Signs of the Shoah: The Hollandsche Schouwburg as a site of memory

Duindam, D.A.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Signs of the Shoah
The Hollandsche Schouwburg as a Site of Memory

David Duindam

Signs of the Shoah: The Hollandsche Schouwburg as a Site of Memory investigates the postwar development of the Hollandsche Schouwburg, an in situ Shoah memorial museum in Amsterdam. During World War II, over forty-six thousand Jews were imprisoned in this former theater before being deported to the transit camps. In 1962, it became the first national Shoah memorial of the Netherlands and in 1993, a small exhibition was added. In the spring of 2016, the National Holocaust Museum opened, which consists of the Hollandsche Schouwburg and a new satellite space across the street.

This dissertation deals with the question how this site of painful heritage became an important memorial museum dedicated to the memory of the persecution of the Dutch Jews. It is argued that this former theater was not a site of oblivion before 1962 but rather a material reminder of the persecution of the Jews which at that time was not an articulated part of the hegemonic memory discourse of the war in the Netherlands. The memorial was gradually appropriated by important Jewish institutions through the installment of Yom HaShoah, an educational exhibition and a wall of names. These are analyzed not by focusing on material authenticity, but instead a case is made for latent indexicality: visitors actively produce narratives by searching for traces of the past. This entails an ongoing creative process of meaning-making that allows sites of memory to expand and proliferate beyond their borders. An important question therefore is how the Hollandsche Schouwburg affects its direct surroundings.
SIGNS OF THE SHOAH
THE HOLLANDSCHE SCHOUWBURG AS A SITE OF MEMORY

DAVID DUINDAM
Colofon
Cover design by Marrigje Rikken
Cover artwork by Machteld Aardse and Femke Kempkes
Cover photograph by Andrea Jutta Röell
Printed by Uitgeverij BOXPress || Proefschriftmaken.nl
SIGNS OF THE SHOAH
THE HOLLANDSCHE SCHOUWBURG AS A SITE OF MEMORY

ACADEMISCH PROEFSCHRIFT

ter verkrijging van de graad van doctor
aan de Universiteit van Amsterdam
op gezag van de Rector Magnificus
prof. dr. D.C. van den Boom
ten overstaan van een door het College voor Promoties ingestelde commissie,
in het openbaar te verdedigen in de Agnietenkapel
op dinsdag 28 juni 2016, te 10:00 uur
doctor David Arthur Duindam
geboren te Leiden
Promotiecommissie:

Promotor: prof. dr. F.P.I.M. van Vree Universiteit van Amsterdam
Copromotor: prof. dr. R. van der Laarse Universiteit van Amsterdam

Overige leden: prof. dr. N.D. Adler Universiteit van Amsterdam
            prof. dr. M. Hirsch Columbia University
            prof. dr. J.C.A. Kolen Universiteit Leiden
            prof. dr. J.J. Noordegraaf Universiteit van Amsterdam
            prof. dr. A. Rigney Universiteit Utrecht
            dr. P.A.L. Bijl Universiteit van Amsterdam
            dr. I.A.M. Saloul Universiteit van Amsterdam

Faculteit der Geesteswetenschappen

This research was supported by Fonds 21 (formerly SNS Reaal Fonds), the Rothschild Foundation Europe and the Netherlands Organization for Scientific Research (NWO). It was a collaboration with the Jewish Historical Museum Amsterdam and part of the research program “The Dynamics of Memory. The Netherlands in the Second World War”, an independent research line within the NWO thematic program Cultural Dynamics.
Table of Contents

Prologue 1

Chapter 1: The Dynamics of Sites of Memory 17
  1. Performing Memory and the Remediation of the Past 17
  2. Remnants of the Past: Heritage and the Museum 25
  3. The Spatial and Performative Character of Urban Memory 31

Chapter 2: The Construction of an In Situ Memorial Site: Framing Painful Heritage 39
  1. National Framing and Silent Memories: The Persecution of the Jews as Part of Collective Suffering 42
  2. Honoring the memory of victims: pride and national debt 49
  3. Addressing Painful Heritage: Representation and Appropriation 61

Chapter 3: The Performance of Memory: The Making of a Memorial Museum 75
  1. Place-Making and Spatial Narratives: Early Commemorations 77
  2. A Public Memorial 84
  3. Yom HaShoah as a Dutch-Jewish Commemoration 92
  4. From Memorial to Memorial Museum 100
Chapter 4: The Fragmented Memorial Museum: Indexicality and Self-Inscription

1. The In Situ Memorial Museum: Mediation and Latent Indexicality 134
2. Conflicting Scripts, Routing and Self-Exhibition 142
3. Performing the Site: Walking and Self-Inscription 155

Chapter 5: The Proliferation of Spatial Memory: Borders, Façades and Dwellings

1. Proliferation and Demarcation of Sites of Memory 172
2. The Façade and the Passerby: Dissonance and Interaction 179
3. The House as Index, the House as Dwelling: Collaborative Memory Projects 188

Epilogue 199

Summary 213
Samenvatting 217
Previous publications and co-authorship 221
Acknowledgements 223
Bibliography 225