of literature and technology** is a particularly pertinent theme in 21st-century Shoah studies. The event therefore provided a platform for papers challenging the digital transformation of Shoah narratives and raising critical questions about the authenticity and ethics of digital storytelling (Wolski, Giambastiani, Klementová).

As a critical point during the conference, there was considerable discussion of **the role of literature in education and its ethical responsibilities**. Significant space, therefore, was allocated to contributions critically examining the innovative ways and hybrid forms expanding the boundaries of Shoah representation in the children's and young adult literature (Mihailescu, Kania). Also discussed were the limits of artistic freedom and responsibilities of writers engaged with traumatic histories in general (Riedner, Chollet, Strýček).

An important part of the discussion was **the growing role of literature in sustaining memory**. Related papers offered critical insights in transgenerational and transcultural reframing of the Shoah trauma in works by second, third and fourth generation writers (Klementová, Harlov-Csörtán), and included attention to the function of egodocuments in memoir writing (Brunová, Koukoura). Finally, the question of paradigm shifts in Holocaust memory towards inclusive history was also raised (Cahová).

In conclusion, the conference provided the space to share and advance to a significant exchange of scholarly knowledge about the reflection of Shoah trauma in post-2000 literatures and collective memory in a global perspective. By addressing themes of narrative innovation, technological transformation, and ethical responsibility, the conference underscores the ongoing importance of Shoah narratives in shaping our understanding of history, identity, and trauma. Through its focus on multilingual, transnational, and comparative approaches, the event provided platform for illuminating the universal dimensions of Shoah memory while respecting its profound particularities. This dialogue will not only contribute to academic scholarship but also reinforce the critical role of literature in ensuring that the lessons of the Shoah remain relevant for future generations.

A collective monograph based on conference papers (in English, ca 350 pages, published by Peter Lang Verlag, financed by the Palacký University Olomouc, Catholic University of Lublin and Royal Holloway, University of London) is planned as an outcome of the conference.

Goal 2: Fostering an interdisciplinary dialogue and encouraging cooperation between Shoah/Holocaust studies scholars primarily across Europe.

By bringing together scholars from across Europe (and abroad) with diverse disciplinary backgrounds (literature, history, digital humanities), the conference aimed to foster international dialogue on the ongoing relevance of Shoah narratives in world literature after 2000 and to highlight the multifaceted ways in which Shoah trauma continues to resonate across disciplines and cultural contexts. In the long term, the conference objective is to provide the foundation for

future cooperation between scholars across Europe and beyond and to stimulate further research and collaboration. The event contributed significantly to establishing and developing connections among scholars from Czech Republic, Poland, Germany, Italy, Netherlands, Greece, Romania, France, Hungary, Serbia, Great Britain, United States and Israel.

The conference was attended by 23 speakers presenting their papers in person (22 from European countries — including one MA and one PhD student — and 1 from Israel) and 2 speakers presenting online via Zoom (one from the Netherlands and one from the United States). In addition, two moderators from the organizing institution of Palacký University Olomouc (Erik Gilk and Wilken Engelbrecht), chaired the conference sessions in person, while one moderator from the partner institution, Royal Holloway, University of London (Simone Gigliotti), joined online via Zoom.

The opening day was also attended by Martin Elbel, Vice-Dean for International Relations at the Faculty of Arts, Palacký University, and Petr Papoušek, President of the Federation of Jewish Communities in the Czech Republic and President of the Jewish Community in Olomouc.

Goal 3: Encouraging meaningful discussion on the significance of the topic in the public sphere.

The event also sought to enhance the public impact of academic research in the field. The academic conference was followed by an author readings panel as part of the 18th Volume of the multi-genre festival *“Never Again?” Days of Jewish Culture Olomouc* (organized and funded by Kurt and Ursula Schubert Center for Jewish Studies, Palacký University Olomouc, Museum of Arts Olomouc and Jewish Community Olomouc), developing and opening the conference topic to a wide audience and generally understandable format. The general public attended the festival as well as academic presentations.

The conference-auditorium was attended by approximately 25 listeners from both academia and the public.

With that, the event made it possible to highlight the interaction of Shoah narratives with broader societal issues, such as rising antisemitism, historical revisionism, and the challenges of maintaining historical memory in a rapidly changing world.

Preparations

At the beginning of 2025, the basic outlines of the planned conference were established in cooperation between organizing partner institutions, Palacký University Olomouc (Center for Jewish Studies, Department of Czech Studies, Department of Dutch Studies), Catholic University in Lublin (International Centre for Research of the History and Cultural Heritage of the Central and Eastern European Jews) and Royal Holloway, University of London (the Holocaust Research Institute). In May 2025 the conference event with basic information was launched on the Center for Jewish Studies (CJS), Palacký University Olomouc website and Facebook profile. In June 2025 a call for papers was sent out and published on websites and social networks of all organizing partner institutions, including EAJS Newsflash. In September 2025, the fitting papers were selected, and a preliminary program was compiled. Additional funding was obtained from Palacký University Olomouc, primarily allocated for employing a MA student from Olomouc who assisted with conference administration, including organizing accommodations for the speakers, for covering rental of conference facilities and costs of the conference evening reception. Additional funding was also provided by the Museum of Arts Olomouc to cover the costs of the conference's subsequent author readings section. In October 2025, the final conference program was

published on the organizing partner institutions websites and social networks, and invitations to the conference were distributed to 23 speakers (plus 2 speakers participating online).

Publicity

The event was published through the following channels:

Webpage of Kurt and Ursula Schubert Center for Jewish Studies, Palacký University Olomouc: <https://judaistika.upol.cz/en/research/transformations-of-shoah-trauma-in-post-2000-literatures/>

Facebook of Kurt and Ursula Schubert Center for Jewish Studies, Palacký University Olomouc: <https://www.facebook.com/events/1121984210102770>

Webpage of the Museum of Arts Olomouc (Partner institution of the festival *Days of Jewish Culture Olomouc*): https://muo.cz/wp-content/uploads/2025/10/Conference_program.pdf

Facebook of the festival *Days of Jewish Culture Olomouc*: <https://www.facebook.com/profile.php?id=61567469939592>

EJS Newsflash

Czech Radio program *Shalom Aleichem*: <https://www.mujrozhlaz.cz/salom-aleichem/jak-se-meni-literatura-o-soa-co-resil-svetovy-sionisticky-kongres-co-s-neoznaceny>

Course of the conference

On 5 November 2025 in Mozarteum – Archdiocesan Museum Olomouc, the conference commenced with an opening ceremony featuring representatives of all organizing partner institutions and important individuals in the field. Vice-Dean for International Relations at the Faculty of Arts, Palacký University, and Petr Papoušek, President of the Federation of Jewish Communities in the Czech Republic and President of the Jewish Community in Olomouc, Simone Gigliotti, the Deputy Director of the Holocaust Research Institute at Royal Holloway, University of London, Sławomir Jacek Żurek, Head of the International Centre for Research of the History and Cultural Heritage of the Central and Eastern European Jews of Catholic University of Lublin and Ivana Cahová, main organizer and Head of the Kurt and Ursula Schubert Center for Jewish Studies in Olomouc, all delivered opening remarks.

Each day of the conference included three thematically coherent blocks with three or four presentations, introduced by a total of three key-note lectures by leading scholars in the field: Sławomir Jacek Żurek, Bart Walfelt and Jiří Holý.

One presentation had two presenters for exceptional reasons. Thanks to the good organization and technical equipment of the lecture hall, it was possible to add two contributions presented online via the Zoom application by Dawn Skorzewski and Judith Greenberg to the program beyond the originally planned scope (without financial support).

Each block was followed by a lively and constructive discussion mainly focusing on changing narratives and artistic strategies in post-2000 Shoah literatures from a global perspective, exploring the dynamic interplay between the local and global. Particular attention was paid to the issue of the changing narrative of the Shoah and its victims as a result of geopolitical developments. Bart Walfelt illustrated the oscillation between the categories of the narrative Jew

and the Jewish narrative using the example of Dutch literature. The most intense discussions arose around contributions examining the use of modern technologies to transmit archival materials and the growing impact of AI on shaping Holocaust memory (Wolski, Klementová). Attention was given also to a long-neglected facet of Shoah remembrance — suicides resulting from anti-Jewish persecution and the complex question of their status among Holocaust victims (Cahová).

Thanks to the participation of scholars with different specializations (literature, history, digital humanities), representatives of memory institutions and writers, who took part on the following authors reading, the discussions in plenary sessions and during breaks were highly inspiring and thought-provoking. Thus, various aspects of the transformation of Shoah trauma in post-2000 literatures and cultural memory could be examined from different perspectives.

Program overview

November 6, 2025

Keynote lecture I

Sławomir Jacek Żurek (John Paul II Catholic University Lublin, Poland): *International Perspectives on Recent Holocaust Literature: A Comparative Panorama*

The lecture presented the main outputs and key ideas of the three years comparative project „Twenty-first Century Literature and the Holocaust: A Comparative and Multilingual Perspective which was a kind of reaction on this situation“(2020–2023) with focus on changing positions of authorship and readership, changes of Holocaust memory through passage of time, generational succession and cross-generational interactions.

Block I Chair: Ivana Cahová, Erik Gilk

Timea Jablonczay (University of Jewish Studies, Budapest, Hungary): *Remediating Silenced Memories: Holocaust Memory in Contemporary Hungarian Narratives* (Andrea Tompa, Pál Závada, Gábor Zoltán)

The paper examined contemporary Hungarian Holocaust literature through three novels by Andrea Tompa, Pál Závada, and Gábor Zoltán, highlighting how they recover silenced or forgotten memories through transmedial and remedial strategies. It focused on literary rewritings of family and historical traumas, representations of moral dilemmas and collaboration, and the interaction of fiction with archives, testimonies, and other media, situating the Hungarian context within global discussions of Holocaust memory.

Adriana Amir (University of Prešov, Slovakia): *Reconstructing Vanished Worlds: Ukrainian-Language Holocaust Narratives from Eastern Slovakia*

The paper examined three novellas by Jozef Šelepec, a Slovak author writing in Ukrainian, which reconstruct the vanished Jewish world of Eastern Slovakia and reflect on pre-war life, violence, and Aryanization. Using imagological analysis, it explored representations of Jews as both “others” and integral to Rusyn village life, while situating these regional narratives within broader discussions of intergenerational trauma, ethical representation, and transnational Holocaust memory.

Aleksandra Naróg (Jagiellonian University in Kraków, Poland): *From Poland to Argentina – Transnational Memory of the Shoah in the Works of S. H. Amigorena and M. Caparrós*

The paper offered a comparative analysis of two Argentine novels from 2022—Santiago H. Amigorena's *The Ghetto Within* and Martín Caparrós's *The Grandparents*—which explore the Holocaust from a transnational Polish-Argentine perspective. It examined how both works engage with inherited trauma, postmemory, and the formation of Polish-Jewish-Argentine identity, showing how geographical and generational distance shapes imagined representations of the Shoah through literary fiction.

Luca Bernardini (University of Milan, Italy): *Changing Fortunes of Tadeusz Borowski's Short Stories in Italy – A Brief History of Their Editorial Reception in the 20th and 21st Centuries*

The paper traced Tadeusz Borowski's complex publishing history in Italy based on archival research at Mondadori. Early attempts in the 1960s to publish his work, despite strong recommendations, were unsuccessful, and only a minor press issued a first collection in 1988 following the success of Wajda's *Landscape after Battle*. The establishment of International Holocaust Remembrance Day later revitalized interest, leading to reissues and, in 2023, Mondadori's long-awaited new translation *Da noi, ad Auschwitz*.

Keynote lecture II

Bart Wallet (University of Amsterdam, Netherlands): *The Narrative Jew and the Jew in the Narrative: The Shoah in Post-2000 Dutch Literature*

The lecture analyzed how the category of “the Jew” is employed in post-2000 Dutch literature by both Jewish and non-Jewish novelists and poets. A selection of authors was discussed in depth, and the analysis was situated in the wider public debates on the Shoah within Dutch society and Jewish communities.

Block II Chair: Bart Wallet

This panel consisting of three lectures explored the figure of the stranger in Holocaust fiction as a narrative catalyst in excavating Holocaust pasts across three distinct literary and national contexts: Dutch, French, and Israeli. For the present generation of writers and readers, the stranger as narrator or main character appears to be an apt trope to bridge the 80 years' distance to the Shoah. The stranger works as a catalyst in revealing ugly truths about the past, for individuals and for the communities involved: a village, a family, a social class, or a whole nation.

Bettine Siertsema (University of Amsterdam, Netherlands): *The Stranger as Catalyst in Emuna Elon's The House on Endless Waters*

Dawn Skorzewski (University of Amsterdam, Netherlands): *The Stranger as Catalyst in Yael van der Wouden's The Safekeep (Zoom)*

Judith Greenberg (New York University, United States of America): *The Stranger as Aftermath in Philippe Claudel's Brodeck's Report (Zoom)*

Block III Chair: Stawomir Jacek Żurek

Daniel Feldman (Bar Ilan University, Israel): *Visual Innovation and Memory Reconfiguration in Contemporary Israeli Holocaust Literature*

The paper examined innovative twenty-first-century Hebrew representations of the Holocaust through works by Rutu Modan, the Instagram project Eva.Stories, and Yossi Avni-Levy. It showed how visual and experimental narrative forms—graphic storytelling, social-media testimony, and polyphonic fiction—reshape intergenerational memory, address ethical and relational complexities, and expand contemporary Israeli engagements with the Shoah.

Verbena Giambastiani (Jewish Museum of Florence, Italy): *The Case of Eva – Stories and the Italian Debate*

The paper analyzed the Instagram project Eva.Stories as an experiment in digital Holocaust memory, examining how its social-media format adapts Eva Heyman's diary for young, digital-native audiences. It addressed the polarized reception of the project, from critiques of trivialization and aestheticized trauma to arguments that such formats create new avenues for affective engagement. Situating Eva.Stories within debates on postmemory, digital pedagogy, and media ethics—as well as Italian public discourse on social-media remembrance—the paper reflected on the possibilities and limits of translating Holocaust narratives into contemporary digital vernaculars.

Agnieszka Kania (Jagiellonian University in Kraków, Poland): *Is It Representation Yet? Books about the Shoah for Young Readers in Different Countries*

The paper examined twenty-first-century Holocaust literature for young readers in Polish and English, focusing on fictional works that often situate the Shoah in time-travel narratives or contemporary teen life. It analyzed how these books shape understandings of Jewish fate during WWII, exploring differences in memory construction, uses of “Holocaust kitsch,” misleading concepts, and postmodern literary strategies across works from Poland, Canada, the USA, Australia, and Ireland.

Paweł Wolski (University of Szczecin, Poland): *(Virtual) Remnants of Auschwitz: AI and the Holocaust*

The paper explored the future of Holocaust memory in a context where language becomes the primary medium of remembrance and where AI tools, particularly LLM-based chatbots, shape collective discourse. It considered how the fusion of AI and Holocaust memory—as a semiotic element—might lead to a “tokenization” of the Shoah, drawing on fictional explorations such as P. Tartakowsky's Ghetto Park (2021).

November 6, 2025

Keynote lecture III

Jiří Holý (Charles University Prague, Czech Republic): *Czech and Slovak Holocaust Stories in the 21st Century*

The lecture examined post-2000 Czech and Slovak Holocaust literature, focusing on second – and third-generation authors. It highlighted shifts in memory and narrative, including the emergence of intimacy, eroticism, homosexuality, irony, black humour, and pop-cultural elements, as well as semi-fictional approaches. Attention was also given to the feminine perspective, with authors

foregrounding personal and family experiences of the Shoah.

Block IV Chair: Jiří Holý

Ivana Cahová (Palacký University Olomouc): *(IN)Visible Victims: Suicides and Their Status Among Shoah Victims in Czech Cultural Memory and Literature*

The paper examined Czech literary representations of Holocaust-related suicides, an often-overlooked aspect of Shoah memory. It focused on narrative strategies, ethical dilemmas, and the negotiation of testimonial and fictional forms, situating these works within broader European discussions on trauma, intergenerational memory, and the visibility of “invisible victims” in twenty-first-century Holocaust literature.

Táňa Klementová (Moravian Jewish Museum in Brno, Czech Republic): *Daughters – Parents’ Stories through the Eyes of Those Who Never Got to Ask*

The paper examined six books by women authors reconstructing their parents’ escapes from Nazism to the UK, France, and New Zealand, all connected to Moravia. Focusing on inherited documents and family histories, the works memorialize lost relatives, give voice to previously silent parents, and explore personal roots, shedding light on pre-Shoah family life, survival strategies, and the challenges of remembrance.

Jakub Strýček (Palacký University Olomouc): *Holocaust Novels by Michal Chocholatý – The Trilogy „Jiné místo, jiná doba“*

The paper examined Michal Chocholatý’s largely forgotten Holocaust trilogy *Jiné místo, jiná doba* (*Another Place, Another Time*), highlighting its combination of narrative techniques and its blurring of boundaries between fiction, historical reality, and scholarly study.

Block V Chair: Ivana Cahová

Dana Mihailescu (University of Bucharest, Romania): *Transgressing Normative Boundaries of Holocaust Representation in Post-2010 Nonfictional Comics: Leela Corman’s Confrontational Art in „You Are Not a Guest“*

The presentation examined Leela Corman’s 2023 comics collection, *You Are Not a Guest*, situating it within third-generation Holocaust literature. It highlighted Corman’s confrontational art style, which disrupts conventional representations by emphasizing the messiness, bodily suffering, and mass death of the Shoah, including lesser-known Eastern European atrocities, offering new angles for contemporary and future generational depictions of Holocaust memory.

Renate Riedner, Jari Chollet (Masaryk University Brno, Czech Republic; Technical University Berlin, Germany): *Narrating Violence: Chances and Constraints of Transforming the Subject in Relation to History in Sivan Ben Yishai’s Play “Wounds Are Forever (Self-Portrait as the National Poet)”*

The paper analyzed Sivan Ben Yishai’s play *Wounds Are Forever* (*self-portrait as the national poet*), highlighting its fractal structure, shifting roles, times, and voices. It explored how the play disrupts narrative and visual conventions to reflect on Shoah trauma, the perpetuation of violence, and the tensions between determination and emancipation in history, subjectivity, and narration.

Katarina Melic (University of Kragujevac, Serbia): *Investigative Fictions and Fictional Investigations – Postmemory and French Holocaust Literature after 2000*

The paper examined post-2000 French Holocaust literature, highlighting narrative innovations shaped by postmemory, intergenerational silence, and the impossibility of direct witnessing. Focusing on works by Ivan Jablonka, Santiago H. Amigorena, Pauline Baer de Pérignon, and Sonia Devillers, it showed how hybrid narratives blend historical research and literary creation, acknowledging outsider perspectives while reflecting on the limits of remembrance and the contemporary resonance of historical violence.

Miluše Juříčková (Masaryk University Brno, Czech Republic): *Norwegian Nonfiction on the Shoah – Crossing Over Stereotypes*

The paper examined post-2000 Norwegian Holocaust literature, including fiction, memoirs, autobiographies, and contextual analyses. It focused on how these works, many translated into Czech, address historical events, individual accountability, and questions of Norwegian national identity, highlighting the relevance of genre variation in shaping societal engagement with Shoah trauma.

Block VI Chair: Wilken Engelbrecht

Melinda Harlov-Csortán (Apor Vilmos Catholic College, Hungary): *Confronting Family Pasts? Intergenerational Family History through Memoirs and Historical/Cultural Accounts*

The presentation examined two Hungarian books—Péter György's *Apám helyett* (2011) and Sasha Batthyány's *És nekem mi közöm ehhez?* (2016) — focusing on the silencing of Shoah personal memoirs. It analyzed how intergenerational trauma is represented differently by descendants of victims and perpetrators, the artistic strategies used to convey or reveal silenced memories, and techniques for transforming personal memories into communal narratives in the post-2000 context.

Marie Brunová (Academy of Sciences, Czech Republic): *“On My Own Skin” – Memories of the Shoah in the Ego-Documents of Jewish Female Émigrés from Czechoslovakia*

The paper examined post-2000 Czech literature by Jewish women survivors who emigrated after WWII or post-1968, focusing on memoir-like ego-documents in Czech and German. It analyzed narrative forms, motifs, and the literary processing of Shoah trauma, considering, via Rothberg's multidirectional memory, how these texts balance the depiction of Holocaust experiences with emigration and loss of homeland.

Eleftheria Koukoura (Aristotle University of Thessaloniki, Greek): *The Significance of Titular Choices – Paratext as a Pillar of Autobiographical Discourse in Greek-Jewish Holocaust Ego-Documents*

The paper examined post-2000 Shoah literature by Greek Jewish survivors from Thessaloniki, focusing on ego-documents and their paratexts. It highlighted how titles and other paratextual elements mediate the dissemination, reception, and interpretation of these narratives, situating them within sociopolitical contexts and broader discussions in Holocaust and memory studies.

The academic lectures were followed by author readings as the opening part of the multi-genre festival Days of Jewish Culture Olomouc.

Author readings block

Margot Vanderstraeten (Netherlands): *Mazzel Tov*. Reading in English and Czech translation by Radka Smejkalová

Anna Štičková (Czech Republic): *Všude pak viděla husy*. Reading in English translation by Sylva Ficová

Public/communal impact

The conference was promoted as the academic part of the 18th year of the multi-genre festival “Never Again?” *Days of Jewish Culture Olomouc* and was open not only to scholars and academics but also to the public.

The lectures were attended by at least 25 listeners, including researchers, students, members of the local Jewish community, and interested members of the wider public.

The connection with the author reading panel, which followed the academic sessions, allowed the conference topics to be presented in an accessible and engaging format. This format facilitated discussion of the broader societal relevance of Shoah narratives, including issues such as rising antisemitism, historical revisionism, and the challenges of preserving historical memory in a rapidly changing world.

Planned outcomes

Soon, the publication of a conference report in the scholarly journal *Judaica Bohemiae* (or alternatively in scholarly journal *Česká literatura*), in European Association for Jewish Studies newsletter, and the Holocaust Research Institute newsletter is planned.

A preliminary agreement has been reached with Peter Lang Publishing House for a special volume based on contributions from the conference. The realization of this publication primarily depends on securing sufficient funding. A portion of the necessary resources has already been pledged by Palacký University Olomouc, and the remaining funds are expected to be obtained through internal grants from the organizing partner institutions by 2026/27. Alternatively, additional funding sources will be sought to ensure the project's completion.

The organization of the conference significantly deepened the collaboration between the Kurt and Ursula Schubert Center for Jewish Studies, Palacký University Olomouc, the Holocaust Research Institute, Royal Holloway, University of London and the International Centre for Research of the History and Cultural Heritage of the Central and Eastern European Jews at The John Paul II Catholic University of Lublin.

The opportunity for personal meetings fostered very meaningful discussions among members of these institutions, leading to the idea of a further joint project focusing on the transformations of the Shoah in post-2000 memory and some sub-topics such as the work of female Holocaust survivors in cooperation between the Palacký University Olomouc, Catholic University of Lublin and Vasyl Stefanyk Carpathian National University. Other research institutions would likely be involved in this project as well.



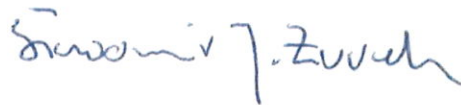
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