



Vestiges of affect: A photographic re-calling of a forced migrant community's landscapes

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Vestiges of affect: A photographic re-calling of
a forced migrant community's landscapes

Patrick Wichert

A thesis submitted in partial fulfilment of the
requirements of Sheffield Hallam University,
for the degree of Doctor of Philosophy

April 2025

Candidate Declaration

I hereby declare that:

1. I have not been enrolled for another award of the University, or other academic or professional organisation, whilst undertaking my research degree.
2. None of the material contained in the thesis has been used in any other submission for an academic award.
3. I certify that this thesis is my own work. The use of all published or other sources of material consulted have been properly and fully acknowledged.
4. The work undertaken towards the thesis has been conducted in accordance with the SHU Principles of Integrity in Research and the SHU Research Ethics Policy, and ethics approval has been granted for all research studies in the thesis.
5. The word count of the thesis is 40,179

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Abstract

This research explores the role the photographic imagination can play in communicating a sense of loss and trauma of forced migration. It is a practice-led landscape photography research project, a re-visiting of the flight towards the end of WW2 from a small village, Gardyny, the home of my father, to Hemme, Heide-Holstein.

Is it possible for landscape photography to recall a shared, familiar cultural memory of home, and what impact do trauma and time have on this memory? Are such memories recalled, re-constructed or re-imagined, and how can the taking, editing and presentation of photographs enable this? In what ways can photography communicate intimacy with such fragmented landscapes? Can the expressed empathy be contained in the photography however fleeting and threatened by distance, both geographically and through time?

The approach draws on archival research, oral histories and auto-ethnographic photographic field work which includes phenomenological methods. It analyses lived personal experience across generations and reframes them within their current social and political context. Methods combine landscape photography with discursive writing, thereby responding to archive materials, literature and personal memories expressed in interviews conducted. Outcomes are presented in a thesis alongside a digital photographic book.

Publications associated with this research

Wichert, P. (2025, 9th Sep) *Memories imprinted across generations: the Great Colchester/Essex earthquake of 1884* [conference paper]. EURHO 2025 Rural History Conference, Coimbra, Portugal

Stewart, J., Quinn, J., & Wichert, P. (2025, 9th Sep) *Working with visual archives: repositioning the arts in transdisciplinary collaborations* [double-panel organisation]. EURHO 2025 Rural History Conference, Coimbra, Portugal

Wichert, P. (2023, 13th Sep) *Sand imprints: ephemerality against a 'hinterland' of historic events and current photographic discourse* [conference paper]. EURHO 2023 Rural History Conference, Cluj, Romania

Stewart, J. & Wichert, P. (2023, 13th Sep) *Artists and their affective responses to archives and oral histories: what do these contribute to our understanding of the histories of rural spaces?* [panel organisation & discussant]. EURHO 2023 Rural History Conference, Cluj, Romania

Stewart, J. & Wichert, P. (2023, 30th Oct-5th Nov) *Re-imagining the North Sea* [joint exhibition]. Cromer Artspace on the Prom, Cromer, UK

Stewart, J. & Wichert, P. (2022, 1st-5th Nov) *Research Workshop: Stories of the Sea* [round table discussions, video and photography]. Cromer Artspace on the Prom, Cromer, UK

Wichert, P. (2022, 22nd Sep) *Blocked Access: Evaluating Re-shaped Methods* [conference paper]. Postgraduate Research Conference at Sheffield Hallam University, Sheffield, UK

Bacchus, D. & Wichert, P. (2022, 13th-14th Jul) *Vestiges of Affective Resonances* [joint exhibition and paper presentation]. Sheffield Hallam University, Sheffield, UK

Wichert, P. (2022, 5th May) *United Archives: The photographs of Karl Heinrich Lämmel, 1920-45* [conference paper]. Spring Seminar at Universidade do Porto, Porto, Portugal

Wichert, P. et al (2019, 5th-8th Sep), *In Cammino* [joint festival exhibition]. Versazca Foto Festival, Brione Versazca, Switzerland

Wichert, P. et al (2018, 29th Nov-15th Dec) *Walk Out* [joint exhibition]. Sheffield Institute for Art, Sheffield, UK

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Chapter 1: Introduction

1.1 Setting the scene

Much has happened since I put forward, first in my own mind and then to the university, the idea of photographing remembered fragments of the landscapes of my father's early childhood. I now know that those early thematic explorations were instinctively motivated by a long felt and slowly emerging doubt about being at all rooted in the landscapes I photographed until then, be it in England, Germany, or Switzerland. This and my perception at the time of a limited representation of "unwilling nomads" (Willems & Palacz, 2022, pp. 463–464) in imagined and once naturally recognised landscapes, together with a desire to understand the psychology of uprootedness, drove early research conceptualisations.

In the final paragraph of his memoir, Edward Said writes: "I occasionally experience myself as a cluster of flowing currents. [...] These currents, like the themes of one's life, flow along the waking hours, and at their best, they require no reconciling, no harmonizing. They are "off" and may be out of place, but at least they are always in motion, in time, in place, in the form of all kinds of strange combinations [...]" (Said, 1999, p. 295). As he writes this, he appears to be able to move his being "out of place" into a now more settled, resting, self-assured central light, away from the margins, not anymore being "othered"¹. Such is the aim of the thesis too, for the experiences of the forced migrants at the heart of it.

The research is a re-visiting of the flight from a small village, Gardyny, in the Masury region, south of Gdansk in Poland. My father grew up there and fled, at the age of seven, in January of 1945 to Hemme, Heide-Holstein, close to the coast north of Hamburg, Germany.

Our understanding sadly remains all too often focused on those societal pressures which burden settled communities, instead of showing curiosity towards the era-defining socio-cultural experience of involuntary nomadism. Where depictions of landscapes align with cultural identity, their respective fragmentation is now a

¹ As in Said's well-known critique of the West's view of the Orient in his book *Orientalism* (Said, 2014)

common experience well beyond forced migration and resonates for example with urban city dwellers or those leading location independent lifestyles.

Still photography's unique relationship to time, but also its indexical referencing of real vistas before the lens, makes it especially well-suited to arresting and exciting new personal or cultural imaginations as well as feelings. Furthermore, the thesis demonstrates that the arrested, then rested, frame can communicate a sensed foreboding in a location in Poland which is once again exposed to anxieties like those experienced about a century ago.

My practice of photography here is both continuous exploration and demonstrated manifestation of how the memory of past events may enter the frame while its associated imaginations enter our present reality. Ultimately, I seek to show that landscape photography may indeed be affective, its silences and shadows becoming accessible so that they may be sensed.

1.2 Thesis structure

Following the introduction in chapter 1, in **chapter 2** I outline a framing theoretical background, making a case for the use of landscape photography together with archive and oral history research. It provides historical and geographical context and shows how referencing a historical event resonates with current events.

Chapter 3 presents related photographic works, both past and current, and offers insight into my photographic concept. This is followed by an overview of associated literature.

In chapter 4 I analyse and defend my research methodologies, the practice-led nature of the thesis and how photography and writing are inter-connected. It discusses the auto-ethnographic nature of the study and shows how oral history interviews, and archive research fed into the project. Finally, I make a case for intuitive and affective methodologies as I discuss my photographic field work.

Chapter 5 is dedicated to the discussion of the oral histories research, first the archive studies in Berlin, then interviews conducted by me. This is followed by narratives for each interviewee and their memories as revealed in the sessions. These are then related to specific photographs presented in the photographic portfolio which is

submitted alongside the written thesis. Note: Transcripts of all my interviews are found in Appendix A and B.

In **chapter 6** I present the historical situation in East Prussia and migration event in early 1945 and discuss associated post-war debates in Germany. I analyse the following questions:

- In what ways can photography communicate intimacy with fragmented landscapes?
- Are memories recalled, re-constructed or re-imagined, and how can the taking, editing and presentation of photographs enable this?
- Can the expressed empathy be contained in the photography however fleeting and threatened by distance, both geographically and through time?
- Is it possible for the landscape photography to recall a shared, familiar cultural memory of home, and what impact do trauma and time have on this memory?

Making a case for haptic photographs², I consider their melancholic nature and their communication of a sense of foreboding considering current political events in Europe. A key theme in this chapter is the impact of time and how the photographic returning after 80 years can be likened to archaeological unearthing.

Chapter 7 shows the impact of the project and presents plans for further research with archives in tandem with photography practice. Here I narrate how the project has already been shaping a now much clearer defined path in rural history research and how it has been instrumental in forging active international research links.

The thesis is submitted together with a **photographic portfolio** which is organised in location specific chapters, with each photograph annotated and linked to the relevant section in the written thesis where this applies.

1.3 Conclusion

Returning to a forced expulsion event which occurred approximately 80 years ago in a country which dramatically sees itself once more at the Eastern border of the

² 'Haptic photographs are here understood to be perceived (by a body) beyond their visual appearances. In following Maurice Merleau-Ponty this body "is immersed in the world that it senses, and it makes the world appear somehow from the middle of itself". "The landscape of the visible becomes inhabited by a touch and vision". (Lewis & Staehler, 2013, pp. 161–172)

European Union, offers a reminder of its long-term impact and foregrounds the roots of re-emerging anxieties today. Our landscapes and our depictions of them reflect our memories as well as our lived relationship to them, and by extension our identity.

In the following chapter I shall argue the case for photographic art practice, explain where I see its contribution and provide a brief overview of my motivation.

Chapter 2: Context and motivation of thesis

2.1 Introduction

A practice-led critical inquiry approached this way is non-linear and creatively multi-modal and is therefore well suited to an investigation which itself is multi-layered and with a complex past and present. Although 'Art Practice as Research' (Sullivan, 2010, pp. 31–40) is now common in doctoral research³, the use of landscape photography leading an inquiry requires introduction. This is because the practice of photography ranging from the vernacular to utilitarian, scientific, or artistic practice, serves as personal memento, visual evidence, data, or expressive communication. Its boundaries are contested as are its roots. For this study, the photography is completed in accessible documentary⁴ style allowing readings which meaningfully communicate with lay and trained viewers alike.

“But photographs cannot tell stories. They can only provide evidence of stories, and evidence is mute; it demands investigation and interpretation. Looked at in this way, as evidence of something beyond itself, a photograph can best be understood not as an answer to or an end to inquiry, but as an invitation to look more closely, and to ask questions.” Phillip Gourevitch (Gourevitch & Morris, 2009) as cited in (Freund et al., 2011)

Because the landscape photographs here are almost literal records of framed vistas, they may be usefully mapped to personal memories and contextual information especially as locations are identified.

Given the practice-led nature of this research, its contribution is grounded within the concepts of photographic practice and its modes of representation. Although references are made to the complex discourse on German history and the postwar perpetrator-victim debates, its core aims are intended within photography research in tandem with oral history fieldwork. Hence, while a case is made for discursive photography to enrich dialogue with historians (and scholars within the humanities in general), its primary function is neither to evaluate nor add to the historiography nor

³ If not yet truly accepted on equal terms in all scientific communities, at least in my own experience at conferences and exchanges with other university departments.

⁴ I explain in chapters 3 and 4 what I term 'accessible documentary' style here.

advance clinical expert debates on the psychological impact of early childhood trauma. Instead, by drawing on key past and contemporary landscape photographic works, a case is made for moving its research practice to the centre of the discourse while emphasizing the unique contribution the production of original new artefacts can offer. In quoting from Philip Prodger's introductory chapter 'A more perfect vision: rethinking the history of photography', "Photography is alive and free – created, received, and interpreted by ordinary people and professional alike, equally and with unique perspectives, around the world." And: "In its immensity, volatility, intimacy, and speed, photography is fundamentally different from any other art" (Prodger & Aird, 2022, p 17).

The study progresses our understanding of how photographic works can communicate understandings of home, both in reference to real events experienced and personal imaginations. As such, the practice of landscape photography at sites of past significance is relatable to the role of the historian but without assuming it. Instead, bringing the full communicative range of photography to the research table extends its discursive reach. Accepting a key historian's premise that "the past is intelligible to us only in the light of the present, and we can fully understand the present only in the light of the past" (Carr, 1987, p. 55) provides an opening for photography's unique relationship to the passing of time and indeed the arresting of light. After all, where Carr no doubt meant "light" figuratively, the focus on it and its capture are the photographer's 'trade'.

As forced migration affects an ever-increasing number of communities across Europe and indeed the world⁵, re-imagining and re-telling a well-documented historic event offers an opportunity to foster new understanding of rootedness and landscapes of home. However, to counteract problematic "national narratives of victimization", the thesis explores the plight of "unwilling nomads" (Willems & Palacz, 2022, pp. 463–464)

⁵ Annual live data may be accessed on the UN International Organization for Migration 'Displacement Tracking Matrix' here: <https://dtm.iom.int/europe/arrivals>. The highest recent numbers of refugees arriving in Europe, or dead and missing, were recorded in 2016 (389,877 arrivals, 5,305 dead or missing) and 2023 (292,985 arrivals, 4,124 dead or missing). In each case, Syrians and Afghani make up the largest 2 groups.

from a transnational perspective considering shared experiences of those living in diaspora across Europe and beyond⁶.

The ongoing tragedy of countless migrants drowning while crossing the Mediterranean or the English Channel in altogether unsuitable and overcrowded boats registers in the media but leaves almost no lasting trace on land. Where artefacts, vests or clothing for example, are washed ashore, they are seen as debris and not as evidence of unseen tragedies which likely occurred on sea. Abandoned boats are collected on the English south coast and stored in industrial backyards. Administrative buildings and accommodation for asylum seekers are - we must assume intentionally – temporary still, despite the prospect of prolonged desperate migration for many years to come. The thankfully now abandoned use of vast barges for asylum seekers has immediate symbolic meaning, their anchoring offshore only cruelly underlining the transitory existence of migrants, their uprootedness, their not-belonging, rarely permitted to even imprint the beaches with their feet. Their nationalities are labelled broadly only, or not at all, thereby obscuring reasonable links to international emergencies which cause their flight, be it from for example Afghanistan, Iran, Syria, Eritrea, or Sudan (*Refugee Council UK*, 2023).

2.2 Context

The thesis explores the role photographic practice can play in the debate and how its unique qualities make the intangible visible, while presenting a cyclical rather than progressive understanding of history. Photography and writing are political in so far as they focus on the emotional and psychological impact of this event in that region at that time, making it therefore impossible to ignore references to contemporary occurrences of desperate migration attempts across the Mediterranean Sea and the British Channel, the Russian invasion of Ukraine, the situation in Palestine, Lebanon and Israel, or severe displacement crisis in Sudan⁷. Simply put, I claim research

⁶ In their essay 'Polish refugees and East Russian Expellees: Applying the four-dimensional model', in *A Transnational History of Forced Migrants in Europe: Unwilling Nomads in the age of the Two World Wars*, Bastiaan Willems and Michal Adam Palacz are looking at this event using a "four-dimensional model of diaspora" which attends to the "host society, homeland, own diaspora and other migrant communities". Although this study is developed outward from an initially singular perspective, the model is instructive at a 'meta' level in which further research is already proposed along those lines.

⁷ Featuring very little in current news, events in Sudan follow a sadly too familiar story of civil war displacing its people in their millions. See also: <https://www.rescue.org/uk/article/crisis-sudan-what-happening-and-how-help>.

relevance and significance for the personal memories recalled and hardships experienced while operating at the quiet, uncertain end of the register.

This study relies on the premise that early childhood experiences and memories shape our sense of self and as such they are linked to the location of their living and forming. Telling each other of them, pointing at places (or showing photographs) is how we communicate our identity to others. Following in the footsteps of my father's once dramatically disrupted daily routines, camera at hand, I am shaping a new foundational building block of my own self. Here, the territories of terror of former East Prussia are part of it.

“Everyone must be who he was in the first years of his life, even if later these were buried under. No one can become what he cannot find in his memories.”
(Améry, 1980, p. 84)

It is at this point that the voices researched and interviewed break silences, carry their recognisable tone of voice and report on their imaginations.

Personal interviews conducted and archive witness accounts conjure imagined (and to be imagined) pictures, and name locations at which traumatic events occurred. Their fidelity is drawn less from individual precise recall, but through overlaid stories at locations named multiple times. Imaginings then form akin to a footpath developing over time, known routes marked and deepened step-by-step. Such temporary utilitarian paths are visible only while being walked on, their subsequent receding into memory or absence a function of their symbolic meaning. The photographs presented in this study were captured and edited after interviews were recorded and studied, and after notes identified key locations or events. They form a collective imprint and a space into which new imaginings may be put. Although they are linked to individual experiences, the ‘amalgamation’ into multiple ‘overlays’ renders them beside themselves (‘parallaxical’), without singular registration point or index. As locations are named and identifiable, iconic in some instances, their suggested reading is less ‘archival’, not a simulated re-encounter with a past event. Instead, the readers’ wider and current understandings of the ongoing migration crisis in Europe and beyond, as well as knowledge and emotional connection to the exodus of Germans from then East Prussia, all merge past and future into imaginings in the present. In other words, the terrain of study is shaken once again, while the nearness of the Kaliningrad exclave and

Ukraine was a physical experience for me too during excursions southeast of Gdansk in 2022⁸. Photographic communication in response to traumatic experiences receives in this sense multiple, and new *exposures*. What is imagined is outside, before and after, the frame, the framing. What was captured with the above ‘parallaxical’ intentional misalignment is now ‘corrected’ into focus and receives new *illumination* while remaining in a troubled, anxious territory.

2.3 Conclusion

Having re-iterated and reasoned the practice-led nature of the research in the above – and with it my natural (and naturalised) analytical conceptual thinking – the following chapter shall present an insight into those historical and current photographic works which best illustrate my approach while providing context on projects completed with relatable aims.

⁸ A family of Ukrainian refugees were given shelter at the hotel I stayed at in Tcew. I drove along the Vistula Spit, which encloses the Vistula Lagoon at the Baltic coast south-west of Kaliningrad, past Sztutowo and towards Krynica Morska until road signs indicated the “end of the road” at the border without a crossing. Polish marine ships in Gdynia harbour in Gdansk were a reminder of the nearby Russian naval base in Baltyisk at the north-eastern end of the Vistula Spit.

Chapter 3: Related Work and Literature

3.1 Introduction

Neither in respect of landscape photography nor literature of potential relevance to the study will I ever be able to present a complete account of all there is in the public domain. Instead, the thesis (together with its photographic portfolio) functions as a catalyst for further projects within the core subject framed here. As I shall outline in chapter 7 (Impact and further research), it has already mushroomed into new project plans, collaborations, and lectures. However, in this chapter I present those examples which are most closely associated with my research aims and its presented outcomes.

3.2 Photographic works

Aiming to place the presented series of photographs in both a historical and contemporary context, this chapter offers selected references to past and current landscape photography works, organised here in chronological order. In the chapter 'A More Perfect Vision: Rethinking the History of Photography' in his book *An Alternative History of Photography* Philip Prodger advocates the need to look "with fresh eyes" beyond an established canon of photographic greats which could be thought of as "a great white whale, to be tracked, harpooned, and landed". Instead, and by foregrounding photography's unique "grassroots character", he likens it to "a heaving mass of wriggling eels, writhing this way and that and looping back on itself" (Prodger, 2022, p. 11) Faced with such a pond or stream of "wriggling eels", I aim to, for a moment at least, hold onto some of those metaphorical slippery fish.

Because the following selection must be representative of at least a meaningful fragment of relatable past and present photographic works, I limit the selection to those examples which have direct import to the photographic position presented and which therefore aid in illuminating the concepts embedded in it.

3.2.1 Carleton Watkins: 19th century landscapes of the American West

Reaching the remotest valleys, new coastal towns, and following new railway networks, Watkins' pioneering photographic vision uniquely combined a well-honed, and for our contemporary central European eyes surprisingly current, aesthetic with a



robust determination to assume the most promising viewpoints in the remote mountainous terrain he photographed. His large plates are precise and are as frequently awe inspiring as they are often unassuming.

Figure 1

Their technical sophistication and rich tonality remain difficult to match, while his practice over many years produced a rich portfolio of technically exemplary landscape depictions. Operating at the utilitarian end of photography, as geological survey or in prospecting land for railway companies for example, his photographs' allure may also come from his practice largely outside the 19th century urban art discourse, thereby maintaining and perfecting his own "pure" vision⁹. Yet, reading his work in its historic context their relevance for the photographs presented here becomes evident. If his plates are read in direct correlation with a pioneering gaze of the white settlers and their expansive drive to subsume "new" lands, the viewer's reception soon reaches beyond and outside the frame. A spirit or desire which presents the landscapes of the Yosemite Valley as wild and uninhabited ignores their recording of a historically important moment, however blindingly sophisticated the photographic prints had been. In other words, their sublimity is gained – if not by Watkins himself – by the prior persecution and expulsion of its native Indian inhabitants and owners, the Miwok people. Carleton Watkin's photography hence serves as a first reminder that exposure time, capture location, and life of the person behind the camera all function as a reference point in historical time from which we must seek to grasp meanings radiating from them in multiple temporal, geographical and socio-cultural directions.

⁹ Even if he did maintain contact with other photographers in the region at the time and presented and sold work in exhibitions.

3.2.2 Eugene Atget: austere records of a changing urban landscape in Paris

Using a traditional large format bellows camera, Eugene Atget recorded a changing Paris at the cusp of modernity at the end of the 19th and beginning of 20th century. His urban streets were presented in a format outside artistic conventions of the day,



Figure 2

functional in style and purpose¹⁰, the plates commonly traded. He is perhaps one of the most well-known examples of a photographer whose idiosyncratic, yet well-honed, catalogue of urban landscape works was discovered posthumously¹¹ and almost immediately appropriated by a succession of modernist avantgarde movements. Having lived through a most tumultuous period in Europe between 1857 and 1927, his photography is a record of a photographically

arrested urban world as he saw it, and having produced some 10,000 plates slowly and persistently. As such, they form an archive of Paris, a fragmented but systematically captured composite frame of a whole ensemble of Parisian streets at that time. I include Atget in the list of 'important works' to emphasise how a collection of fragments can form a later repeatedly reconstructed archive. Furthermore, as a practising research photographer I must at least in part recognise the utilitarian function of what is declared a meaningful frame. Therefore, as would have just been the case for Atget's routine commercial sales, the photographs' informational research value in this study must be maintained. It follows that their limited stylistic or artistic elaboration, significantly but not exclusively informed by the deadpan aesthetic of the 'New Topographics'¹² (A. & S. B. eds. Nordstrom, 2009), purposely lends itself to future research citation while offering a continuum backward in time to a utilitarian mode of

¹⁰ Running a small studio, he commonly sold his photographs to "artists, architects, and set designers" (Herschdorfer, 2015, p. 43), making very little money.

¹¹ According to the Thames and Hudson Dictionary of Photography, Man Ray and Berenice Abbott noted his portfolio in 1924, in fact 3 years before his passing, but nevertheless too late for Atget himself to witness the recognition of his works by the emerging artistic avantgarde.

¹² Especially of note in the exhibition, in relation to this study, is Robert Adams' *New West* (1968-70) series of emerging new housing developments in Colorado Springs, California. The eerily still and spacious new housing estate, presented in precisely composed and understated frames, points at a cold modernist future. Unless, that is, their frames were yet to be filled with future life.

depiction which pre-dated avant-gardist appropriation. However, it must be noted that this is not to negate or exclude their potential for imaginative poetic reach as further explored in chapter 6 especially.

3.2.3 Rosalind Solomon: travels to Poland, the Americas, and beyond

Rosalind Solomon, known for her international humanism, expressed through political engagement, writing and her quietly strong square format black and white landscape and portrait work, travelled to Poland in 1988 for the first time and was to return in 2007. The resulting book 'Polish Shadow' (Solomon, 2007) spans the time between



Figure 3

mass workers' strikes – represented by 'Solidarity, the country's first independent trade union – and the by then long completed transition from a communist regime to a democratic republic. The photographs of Polish citizens and their urban environments are direct and empathetic but also carrying a ghostly layer of the country's troubled history. Alongside my quite possibly instinctive affinity with her humanist

documentary style, I'm drawn to contemplating the book's effective 'exposure time' of 19 years, but of course also her photographing in the territory at the heart of this study. Her numerous trips in the 1970s around North - and South America and the wider world, including India, capture encounters with locals and places in which she presents their rootedness in their environments. Compiled in the seminal '*Chapalingas*' book (Lange & Sischy, 2003), the expansive volume demonstrates a settled vision, maybe less surprising – but impressive regardless – given Rosalind Solomon only started photographing at the age of 38 and once her children had grown to be teenagers. It is a photographic style which asserts its presence with clarity, but which seemingly only complements encounters which would have occurred anyway.

3.2.4 Raymond Depardon: rural native lands

Within his photojournalistic portfolio spanning many decades I'm drawn to his works on rural life, when travelling abroad, but especially in his home terrain of rural France. A member of Magnum Photos since 1978 his engagement with politics and world events of his time does not surprise, yet it is his black and white 'vision', e.g. the open



spaces and roads captured in Patagonia, Argentina in 1999 (Herschdorfer, 2015, p. 126), in which his landscapes communicate most strongly. The inspiration may be obvious, but since my own wider research interest is

Figure 4 progressively moving towards rural life and its landscapes' history, Depardon's work offers multiple points of reference. A joint exhibition of Raymond Depardon and Paul Virilio, titled *Native Land: Stop Eject*, explored, amongst others, questions of rootedness, our shrinking interconnected global world of frequent and fast travel, the environmental emergency, and growing numbers of displaced communities, be it through climate change or conflict. Featuring texts also by for example Peter Sloterdijk¹³ and Michel Agier¹⁴, and curated by Herve Chandes, the exhibition (and associated publication) highlights the rural as *the* terrain of central concern. As rural lands move from off focus, to peripheral, then central attention, their uninvited and barely tolerated migrant camp dwellers, their "ejected" "nomads" (Depardon & Virilio, 2008, p. 11,13) already embody a future of widespread dislocation of communities, hitherto privileged or not. Whether city or rural communities, climate change impact or conflict, our "customary moorings" (Depardon & Virilio, 2008, p. 185) are loosening while some may already instinctively (or selfishly) move to higher ground so-to-speak. Depardon's body of work concerns itself in significant parts and in-depth

¹³ In his text titled "Strong Observation", Sloterdijk presents a vision in which space travel and future space colonisation create a new duality between those relocating into a cocooned new world in the outer space of "nothingness" and those remaining on this (our) globe being observed in our failing, ruinous custodianship of it. See: (Depardon & Virilio, 2008, pp. 93–99)

¹⁴ In *The Camps of the 21st Century*, Agier expands on the plight of the very many living in permanent transit, excluded from settled communities and governed by systems and organisations originally aimed at emergency intervention only. Being held in the margins of communities and lands, the uprooted are living a de facto permanent existence in the "camps". See: (Depardon & Virilio, 2008, pp. 237–251)

with the rural and especially his earlier, modern eye which Herschdorfer describes, in citing Michel Guerrin, as a synthesis of “the classicism of Henri Cartier-Bresson and the eye of Robert Frank” (Herschdorfer, 2015, p. 127).

3.2.5 Pierre de Fenoyl: the passing of time

Observing the landscape while reportedly walking long hours and distances, intent on capturing the passing of time, de Fenoyl’s oeuvre (de Fenoyl, 1979) appears to seek direct communication with the viewer. Stylistically it is of its time, the late 1970s and



early 80s, with visible film grain and strong black and white contrast, but the frames are also often refreshingly improvised, often humorous too despite the earnestness of the photographic pursuit. Silent and often empty, the

Figure 5 landscapes register as meditative exploration of space, even resembling Caspar David Friedrich’s “fundamental theme”, the “withdrawal from the world” (Hofmann, 2000, p. 237). Perhaps he did follow Friedrich’s proposition, as cited by Hoffmann: “Close your physical eye, so that you see your picture first with the spiritual eye. Then bring what you saw in the dark into the light, so that it may have an effect on others, shining inwards from outside” (Hofmann, 2000, p. 12). Maybe de Fenoyl sympathised with the romantic figure of the *flâneur*; at least the website entry for a past exhibition in 2015 at ‘Jeu de Paume Art Centre’ in Paris presents him as a “extrovert, but also solitary and mystical person” (Chardin, 2015). Of interest for this study is that de Fenoyl reportedly made meticulous notes of all capture times and locations, thereby asserting the importance of geography and indeed chronology, both equally essential for the historian and the artist concerned with memory (Chardin, 2015).

3.2.6 Chloe Dewe-Matthew's: deserters "shot at dawn"

Chloe Dewe-Matthews display of "Shot at Dawn", originally completed in 2015, in which sites of British, French and Belgian executions of deserters between 1914-18 are shown was framed in large format prints with high production value and protective glass. As the viewer was made aware of the historical importance of the sites, at least for the persons executed, the frames remained emotionally flat otherwise, more cerebral perhaps, cold even and as unremarkable as the sites themselves, if only at



Figure 6

first sight. She follows a documentary photographic tradition which requires textual references to locations or events for the photographs to be understood. This factual aesthetic, the knowing resistance of more baroque or multi-layered narratives,

their seeming avoidance of poetic or romantic notions of such 'concerned' work once more may be related to the Duesseldorf School of Photography and in turn the tradition of William Jenkins' "New Topographics" exhibition in 1975 at George Eastman House, Rochester, New York (A. & S. B. eds. Nordstrom, 2009). While the former appears to merely inform, the latter had been aesthetically refined and sculpted to communicate a modern and arresting mundaneness or its strikingly empty landscapes. Or, to put it in other words, nothingness or the absence of immediately indexical referents does not (yet) allow the reader to proceed with certainty, hence their textual guiding of the reader. Chloe Dewe-Matthew's introductory text to her series 'Shot at Dawn' (Dyer et al., 2014), shown in the group exhibition *Invisible Wounds: Landscape and Memory in Photography* in 2020 at Graves Arts Gallery, Sheffield, speaks of the notion of her "reinserting the individual into that space, stamping their presence back onto the land". Furthermore, it must be assumed that the title of the work "shot at dawn" also refers to her photographic "shooting" of the frame many years later, but now without the once executed physically present in the frame anymore.

3.2.7 Zineb Sedira's affective mixed media display

Zineb Sedira's "The Land of my Father" (Zineb Sedira, 2016), shown at the above exhibition, presented an affective mixed media display as it combined a video recording of her pacing, walking, and measuring her father's - who is also present in



the video - field with voice-over and an animated map sequence. Her installation communicated warmth while interrogating her complex connection to the fields in Algeria. Her own migrant identity as Franko Algerian British filmmaker

Figure 7

and photographer, whose history is interwoven with the colonial past of her parents' original home in Algeria and the "Black Decade" of the civil war between Islamist groups and the government from 1992-2002, appears to motivate her auto-ethnographic research in the tracing the oral histories of her parents (and their generation). Her identity therefore becomes rooted in those memories explored and in the physical returning once it was safe to do so again.

3.2.8 Emily Jacir's straight research premise

The poetic approach with/in politically active artwork can be discussed as methodology even if the artist may rightly claim her own style or instinctive creative identity. Expertise in syntax, rhythm or emotional awareness are assumed needed



attributes for successful art displays and in turn ought to have their place in debates on research impact here. Emily Jacir's "Where We Come From" (Emily

Figure 8

Jacir, 2003) followed a poetically straight premise of asking Palestinian forced exiles to suggest actions she would then complete for them in the land of their birth (and by making use of her own American passport which they did not possess). The resulting exhibition took the form of smaller wall-mounted framed documentary photographs, alongside which textual information about their individual requests was shown. The display was comparatively moderate in scale and hence allowed the impact to be relative to the importance of the plight of the people as opposed to the financial or reputational might of the artist. Her work, some of it now in the permanent collection of the San Francisco Museum of Modern Art, only underlines the melancholic nature, and seeming futility, of highlighting restricted access of the forcibly exiled to the lands where their own memories and longings reside in their minds. Political developments in Palestine since then are such that we must consider many of the locations she visited now destroyed. Finally, offering to be, as a photographing artist, the eyes and hands of others in her community extends concepts of authorship and foregrounds the value and power of participatory practices.

3.2.9 Dawoud Bey's empathetic community approach

Having first come to admire Dawoud Bey's personal portrait work in the *Birmingham Project*, completed in 2012 (Bey, 2017), which returns to the memory of six young African American children killed in 1963 in the bombing of a Baptist church¹⁵ by a

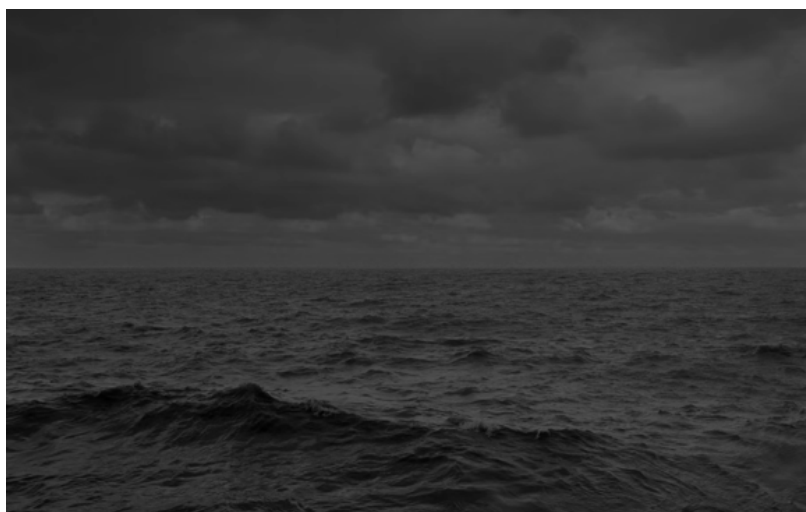


Figure 9

The complex simplicity of photographing a series of portrait diptychs, one showing a child of similar age to the then victims, the other an adult of an age the

white supremacist group in the United States, I note his ability to connect with communities and the building of a new history through the exhibition of contextualised works.

¹⁵ The bombing targeted the mainly African American 16th Street Baptist Church in Birmingham, Alabama on September 15th, 1963. It killed four young girls and injured many more.

victims would now have reached had they survived, presents the unique power of photography¹⁶ as those portrayed gaze with quiet strength at the camera and hence the viewer. Bey approaches his landscape work with a similarly straight forward approach in *Night Coming Tenderly, Black* (Bey, 2017) in which he returns to the sites of the ‘Underground Railroad’, a network of safe houses aiding slaves in the Southern states of America to escape to free Northern states and Canada in the 18th and 19th centuries. Taken with a large format camera, the black and white photographs are pulled towards a lowlight nighttime vision, the near darkness resembling the escapees’ need for proceeding under its cover. In the “Directors’ Forewords’ for Dawoud Beys’ *Two American Projects* (Bey, 2017, p. 6) which contains the two above projects, Neal Benezra writes about “reimagining the past through the present and the present through the past”, how they “explore with quiet gravity the many shades of grey between fact and remembrance, collective memory and individual experience.” Bey’s work here feels personal, perhaps because he focuses on his own African American community roots while I’m researching those of my own family, however different their historical standing and personal experiences.

3.2.10 Erich Hartmann: returning to the camps

Having fled Nazi Germany as a teenager in 1938, together with his Jewish family, Erich



Figure 10

Hartmann returned in the 1990s as photographer to visit the main concentration camps in Germany and Poland. The resulting book *In the Camps*, published in 1995, presents the now silent and empty camps in a uniquely personal, affective,

and quiet way. Alongside eerie interiors of the barracks, cells or medical examination rooms, photographs of an execution slope in Buchenwald, the ash pit in Birkenau, or beech trees at the former site of Belzec (Hartmann, 1995, pp.

¹⁶ The arresting quality of photography of this kind offers a current personal and physical presence while the pairing of ages mapped against the time of the bombing invites the viewer to see into their correlation and hence the connectedness of present and past.

45–87), offer the viewer access to contemplative dark imaginations while past atrocities are known to have occurred exactly there.

In the chapter *About the Photographs*, Hartmann explains how he approached the project photographically:

“Of the many photographic projects that I have done, this one made the severest demands on finding a balance between motivation and technique. All photographs result from a fusing of the personal and professional, and before I went to the camps I realized that I would have to work there with a particular state of mind: I wanted as much as possible to concentrate on the non-photographic reasons for being there, to do homage, to accomplish a *Liebesdienst*; I did not want to make descriptive photographs of the concentration camps, but to express what landscape, architecture, and objects would say to me about the past, their meaning in the present, and the implications for the future.” (Hartmann, 1995, p. 110)

The immensely difficult act of Erich Hartmann’s returning to the ‘territories of terror’ in the autumn of his life (together with his wife Ruth Bains Hartmann), the melancholy natural notating of visual and physical impressions, gives me hope that complexity, and immensity, may be responded to with minimal photographic gesture.

Such photography, the approach and technique I also broadly adopt in this thesis, speaks of the fact that they returned after a long time, and did so as affected individuals. It is a poetically low-key style which draws its infinite frame from the viewer’s knowledge and imagination. Not so much being *pricked* as Barthes (Barthes, 1993) would have it, rather a pin inserted into a map at a location and time reference of returned interest. The photographer, who is not alone and in conversation, plans vantage points, reacts to conditions found, accepts weather conditions encountered, and subsequently edits sequences to form a resonating narrative arc.

The traces in the photographic frame cannot reconcile and instead speak only of themselves and this in reference to the known contexts told in oral histories. It is therefore their nearness, their slowly vanishing immediacy which presents the territories in a new, renewed light.

3.3 Existing photographs, films, and literature of the event

Photographic and film recordings of the historical flight event at the heart of this study are comparatively common and are readily available in the public domain, for example via a collection of historical archives on United Archives (Golomb, 2025). Portable cameras were commonly owned¹⁷ and photographic documents on paper were frequently carried, later kept, and shared in families. A key source for the purpose of this study was the *Zentrum für Flucht und Vertreibung* in Berlin with extensive additional materials being present also at the *Deutsches Historisches Museum* in Berlin or the *Bundesarchiv – Filmarchiv*. Literature, for example Günter Grass' *Blechtrommel* (Grass, 1998), Christian Graf von Krockow's *Die Stunde der Frauen* (Von Krockow, 1991), *Salt to the Sea* by Ruta Sepetys (Sepetys, 2016) or Walter Kempowski's *All for Nothing* (Kempowski & Bell, 2015), associated with the exodus from then East Prussia in 1945 remain widely read in Germany while television feature programmes on the flight continue to be scheduled and offered in the main media channels' repositories, as was Kai Wessel's 2 part film *Die Flucht* (Wessel, 2007). In other words, the viewer, or reader, at least if having been resident in Germany for some time, has already been forming a picture – quite literally - of those past events which is intertwined with their own lived experience in the post-war period as well as the syllabus taught at school.

3.4 Literature

Alongside the immediate domain of the photography discourse – for example Roland Barthes (Barthes, 1993), Susan Sontag (Sontag, 1979), or John Berger (Berger, 1972) – I draw on literature in reference to affective research methodologies – see Britta Knudsen and Carsten Stage (Knudsen & Stage, 2015) – and auto-ethnography – e.g. in Donald A. Ritchie's *Doing Oral History* (Ritchie, 2015). In arguing the role of intuition, I draw on e.g. Eduard Le Roy's book *A New Philosophy: Henry Bergson* (Roy, 2017), and also Maurice Merleau-Ponty's writing (Merleau Ponty, 2004).

Texts on oral history research inform my approach as do references to writing as an act of discovery – here *The oral history reader*, edited by Robert Perks and Alastair Thomson makes a solid case for the unique insights and new contents such research

¹⁷ For an overview on the use of cameras in Germany in the 1920-40s see Klaus Hesse and Philipp Springer: *Vor aller Augen: Fotodokumente des nationalsozialistischen Terrors in der Provinz* (Hesse & Springer, 2002, p. 15) About 10% of the population owned a by now easy to use and small format still camera and their amateur use had been widespread.

can offer. (Perks & Thomson, 2016). History as “a product of linguistic possibilities” but which also presents experiences which “elude capture by language” is discussed in Reinhart Koselleck’s *The Sediments of Time* (Koselleck et al., 2018). I explore the unique relationship between orality and writing, how oral historians partly create sources instead of finding them, and how much a “life history is a living thing” by drawing on Alessandro Portelli’s *The Death of Luigi Trastulli and Other Stories* (Portelli, 1991). In reflecting on how my mostly female interviewees were able to speak for themselves, thereby adding their voices to the political discourse, and while narrating in seemingly well-practiced personal psychological comfort, I’m informed by Penny Summerfield’s book *Reconstructing Women’s Wartime Lives* (Summerfield, 1998).

A significant part of my reading was devoted to the history of the former East Prussia (now Poland) and the associated political landscape – see Max Egremont on history of the Prussian state (Egremont, 2011), Andreas Kossert’s account of the history of Masuria: *Masuren: Ostpreussens vergessener Süden* (*East Prussia’s forgotten South, my translation*) (Kossert, 2007, pp. 327–356), but also e.g. *Refugees and expellees in post-war Germany* by Ian Connor (Connor, 2007).

I consider questions associated with ‘home’ and the melancholic recalling of landscapes once abandoned – mainly in Susanne Scharnowski’s writing, her book *Heimat: Geschichte eines Missverständnisses* (*Home: history of a misunderstanding – my translation*) (Scharnowski, 2019) and Cassin and Diagne’s book *Nostalgia: When Are We Ever At Home?* (Cassin & Diagne, 2016), also, with reference to one’s childhood home, Gaston Bachelard’s *Poetics of Space* (Bachelard, 2010).

The research has been leading me to relate photography to archaeology as I explored understandings of time and the fragmentary nature of reconstructions – see Laurent Olivier’s writing in *The dark abyss of time: archaeology and memory* (Olivier, 2011) and with reference to the photography, Jay Prosser’s *Light in the Darkroom: photography and loss* (Prosser, 2005).

Revisiting David Lowenthal’s *The Past is a Foreign Country* (Lowenthal, 2015) helped as a reminder that we are continuously re-shaping our past and that for a migrant this produces especially fragmented memories. How we remember the *vestiges* of our past and fabricate a personal rootedness or belonging too is discussed in this book, especially in the updated 2015 edition. His referring to our fragmented self and our

being “utterly estranged” (Lowenthal, 1985, p. 11) helped progressing the argument on memory while offering additional links to archaeological finds or cultural artefacts.

What it means to live in exile, to lead a diasporic existence plays a key part in the analysis as does the psychological impact of migration across generations – for the former see *The Svetlana Boym Reader* (Vatulescu et al., 2018) and *The future of nostalgia* (Boym, 2001), for the latter see e.g. Anne-Ev Ustorf’s ‘*Wir Kinder der Kriegskinder*’ (Us Children of the Children of War, my translation) (Ustorf, 2010).

Literature on the Third Reich alongside accounts of the historic flight event substantially informed the analysis as well as the photographic portfolio – e.g. Robert G. Moeller’s *War Stories* (Moeller, 2004) or *A Nation of Victims*, edited by Helmut Schmitz (Schmitz, 2007).

Memories associated with place or landscapes, and our intimate relationship to spaces defined another research focus – e.g. Anne Whiston Spirn’s describing landscapes as our “original dwelling” (DeLue & Elkins, 2008, pp. 45–52). The connection between memories and a landscape’s gothic undercurrents are discussed in Dylan Trigg’s in *The memory of place: a phenomenology of the uncanny* (Trigg, 2012) while Peter Davidson describes them as “territories of melancholy” in *The Last of the Twilight* (Davidson, 2015).

The most lasting impression on me made George Didi- Huberman’s writing on the qualities of receding, intermittent, soon ending light in *Survival of the Fireflies* (Didi- Huberman, 2018). In a similar way I am ‘illuminating’ an event which occurred about 80 years ago. In making a case for writing as an act of discovery I draw on the writings of Henry Meschonnic (*The Henri Meschonnic Reader*, 2019), but also Emile Benveniste (Benveniste et al., 2019).

3.5 Conclusion

While offering an overview of those more central works and readings which did and do inform my research, they also point at further readings, literature especially located within the study of history and within the wider subject of forced migration and identity. The outline of further research in chapter 7 confirms my continued interest in rural coastal areas and the sea in the Baltics and the UK. Yet, while having no intention

to leave my permanent home in South Yorkshire, I'm now more confident that future research shall retain a perspective based on an Eastern European past.

In the following chapter I make a case for the research methodologies employed, outline my personal context and sketch out the chronology of research steps undertaken.

Chapter 4: Methodology

4.1 Introduction

Making a case for re-calling the landscapes of a community forcibly uprooted very early in life brings to the fore the realisation that such work sadly shall once again be repeated many times over and wherever conflicts affect individuals and families. Presenting the study as a melancholic act stems from the seemingly near futility of such an undertaking, the expulsion through military conflict of citizens and children from their lands in Europe and beyond reaching new heights once again. Yet, it at least serves as a reminder that societal and personal fallout today will be as far reaching in time as had been then. Where present day events give historical research relevance and urgency, the now very advanced age of those with living memory of experiences in 1945 puts at least the oral history work at the edge of voices that reasonably can be recorded in their lifetime. As such, it performs a cultural act while interrogating contemporary forms of shared lived identity following forced displacement.

Where I present arguments in relation to the psychological and emotional impact of a sudden uprooting during childhood, I don't claim universal validity for all children who find themselves forced to suddenly migrate from home in any number of different contexts across the globe. Instead, I seek to underline the long-term, multigenerational effects¹⁸ of forced uprooting during childhood by firstly investigating my father's flight story and responding to it. Secondly, I then relate those experiences to stories told by his contemporaries who also were forcibly uprooted from the Eastern German provinces at the time. Thirdly, by also interviewing migrants affected by events other than the above, I'm aiming to relate its understanding to comparable personal life histories and situations beyond Europe.

4.2 Chronology

The approach taken for the study combines oral history work with archival study, which in turn is foregrounded by photographic practice and landscape field work. Interviews conducted with those who witnessed and were affected by sudden uprooting offered insights into childhood memories and experiences, their impact over

¹⁸ See especially Marianne Hirsch's book 'The generation of postmemory: writing and visual culture after the Holocaust'. (Hirsch, 2012)

time on individuals and their community. The sequence of key research can be understood in 9 parts as summarised below:

1. Oct 2017: Photography field trip to Masuria, Poland including a visit to the Polish State Archives in Olsztyn (Ministry of Culture and National Heritage Republic of Poland, 2025, p. 1) where I was able to access my family's original property deeds¹⁹ and those of other residents of Gardyny²⁰.
2. Sep 2017-Apr 2025: Continuous "informal" oral history work throughout study in conversation with participants and relatives.
3. Aug 2021: Photography field trip to visit my own childhood landscapes near Freiburg, southern Germany.
4. Feb 2022: Conducting of oral history interviews in Freiburg, Southern Germany
5. Mar 2022: Visit of the Documentation Centre for Displacement, Expulsion, Reconciliation, Berlin ("Dokumentationszentrum Flucht, Vertreibung, Versöhnung," 2024, p. 1) and its 'Zeitzeugenarchiv' (testimony archive) including viewing of/listening to its video/audio recordings.
6. May 2022: Research associate at above centre kindly sends additional video/audio files of testimony archive recording.
7. June 2022: Second photography field trip²¹ to Masuria, Poland and Gdansk
8. July 2022: Joint organised²² "Werkstatt Show" (open workshop show, my translation) at Sheffield Hallam University with a collection of printed and framed photographs, as well as an online presentation followed by a hybrid²³ live chat with the audience. See appendix K.
9. Sep 2022 – Apr 2025: Thesis writing and production of photographic portfolio.

4.3 Contextual information

Unfortunately – and perhaps tellingly – I could not record my father's recollections in time. However, memories of conversations, traces of his childhood dialect, typical sayings, or songs naturally remain. He was already too unwell following a long-term

¹⁹ See appendix L

²⁰ The village of my father's early childhood.

²¹ This field trip took place after the conclusion of my own oral history interviews at which photographs were taken in response to both my own and archive interviews.

²² Together with and alongside Danny Bacchus, a PhD candidate at Sheffield Hallam University who was then at a similar stage of the project.

²³ Guests were invited to attend online or in person and the live chat was conducted in the now common format of a projected Zoom/Teams talk with the dialogue facilitated by a room microphone.

illness by the time the project found approval and passed away during its completion. The auto-ethnographic nature of the research hence points at my personal drive to understand my father's²⁴ identity shaped by early forced uprooting and lived awareness of its cross-generational psychological impact. Citing E.H. Carr in *What is History?*, I seek to follow his premise that "the function of the historian is neither to love the past nor to emancipate himself from the past, but to master and understand it as the key to the understanding of the present" (Carr, 1987, p. 27)

I conducted personal oral history interviews with forced migrants from the former East Prussia and Silesia, a witness who volunteered in Israel in the 80s and 90s, a Palestinian who migrated to Germany in the early 60s, a Uruguayan with Jewish roots in Poland, as well as my mother who grew up in Schleswig-Holstein and who married an East Prussian migrant, my father. I studied 16 video and audio recordings of witness interviews, held in *Library and Testimony Archive* at the 'Documentation Centre for Displacement, Expulsion, Reconciliation' in Berlin. While the former offered the opportunity to collaborate locally, select suitable candidates, and shape questions, the latter allowed for multi-layered contextualisation of narratives and personal experiences. Since 2017, I have been visiting at least twice annually a large apartment complex for senior citizens in Freiburg, Southern Germany - managed by the 'Arbeiterwohlfahrt' (AWO), a nationwide and long-established German social enterprise in support of the wellbeing of workers – and in which my mother is resident. Therefore, I had already been a familiar 'face', and regular conversant, with both many residents and site management. For this study, I approached the residency management team to introduce the research project and to outline its purpose. Permission was granted to call for interview participants using a central notice board and personal letters posted to residents. Here it was agreed, in line with research ethics guidelines, to exclude those residents from the call who management considered vulnerable due to their mental or physical condition. Equally, several possible participants were suggested already then, and this did indeed lead to interviews later. The call²⁵ confirmed that I would remain on site (in a visitor apartment) for the following two weeks and could be contacted by phone or post, by knocking on the door, or via my resident mother. One of the early interviewees then

²⁴ Understanding my father's identity naturally informs my own too.

²⁵ See Appendix F for a document copy.

encouraged other residents to take part during a weekly lunchtime get-together, this after her own evidently positive experience as interviewee. While seemingly trivial, most initial contacts were indeed made while I was less “strategically” but more habitually sitting on benches immediately outside the entrance. Once participation was agreed in principle, a pre-meeting was conducted with each interviewee in which the broad purpose of the study was explained, and the interview approach outlined. In addition, this offered an opportunity to explain my own family history while building trust through informal conversation. Note that I have been visiting the residency regularly since and that dialogue with residents and the management team has been continuing, albeit now without formal recording.

As the research involved participatory oral history interviews and walking fieldwork, detailed ethics approval was sought and approved²⁶ prior to engaging in research practice. Unfortunately, core research field work was originally scheduled for the time during which the Covid-19 pandemic hit, which necessitated their delay during 2020. Travel restrictions to Poland and strict social distancing rules, especially considering some elderly interviewees having been in high-risk groups, forced revisions of plans as well as additional remote archive research. However, although strict adherence to Covid related ethical guidelines required a significant pause in oral history and photographic field work, I was able to resume research fully thereafter.

4.4 Affective methodologies through practice-led research

Where the practice becomes the driving force for research and is at least as essential to thinking as writing, it is integral to the discovery of new ideas. Placing the practice of thinking in photography at the metaphorical ‘locomotive’ front of the (research) train allows the photographs’ functioning as arrested identifier of place and identity and thereby offers unique utilitarian research potential. Indeed, Freund and Thompson see photography “intersect at important epistemic points” with oral history (Freund et al., 2011, p. 3), hence their paired employment here.

I see the research approach in this study as close to a constructivist method in that I photographed in response to interviews and archive research, and returned to the communities at the heart of the study. The auto-ethnographic nature of the study

²⁶ See Appendix E: Converis ethics approval reference ER12175082.

proved positively enabling given the significant role of subconscious communication, shared, and lived silences and personal awareness of the psychological impact of a traumatic and sudden flight event during early childhood. Emotional connectedness was evident during interviews, my recognition of core narratives, but also the distinct melody of a dialect for example, humour or songs. Rather than a mere gathering of data, the interviews themselves constituted a very memorable lived experience, events much talked about afterwards and thereby resonating in the group interviewed and with me.

Knudsen and Stage (Knudsen & Stage, 2015, pp. 110–111) see photography as “a way to stretch things methodologically in an attempt to get at, in some way, the affective and performative”. Their recognition that images themselves are “already enmeshed with wider historical, cultural, social, economic, and political processes” must be acknowledged. While it would arguably be impossible to deconstruct a photographic style into each of its methodologically distinct components, its general thrust must be meaningful and therefore defensible. While the photographic approach in this study is discussed in chapter 3 and referred to throughout the text, a key consideration had been its affecting of emotion alongside a cognitive discourse. Can it be said that the artist researcher commonly grapples with the tension between their utopian ambition of a freed existence – freed, that is, of external financial pressures and societal restrictions - (Shonibare, 2009) and their own essential, even existential, need to investigate methodically? Does the presenting of new insights in such a way that they may be communicated cogently as new knowledge advance or hinder an instinctive affective response to a situation a priori sketched out in a research proposal? On the contrary, in my experience, and certainly with reference to the research discussed here, it was indeed the seemingly restrictive pressures to conform to established academic conventions, as well as time and monetary limits, which brought to fruition new affecting artistic as well as research relevant production.

As our present time is enmeshed with the stories and experiences of the past, the auto-ethnographic element of the study offered unique insight into comparable family histories and questions of identity. While also bringing familiarity with language and psychological impacts, such ‘personal experience’ was counter-balanced through

archive research and reading of historical accounts²⁷. Writing on *Affective Methodologies*, Knudsen and Stage propose that “asking research questions with a strong situational specificity is [...] the first necessary step towards empirically grounding the analysis of affective processes” (Knudsen & Stage, 2015, p. 4). Since belonging to a well-documented generation of the ‘*Wir Kinder der Kriegskinder*’ (us children of the children of war, my translation) (Ustorf, 2010, p. 1), and having a family history of past forced migration, my approach may be termed both auto-ethnographic and representative of a large community affected.

Because the flight event at the heart of the study occurred 80 years ago, the distance of time offered unique and pertinent insights, if not a degree of renewed urgency that such research may contribute to more effective interventions today, even if they may only partially translate across cultures and contexts. While not wishing to venture far into the continued European political discourse about forced migration, there can be no doubt that public debates on the subject are in part motivated by affective responses to feelings of anxiety and uncertainty, in other words outside a reasoned, rational discourse. It follows that research methodologies too should actively acknowledge and mirror such manifestations of affect, while the research strategy must account for the fragmentary nature of memory, the silences, or psychological disturbances of individuals or communities.

4.5 Auto-ethnography

The act of remembering, listening, recording, photographing, reflecting, and writing, is offered a more linear narrative within the confines of an auto-ethnographic approach. As much as a forced migration is a globally and frequently repeated catastrophe, its impact is always felt by named individuals and groups, in a specific location and time. As tempting scientific extrapolations of common occurrences, common traumata, or societal impact are, memory must be acknowledged as personal and hence must be captured, as told, during an individual’s lifetime. Rather than being an obstruction to

²⁷ Early fieldwork was in part guided by Max Egremont’s *Forgotten Land: Journeys Among the Ghosts of East Prussia* (Egremont, 2011, p. 1). Andreas Kossert’s writings on Easter Europe in general and here his book *Masuren: Ostpreussens vergessener Sueden* (Kossert, 2007, p. 1) helped presenting historical context. Kossert also sheds light on the historic and current plight of people fleeing their homes across the world in his book *Flucht: Eine Menschheitsgeschichte* (Kossert, 2020, p. 1) Examples of associated literature are two novels on the sinking of the ship Wilhelm Gustloff, Ruta Sepetys’ *Salt to the Sea: A Novel* (Sepetys, 2016, p. 1) and *Crabwalk* by Guenter Grass (Grass, 2003, p. 1).

rational reasoning, I considered my own affectedness – within the family – a pre-requisite to produce impactful photographs and writing. For example, my familiarity with emotional affectedness of the uprooted and common psychological patterns in families repeatedly offered helpful entry points during conversations. In their introduction to affective methodologies, Knudsen and Stage (Knudsen & Stage, 2015, pp. 2–4) argue that situating the researcher’s own body within a very specific social context allows their “grasping the affective qualities of a certain research topic.” It should be added that landscapes and named locations too affected me during fieldwork, emotionally and physically, their impact having been unexpectedly strong. Recalling oral personal family histories by walking the lanes and paths of the village of my father’s childhood assumed both a performative and physical method of inquiry. This did indeed allow “the world” to “reveal itself” (Knudsen & Stage, 2015, pp. 2–4). For example, as well as recognizing a hillock²⁸ near where the village school was once located, such a bodily encounter also reveals how oral histories are communicated in families, how their narrative essence – the hillock on which my father would sit as a child on his walk to school and from which the schoolyard could be scanned – survives as psychological imprint²⁹. Recognition here hence can be described as both empirical (verified) and affective (body). A personal memory had been told within a family and village community. As such, it has been held in the collective memory beyond the passing of the aged, then child. It has been held long enough to be re-imprinted by me physically and emotionally – I returned to and climbed the grassy mount, photographed views likely experienced by my father about 75 years before. As a personal memory is extended to the collective, then retold, it is repeatedly declared important to the family narrative, or in Susan Sontag’s words “stipulated” that “this is the story how it happened” (Sontag, 2003, p. 76). As such, memory becomes a shared tale, thereby being kept alive as “a living thing, [...], a work in progress, in which narrators revise the image as they go along (Portelli, 1991, p. 61). A photographer may term this a repeated ‘illuminating’, whether it is a recording of light reflecting off a named ‘scene’ or its ‘agitation’ during editing. If it is accepted that landscapes and places do indeed affect the auto-ethnographic researcher, then it must follow that

²⁸ See photographic portfolio p 56.

²⁹ Unfortunately, no family photographs at or of these locations from that period could be traced. Indeed, I believe my father’s family did not own a camera at the time.

their physical returning to sites of collective memory is essential and presents a strong argument for performative research field work. In her essay *Researching Affect and Embodied Hauntologies: Exploring an Analytics of Experimentation* Lisa Blackman offers a convincing case for methodologies in the humanities which necessitate “a distributed or mediated form of perception, which is simultaneously somatic, psychic, technical, and historical, and which can animate, stage and, importantly, allow one to ‘see’ what might usually exceed conventional modes of perception.” (Knudsen & Stage, 2015, p. 26). As research methods are laid out effectively and in anticipation of original and meaningful data or insights, their purpose in the above scenario is foundational and open ended. Rather than data being ‘mined’ or ‘extracted’ from interviewees, the terrain, archives, or literature, new thought reveals itself through dialogue with participants, the land, stored artefacts, or texts. Writing itself then offers, as does walking and conversing, opportunity for affect to register, rhythms to be experienced, common perception to be altered. Given the war in neighbouring Ukraine, which started before and intensified during the period of this study, an otherwise more analytical mind would likely, and naturally, experience or share anxiety about a wider European conflict or nuclear disaster for example. Not surprisingly, such emotions were expressed by most participants during interviews as are, more recently, questions regarding the darkest moments in German history in the context of the devastating Israel-Hamas conflict in Gaza between 7th October 2023 and the temporary ceasefire on 19th January 2025. My personal experiences and those of my family are here explored within the ‘inner ring’, so-to-speak, of the methodologies designed. However, it is difficult to imagine any researcher, at least within central European academia, to be without personal or family experiences in reference to armed conflict and persecution. Hence, as much as a quantitative, altogether evidence-based study operates within settled and verifiable academic methods, it often overlooks the fact that protagonists also have bodies and experience emotions. Atmospheres matter, the collective cultural and political discourse may be fragmented, tribal, complex, and contradictory, but it is affecting, however fleetingly.

4.6 Intuition and phenomenology

Claiming the essential driving force of intuition, while arguing the prominence of appearances, and to do this without eschewing the importance of academic rigour, asks for illustration and clarification before progressing into the argument proper. In

his writings on Henry Bergson, Eduard Le Roy offers an instructive entry point to this question which claims that “Art is, to a certain extent, philosophy previous to analysis, previous to criticism and science; the aesthetic intuition is metaphysical intuition in process of birth, bounded by dream, not proceeding to the test of positive verification” (Roy, 2017, p. 28). Advancing research from a question at first planted intuitively, yet somehow known to be of this current life and wider relevance, original even, nevertheless requires discourse relevant results. Admittedly leaning towards the poetic, Le Roy offers further illustration:

“There is then a radical difference between philosophic intuition and conceptual analysis. The latter delights in the play of dialectic, in fountains of knowledge, where it is interested only in the immovable basins; the former goes back to the source of the concepts and seeks to possess it where it gushes out. Analysis cuts the channels; intuition supplies the water. Intuition acquires and analysis expends.”(Roy, 2017, p. 26)

Two claims follow from the above, firstly that the nucleus of an original and pertinent research question may very well be intuited, felt, unconsciously known. Secondly, it is a question of sequence and truly intuitive artistic practice must be the beginning, quite possible at first uncontrolled, complex, fragmented, uncertain too. Citing Le Roy (Roy, 2017, p. 27) once more: “Intuition is a necessary beginning; it is the impulse which sets the analysis in motion, and gives it direction; it is the sounding which brings it to solid bottom; the soul which assures its unity.” Furthermore, the above claims place the auto-ethnographic approach within this conceptualisation of the research project and hence by extension embraces nearness as valid, indeed integral to those parts of the discourse which are associated within phenomenology. Here, Maurice Merleau-Ponty likens the expressive production of art to an experienced lived body, neither ideal nor without ambiguity. (Merleau Ponty, 2004, p. 29) As such the work is always emerging and drawn into place and time, it should not be completed, and if it was, it would narrate no more than its old cocoon, its own skin already shed. Herein lies indeed the true strength of practice-led research, it retains a heartbeat in the flow of time while its natural ambiguity “constitutes a pictorial event”, instead of “reconstituting and anecdote” (Merleau Ponty, 2004, p. 96). The practice-led inquiry was planned (scripted) to turn – here to re-turn – to a specific location and oral witness accounts of

a framed time, both essential as 'spring' from which findings flow. It has its origin where it belongs, where I am rooted, however weakly. This 'turn' is both directed and given, possible and inevitable. It makes possible for research discoveries or photographs to fall within reach of my intuiting body and reflecting mind. Citing Merleau-Ponty once more, the territory investigated in former East Prussia is the one it must be, where I belong: "Both language and perception can only be adequately grasped if we acknowledge that they are not something we have at our disposal but something to which we belong, and, at the same time, to which we are exposed." (Merleau Ponty, 2004, p. 199) The resulting photographs are accessible to objective critical analysis within the natural sciences discourse, however, their added "depth" may register further as an historical approach from one generation to the other and from within a lived cultural connectedness, in what Edmund Husserl terms "homeworld" (Lewis & Staehler, 2013, p. 47).

4.7 Immersive walking fieldwork

The photography fieldwork was conceptualised as immersive in the sense of me walking in villages and their surrounding areas, thereby physically understanding the terrain, and, in the case of Gardyny village, touching it where my father once roamed as a child. As excursions took place soon after archive research and again after personal interviews, the *immersion* assumed a more cognitive dimension, with navigation following internalised, noted and remembered leads as well as oral accounts passed on within my family. Locations referenced in archive recordings and interviews were geographically spread out beyond 50 miles and necessitated driving between locations. Yet walks at locations remained long, up to 10 miles, and in a mode of travelling light with small and portable camera and field equipment. Although immersive walking here does not refer to designing or recalling feats of endurance or dramatic exposure to adverse weather conditions, the act of walking was important to this study. Through walking, the body – my body – touches and is touched by the ground, re-enacts past common experiences of the other – their then bodies. In *Politics of Touch: Sense, Movement, Sovereignty*, Erin Manning proposes: "Might we conceive of touch as reaching out toward the everyday, toward the textuality and the movement of our bodies, or our lives, of our diverse experiences on earth?" (Manning, 2016, pp. 50–51)

Written and mental notes were layered in my memory stronger through repeated or (from interviewee to interviewee) similar recollections. What might best be described as previsualised ghost images were 'carried' to named locations. My gaze was then to follow external pointers or stimuli while aligning them with the above previsualisations, not unlike analogue rangefinder focusing. Each time it constitutes a unique experience which can only be performed and felt in situ and could not be known a priori. It requires my movement towards the less certain, the less familiar³⁰. While all excursions were planned and completed in logical sequence to obtain specific data sought, the walking eye remained receptive to unexpected revelations. Secondly, and most pertinently given the auto-ethnographic nature of the project, I had not anticipated the strong emotional impact of sights as they entered my camera frame. The first *encounter* with the village of my father's birth³¹, the *confrontation* with my father's now derelict and exposed childhood home³², the oddly familiar tree-lined country lanes³³, a simple large and smooth rock in the grass by the village fishing (and swimming) lake³⁴, are all examples of the richness of research insights and emotional recognition offered by immersive walking. Equally, my embodying my father as a child sitting on a small hillock overlooking the village – an often-told family anecdote – was both felt as and constituted a form of belated reconnaissance.

The photographic "set-up" was akin to that of a street photographer, whereby I was guided by interviews conducted prior to field trips alongside historical accounts of related local events, but then also witnessed, and reacted to, telling situations as they presented themselves. The photographic approach does embrace the performative tradition of the act of walking in the work of Hamish Fulton or Richard Long for example, their emphasis on experience of journeying or the bodily mapping of distances. This practice is intrinsically uncertain as it necessitates intellectual and intuitive physical advancing and probing while the pacing itself registers physically. With a camera bag similar in size and appearance to a small 20l rucksack containing a rangefinder camera, 2 zoom lenses, a flashgun, as well as media card & mobile phone,

³⁰ See also chapter 'Worlding Touch' by Erin Manning in *Politics of Touch: Sense, Movement, Sovereignty* (Manning, 2016, pp. 13–18)

³¹ See photographic portfolio p 47.

³² See photographic portfolio p 58-60.

³³ See photographic portfolio p 6.

³⁴ See photographic portfolio p 54.

there was still space in it for essentials such as a flask and snacks. Travelling light in this way facilitated covering of longer distances on foot and it is no co-incidence that it resembles a migrant's pack size. Garmin maps enabled me to pinpoint locations accurately in reference to archived maps for example while interpreting memories of places of personal significance named in interviews held prior to excursions. Walks on location were conducted in this self-sufficient, blended way as I remained resident in a local B&B/hotel for about a week on each visit. A hire car offered access to locations spread across the region (county) of interest.

The photographic approach oscillates between documentary and drawing, the light natural and only “dodged” or “burned” subtly and to enhance tonal hierarchies where already present. At once bright and melancholy, combining well-lit frames with strong shadows offer multi-layered readings without distraction.

Retouching photographs has always been part of photography and arguably points at photography being only a step of many in the production of framed visual artefacts. Light recorded on a paper sensitized to light is magically ‘automated’³⁵, however, pre-visualisation, choice of subject and frame, preferred natural or artificially introduced light, editorial decisions, are all reminders of the constructed nature of the medium. Capture locations follow identified, and identifiable, locations with map geodata noted, yet they remain open-ended, imagined and enabling imaginations. As much as they present, they become receptacles of stories remembered and invented. In photographing sites for his *Underground Railroad* project series “Night Coming Tenderly” Dawoud Bey (Dawoud Bey, 2017) reports dialling down – in post-production – the otherwise daytime exposure to a grey dusk level, which relates to escaping slaves moving under cover of darkness, but also defines a quiet touch, drawing the viewer towards the scene and immersing her in it.

In reference to manipulating light level before or after capture, my approach explores natural (photographic) seeing which Stephen Shore explains as “combining clarity with complexity” (Shore, 2007). Despite it being a much-quoted cliché of photographic

³⁵ Arguably, the process in which digital camera sensors/photosites convert light into electrical charges retains little, if any, of the magic of chemical darkroom processing, but as the computer chip builds an image from the above multiple individual charges it further promotes the idea of a photograph as construct.

practice, it was important to judge how close was close enough (but not too close) so that emotional nearness, loss and distance (in time and space) may register with the viewer. Closeness may be thought literally as physical advancing with the camera or emotional engaging. Given the auto ethnographic nature of this study, it was important to find a good balance regarding closeness in both the above aspects to maximise research findings, but also to ensure that ethical safeguarding throughout defined the extent of emotional photographic 'probing' by accessing property for example or when conducting interviews. Following experiments with portable flashlights as well as wider or longer lenses, I settled on using two standard zoom lenses without external flash and editing of photographs limited to cropping to the standard 16:9 ratio, and minor tonal adjustments.

The photographic output format, whether presented as digital file or portfolio book, is conceived as facilitating sequential reading with minimalist design components foregrounding photographs and annotations. Where digital distribution accommodates a wider (and faster) discursive reach, the production of a printed artefact (thesis & photobook)³⁶ will allow the reader to experience the materiality of the work, its haptic and immersive quality³⁷³⁸.

4.8 Engaging with research communities

As the project is geographically situated in Poland, Germany, and the UK, me having studied in Switzerland, Germany and England³⁹, a close community 'fit' remained elusive. My position as unsettled 'foreigner' is hence once more reflected in my research being situated at least partially outside the 'frame' of rooted local academic discourse, even if situated within a European research community. Therefore, a critical reading of the artefacts presented requires a wider perspective, a complementary peripheral reading of multiple re-inscriptions. Presenting a case for the visual researcher, Graeme Sullivan (Sullivan, 2010, p. 52) writes: "Because visual forms are

³⁶ To be completed immediately after thesis submission and tailored for photo festivals.

³⁷ An extensive discussion of the 'haptic' in photography may be found in Tina Campt's *Image Matters: Archive, Photography, and the African Diaspora in Europe* (Campt, 2012), while the above cited Erin Manning sees a body primarily as "sensual apparatus of movement toward the world" (Manning, 2016, p. 58).

³⁸ A successful example of a photobook in which the reader's haptic engagement is encouraged by only partially attached transparencies, loose inserts and letterpress printing of texts is Constanza Santilli's limited edition of *Nostos: The Sea is an Archaeology* (Santilli, 2023)

³⁹ See short biographical statement in appendix c.

complex cultural constructs that are rooted in cultural practices, take on an array of symbolic processes, and inhabit multivocal information systems, they require critical, reflexive responses.” Hence, the importance of imaginative photographic and writing practice and readings, beyond what is known, what can be measured and categorised, must be restated here, and shall be further explored below. Sullivan asks (Sullivan, 2010, p. 31): “But how do we create knowledge and theory that explores what is possible? [...] how might research be seen as a creative and critical practice where imaginative insights confirm, challenge, or change our understanding?”

Therefore, distinct artistic modes of inquiry, in this case photographic field work, must be established further still as having their own deep tradition of thought and continuously progressed methods which are at least equivalent of qualitative academic methods. Studio field work and thinking go together, insights and visual manifestations of thought are habitually expected to also occur after excursions are planned and during their emergence in the field. It matters that a practice-led approach draws on in-depth practice experience, countless past repeating and honing of ideas and skills with previous work, a certainty of creative competence, a developed authority in their practice. This, in turn, can be communicated by using long-established exhibition conventions, peer critique, and association with comparable artworks exhibited in galleries of contemporary and high standing. Hence, even if a fully rational argument, a quantitative proof, a repeatable mathematical equation may not be presented, a researcher can and should be confident of their practice-led insights and this because of, not despite, their origin in art practice. However, such insights must become part of the research “conversation” (Knudsen & Stage, 2015, p. 5) and hence their function is to enhance, offer a new dimension to, the long established and widely understood qualitative research methods employed in this study. For example, the photographing of key locations does result in multiple forms of comparative and measurable data, while the interviews conducted offered additional findings, as did archive research. In this context Knudsen and Stage (Knudsen & Stage, 2015, p. 9) speak of “analytical strategies” which can trace and contextualise non-verbal communication or modulations in language, rhythms even. Here, both audio recordings of interviews conducted, and photographs can be analysed to that end. I argue my auto-ethnographic research approach to be revealingly honest in that it acknowledges my position outwardly and transparently instead of claiming an impossibly neutral,

unaffected self. Interviews and field work conducted did indeed offer empirical evidence and knowledge, especially when related to extensive audio-visual archive materials. Knudsen and Stage (Knudsen & Stage, 2015, p. 17) discuss this point when considering the danger of research becoming “too local and subjective”. Here it may be added that the experience of forced migration is, sadly, so universal globally that being suddenly uprooted requires little if any framing explanation.

4.9 Photography and writing as act of discovery

All photographs in this study depict vistas of named locales and memories told, as well as traces of the past events or structures. Indeed, even the notable absence of any such traces is recorded within the frame. Their indexicality is transparent, while titles are synchronised with textual references. Rather than capturing moments, photographs here are understood as drawn with light, noted, to be read as visual text. Yet, their aesthetic form and poetic aspect draws attention as does my instinctual expressing of rhythm and syntax. My recording of data, analysis, and argumentation of ideas is interwoven and interdependent and cyclical, itself assuming a beat, a pattern, a rhythm of thought. Writing then is more than a reporting of findings, more than well-honed arguing of significant results, it is also an act of their discovery. Reflecting on ‘theory’, Henri Meschonnic insists that its study is inseparable from poetry, that indeed “they do the same work” (*The Henri Meschonnic Reader*, 2019, pp. 53, 65). Firstly, I wish to emphasise the benefits that artistic, poetic thinking (and expression) can bring to the table, and how in this sense photographic practice and research writing are one and the same. Considering the more indulgent, escapist, associations the mention of poetics produces in the mind of the reader, this warrants further framing. I am aligning photographic practice with research writing as I imagine their realisation as drawn from the same data. Taking notes from interviews, archive research, and visited locations, the use of pencil and camera, or indeed microphone, become interchangeable. It follows that references to “practice-led” research methods also see *writing* holistically, whether my notations assume the form of text or photograph. Furthermore, my “voice” – including stylistic preferences, idiosyncrasies, tentative suggestions, honed patterns, or mannerisms – is then located in both text and

photograph, and without hierarchical distinction⁴⁰. As such, I am emancipating the practice of photography to the level of discursive research writing. In doing so, my articulations are developed from a metaphorical white canvas, thereby suggesting the significance of artistic thinking and practice to be primarily located in the proposition of a re-ordering of methods employed, literally their being “practice-led”.

To clarify, the above “metaphorical white canvas” refers to the method of writing, not the research sequence overall, which commenced with reading, archive study and field work. However, having internalised ideas, noted key discoveries, and photographed named locations, their physical impressions and memories still resonated in my mind and body, yet to be abstracted into written form. As such, we can speak of a preceding dialogical phase of speaking and listening, of encountering and responding to landscapes within a complex reality. I then retreated into my keyboard and image editor, away from the cacophony of impressions, of multimodal noise, the resulting silence (whiteness), now to be marked, to be explored creatively. In his lectures on ‘Language and Writing’, Emile Benveniste describes this process as follows:

“Abstraction consists then in detaching oneself from this ‘contextual’ richness, which, for the person speaking, is an essential richness. They must speak of things outside of the circumstances which make it necessary to talk about them, even though, for the speakers, these are living realities” (Benveniste et al., 2019, p. 93). In this ‘vision’, writing is a beginning, and with reading on the other side of the coin, an explorative method, a record of thought in flux, not a replay of claimed certainties or document of proof. Citing Benveniste once more: “There is an order imposed by experience and pedagogy: first read, then write. But this is not the order of their invention” (Benveniste et al., 2019, p. 111).

4.10 Text and photograph: a third imagined space

The photography and writing of my research follow Sebald's proposition (as cited in Harris, 2001) of a function as "alternative to either image or text in isolation" and which considers them of equal weight. Sebald himself, of course, was known for roaming his local countryside on foot almost daily and extensively. Jan Morris' *Trieste*

⁴⁰ Neither my photographic work nor writing utilises any of the artificial intelligence tools which have recently become available. Where oral interviews had been transferred initially from audio to textual drafts with the aid of an AI enabled transcription/translation tool, all were subsequently edited and verified by myself.

and the Meaning of Nowhere (Morris, 2002) or Orhan Pamuk's *Istanbul: Memories and the City* (Pamuk, 2006) are other examples of a third, alternative, imagined space beyond image and text. It is their use of historical and personal imagery which led to the adoption of a digital book form of photographs and text in this project, accommodating a standard typography and thereby naturally promoting the above third 'mind space'. In my understanding, none of the above 3 examples were presented with the photography contained fore-grounded (never fully emancipated), their primary genre remaining within fiction and their historical context. Therefore, the photographs remain partially dormant inside their quiet register until they're stimulated into play by references made to them in the writing. The interplay of photographs and text in this thesis too, their being resolved in a combined presentation and their methodological dependencies all serve to embrace this third space and render unimportant any question of primacy of prose over photograph or vice versa. It follows that the interplay between text and image, the third imagined space, white spaces, visual rhythms, are all still contained in the joint display of text and image here. Using this mode now resonates with and amplifies imagined spaces or scenes as defined in written texts, complemented by audio recordings of witness accounts which are digitised too. It must be pointed out that the photographs are not intended to facilitate travelling back in time (nostalgically) in the reader's mind, instead they're to bridge associations through shared classical syntax and appearances. In turn their approach to 'seeing' may be aligned to the 19th century photography of Carleton Watkins and Eadward Muybridge, an exploring lens with what we now read as understated, modern framing. The photographs are reduced to a greyscale palette to exclude distracting colour-rich fidelity and instead to allow imaginations to flow unchecked backward and forward in time. As such, their 'belonging' to a style or aesthetic tradition concerns their momentary appearance only and is best described as a personal way of 'speaking' which is not intended to be of dominating importance. Finally, while all photographs in this project were made digitally, my own continued use of historical analogue photography elsewhere (alongside purely digital or hybrid workflows) allows the presented portfolio to be seen as continuum within my wider research practice.

4.11 Unexpected, yet revealing insights

Exploring personal memories in oral history work is a form of sense making (Ritchie, 2015, p. 90), by the interviewee as they recollect past experiences and the interviewer as they first pull recordings onto their desk and then narrate them embedded in their own published texts. Conducting my own interviews in a similar vein of extended listening, I repeatedly observed the interviewees finding their voice amongst the fragments of their remembered experiences late on in the sessions, over time only and by hearing themselves speak. Most key research discoveries then, if likened to oral history work, occur in real time, during writing and the recording of photographs on location, not prior. This is not to do away with preparatory archive work, attentive qualitative research, accurate historical data or location scouting, it is merely to foreground the importance of creative writing processes which produce – in written texts and photographs – unexpectedly revealing or insightful *encounters* (with thought). In defending the value of personal “anecdotes” in oral history research, Ritchie locates originality (of writing) in them, declaring them the “writer’s freshest material” (Ritchie, 2015, pp. 115–116) and thereby, in combination with “hard data”, allowing them to “re-create a colourful as well as a convincing portrait of the past”.

This active re-calling of the past “through the prism of the present” (Ritchie, 2015, p. 122) affirms my keenness on the moment, my expressed experience in that moment which also accounts for the personal bodily situation. It does hence, by extension, acknowledge the central role of time. This can be seen, for example, in the interviewees’ time lived between past experiences and their remembering, its transience regarding details forgotten, its affording of new narratives, be they invented, conforming to scientific data or misaligned with events which can be shown to have occurred at a defined time and place.

4.12 Conclusion

With the research, the writing, and the photographic portfolio now complete, the methodologies presented ultimately find their confirmation through achieving the stated research aims. In the above I made the case for this inquiry being practice-led and its auto-ethnographic nature, I defended the central function of intuition for photographic walking fieldwork and discursive writing. Describing both as an act of discovery, I argued, allowed unexpected and revealing insights to occur during

production, while offering a third imagined space which emerged between and from writing and photographic fieldwork.

The next chapter is dedicated to the oral history research undertaken, the archive research completed in Berlin, and interviews conducted by me. In reviewing a representative number of testimonies held at the *Library and Testimony Archive* at the 'Documentation Centre for Displacement, Expulsion, Reconciliation' in Berlin, as well as each of the interviews I conducted, it makes repeated references to the photographic portfolio submitted alongside the written thesis.

Chapter 5: Oral histories

5.1 Introduction

Given the relative abundance of audio-visual recordings, literature, and archive texts, as well as the onslaught of present-day media imagery, about forced uprooting and migration, we could ask what oral history research could possibly add to the historical discourse. Indeed, by 1945 comparatively easy-to-use photography cameras were widely employed by professionals and amateurs alike⁴¹. Just as the artist researcher is adding their unique insights and practices to classic academic methods, so does oral history field work offer new contents and purpose to history (Perks & Thomson, 2016, p. 22). It offers agency to communities and individuals who fall outside mainstream discourse, because they may be too old, illiterate, or too poor, their stories being too complex or uncomfortable. Because, in this study, archive records are discussed alongside new oral histories, I can direct my attention to adding a new dimension to other research methods, capturing evidence much like a photographer would. Paul Thompson offers a convincing outline of this point in his chapter 'The Voice of the Past' in the *Oral History Reader* which he co-edited (Perks & Thomson, 2016, p. 24).

Alongside named locations, verifiable locations, and well-documented key events, the interviewees frequently told their own anecdotes, their personal memories focusing on lesser scenes, but which registered as strong, iconic experiences. Often such recalls produced rich pictures in my mind, their naivety – as then children – offering a unique quality. Despite their now mostly advanced age of 80+ the interviewees offered lucid accounts of their personal journeys and were indeed well versed in actively recalling only those events which did not trigger undue upset. While personal trauma undoubtedly must have occurred, it was circumscribed rather than named, life journeys being narrated with sudden ruptures for example or broken marriages mentioned without conscious causal connection. In that sense, their accounts followed Graham Dawson's assertion that "[...] the purpose of telling is to produce both a coherent narrative, and a version of the self which can be lived with in relative psychic comfort, to enable in other words subjective composure to be achieved." (Dawson,

⁴¹ The number of amateur photographers in Germany is estimated to have risen between 1927 and 1939 from 3% to 10% (Hesse & Springer, 2002, p. 15). By the time of the forced expulsion, therefore, give or take 1 in 10 of the fleeing families would have been capturing key events in their daily lives.

1994, as cited in Summerfield, 1998) The mode of talking, uncertain (meandering) recall of memories, also repetitions, moments of silence, and fast spoken digressions, did offer additional insight. How sudden uprooting affects personal confidence in speech for example, how a spoken dialect or tone changes over time and recedes away from its geographical origin, all make oral recording unique. Whilst interviewees and I have been affected, either directly or indirectly across generations, our subsequent (and remaining) dispersal across the regions in Germany and Europe, allows for only a fragmented map of emotional impacts.

In reviewing the interviews conducted, together with those studied in the Berlin archive, common themes have emerged which warrant outlining prior to discussing individual conversations. As my questions⁴² sought memories connected to landscapes, their importance was indeed repeatedly confirmed. However, narrations frequently foregrounded educational and professional journeys, primary and secondary school settings being repeatedly mentioned for example. Marriages, not surprisingly, were mentioned as key events, as were the birth of children. Family relations were always cited as essential, no matter whether experiences had been positive or difficult. With one exception, all interviewees were female, and this no doubt impacted on their personal experiences as children and influenced their focus in recalling events. It also marks a continuation of the impact of feminist theories in the 1970s/80s which presented women who spoke for themselves as important political act, see Penny Summerfield: *Reconstructing Women's Wartime Lives* (Summerfield, 1998, p. 5). Yet, since I also studied many archive recordings of interviews with male refugees from East Prussia, it was possible to form a (gender-) balanced view of experiences regardless. Memories often related to inner city areas, commonly a flat within a typical old European multistorey complex and with a strong community bond. The route to school, walked as a child, the many different schools attended, was mentioned again and again. As pupils would commonly be sent to school on foot and on their own, it is not surprising that such journeys were imprinted in their conscience, even more so if challenging winter conditions or long distances were experienced. Because interviewees were prompted to recall early childhood memories, their stories often contained features in the landscape which would appear insignificant to an adult

⁴² All interviews were conducted following a scripted set of questions which were aligned to the research aims of the study. See Appendix C.

then and now. As such they were normally un-named, an inner map of road and location names not yet having formed in their young heads. Examples included: a woodland behind the house⁴³, a poppy field⁴⁴, a hillock overlooking the school, the riverbank⁴⁵, a ditch by the country lane⁴⁶, and so on. Hence their significance for the purpose of this study, and for the pursuit of photographic work, had been specific for the interviewee, mostly traceable by me, but also typical of a common feature in anyone's landscape of a broadly similar make-up in that region.

5.2 Archive research Berlin

I visited the *Library and Testimony Archive* at the 'Documentation Centre for Displacement, Expulsion, Reconciliation' in Berlin which, alongside a growing archive of documents and literature, has been developing an extensive archive of interviews with witnesses of the forced migration from East Prussia in early 1945⁴⁷. At the time of writing, these amount to 52.5h of recorded interviews which shall allow further long-term study of the subject.

When access and international travel restrictions were imposed during Covid, the archive research associate generously sent archive video and audio files to me which enabled their study remotely. For this study, I listened to 16 archive interviews in total with 7 female and 9 male witnesses all of whom were forced to migrate as children from the then Eastern German territories and are of pensioner age today. 10 of the interviews were recorded in MP4 video format and the remaining 6 in MP3 audio, each interview lasting around 2.5 hours.⁴⁸ Taking notes during viewing, special attention was given to memories referring to place or features in the landscape. However, of interest were also tone of voice, their general demeanour, and strength of dialect. During the many hours of listening, it soon became apparent how strongly the interviewees remained on a narrow path of personal experiences, how much of the political and societal context remained without mention or signs of active, searching

⁴³ See photographic portfolio p 8.

⁴⁴ See photographic portfolio p 22.

⁴⁵ See photographic portfolio p 37.

⁴⁶ See photographic portfolio p 12.

⁴⁷ The Documentation Centre is sponsored by the Foundation of Displacement, Expulsion, Reconciliation and is funded by the Minister of State for Culture and the Media. The foundation itself is sponsored by the German Historical Museum Foundation. It was established by the German Bundestag in 2008.

⁴⁸ Interviews are being recorded and added to the 'Zeitzeugenarchiv' (witness archive) continuously since its inception and to this date. See appendix section for names & dates of each recording listened to.

questioning. Indeed, the archive itself states on its entry page that their aim is that “the people, their stories and memories are at the centre of the testimony archive” (Dokumentationszentrum Flucht, 2025). The interviewers themselves evidently followed this premise, and their infrequent prompting only ever referred to the interviewees’ personal stories and memories.

During a conversation with the archive research associate, I gained insight into the general research approach to the above interviews including their associated complex ethics. In my mind, letting interviewees tell *their* story is offering time and resources only to survivors and those who volunteer their memories to be noted. It is therefore essential for any viewer (or listener) to always be cognisant of silences, omissions, or misrepresentations arising from the absence of voices of the millions dead and those without agency. Hearing accounts of personal experiences, here mostly narrating themselves as passive recipients of rules or orders, as largely apolitical common citizens who are responding to external events, does carry a provocation which I found unbearable in sections. Across all the interviews I listened to, I did not note any mention of key voices of Holocaust survivors, perhaps the writing of Jean Améry and his expressed remaining resentment (Améry, 1980, p. 40), Imre Kertész’ account of his experiences in concentration camps as a boy (Kertész, 1996), or Primo Levi’s memories as a survivor (Levi, 1987). While being young children at the time of the uprooting, their being suddenly and innocently exposed to their whole brutalised world, their now narrating and reflecting selves are looking back at a lifetime of experiences, of knowing citizens. Even if allowing for the very young age of the interviewees at the time of the sudden exodus, core values or fundamental existential questions were not addressed in any of recordings viewed at the Berlin archive (but were by contrast discussed in my own interviews). The virtues of education, spanning periods of severe state propaganda as well as a modern humanist tradition, were always upheld as if any disruption had been of practical nature only, not ideological. Furthermore, some of the interviewees presented their high education level as an enduring superior cultural achievement and as if it had not been tarnished by any political context. However, and in their defence, placing high value on education had been a good strategy for personal career prospects and aided the rebuilding of self-esteem. Equally, personal career progression was presented universally as virtuous and thereby disregarding well-documented “rope teams” of supported advancement through old (party)

connections and the unique historical moment during the Marshall Plan period and subsequent *Wirtschaftswunder* (economic miracle) in the western BRD, as well as the consolidation of the communist Socialist Unity Party (SED)'s monopoly of power in the eastern GDR. Another example is how many interviewees presented strong family values and did not actively raise issues of changing gender roles or remaining ideological convictions concerning race.

However, the archive interviews helped to inform photographic field work by offering prompts for key locations in the former East Prussia especially where the places referred to receive repeated mention in documentaries and literature associated with the forced migration event. Furthermore, their study served to frame my own interviews, while contributing to forming a picture of the region in early 1945, even if in fragments only. Finally, the interviews offered important references to memories or occurrences, such as riding on a pig in the farmyard or being lifted into a train window, which cannot readily be captured photographically, but which are important to note, nevertheless.

5.3 Archive interviews

Listening to the refugee witness accounts over a week at the archive in Berlin assumed its own slow rhythm, defined a quiet, memorable experience. The voices appeared distant; their often monotonous, emotionally repressed tone understandable but also alienating. Since the interviewers asked few guiding questions only, narrations followed a timeline of the witnesses' experiences as they had memorised it. Still, some had retained in part the very distinct and melodic East Prussian rural dialect which I recognised instinctively (hearing my father's "voice", so-to-speak). In agreeing to be interviewed at length, evidently there had been a desire to contribute to the historians' *oral memorial*, their records amounting to over 55 hours of recordings at the time of writing. Yet, despite the frequent memories of hunger, despair, illness, and death, intonations rarely changed from a stoic, even mechanical recounting.

The week at the archive and my own interviews left no doubt that being a child during a period of sudden uprooting and forced migration shaped their later lives significantly and in all instances. I noted repeated mentioning of being separated from their parents during their flight on foot, on carts, on trains or ships. Walking long distances, roaming streets and houses for food or shelter was often recalled, in some instances extending

to the chaotic post-war period as orphaned “Wolfskinder” (“feral children of wolfs”) (SFVV, 2013, Section 45:01) In some regions this period of lawlessness and abject poverty extended to years after the war had long ended, as did for some the flight journeys themselves. During those years, such orphaned siblings or groups of children had to be inventive just to survive, for example fashioning explosive devices for fishing from carbide and found bottles⁴⁹ or making fire using black powder from found ammunition (SFVV, 2013, Sections 52:46-53:01) . Often, the uncertainty experienced at a young age stayed with interviewees throughout life. Strict parenting frequently made for an unloving childhood before, during, and after their forced migration, some mentioned the feeling of being a burden to others⁵⁰. Their fathers were normally absent, having been conscripted or taken into enemy captivity, while their mothers endured extreme hardship and violence themselves while fending for their children. Elizabeth H. Heinemann offers a stark and multilayered account of the women’s hardship and exposure to violence, their active role in the Nazi regime leading up to and during the war, as well the immediate post-war period in the new Federal Republic of Germany⁵¹ (“The Hour of the Woman: Memories of Germany’s ‘Crisis Years’ and West German National Identity,” 1996). What is certain is that their experiences and actions during this period resulted in a complex physical and psychological state which included trauma and guilt in varying degrees, whether they remained silent about it or not, whether they sought to present as innocent or acknowledged their collective responsibility as ‘perpetrators’. Life threatening illnesses amongst children were common with typhus, pneumonia, and severe malnutrition all mentioned (SFVV, n.d.-b). Many interviewees referred to mental health issues later in life, either their own or of a parent. Brief or longer periods of anxiety and depression were reported, but also feelings of powerlessness or a numb homesickness, loneliness too. Some talked about an enduring impulse to travel and a readiness to move house again and again. Here,

⁴⁹ See photographic portfolio p 36.

⁵⁰ Criticism of this ‘authoritarian’ parenting style featured strongly in the societal changes demanded (practiced) by the 1968er generation. Indeed, my own upbringing could be described as a hybrid or transitional approach already influenced by such progressive ideas. As such, broadly conservative family rules were maintained, while allowing us siblings autonomy within a largely unpoliced free-roaming childhood.

⁵¹ The article focuses on the American occupied zone within the Western section of the later FRG, even if many of her findings are applicable to the Eastern occupied zone and the later GDR also.

the term “Luftwurzeln⁵²” (roots connected in air) was chosen to describe personal “disconnection” to lands (SFVV, 2015b). The desire to be at home in one’s own house, own soul, own century, and indeed one’s own landscapes was expressed by many, while ideas of “home” carry political meaning not without debate and which are discussed in chapter 6. Given the readiness of many former refugees to take part in research of this nature, their reporting of their experiences may be motivated in part by not anymore having settled roots to lands over generations, where family and personal histories would otherwise be carried within the community and be inscribed in the land.

While it is likely that such life stories may be at least partially attributed to their mental and emotional *homelessness*, economic and social factors should not be discounted. For example, while strong wider family bonds were often cited, their members had commonly been separated during the flight event, but also during subsequent years in search of new economic opportunities and because of state refugee distribution policies. In this context it was noticeable how many interviewees then valued lifelong friendships and reunion meetings amongst their school peers. Return visits to Poland, the former East Prussia, were common but did little to alleviate such feelings, instead some recalled feeling despair or emptiness on visiting their former villages, even seeing ghosts of now vanished people or houses.

A common theme was that of women having found independence, first through surviving the toughest of times, then by choice and often after raising a family. Political and social activism was talked about, together with self-determined and liberated identities at least in later life. Indeed, as such, they offer a form of *home* or *rootedness* within a cause. Being a past child refugee marked the identity of both female and male interviewees. As they tried finding their feet again after the war, many were called names such as “Kartoffelkaefer” (potato beetle) (SFVV, 2018b) or the widely familiar “Polacke” (derogatory term for the Polish) and were frequently not welcome amongst the locals, this affecting their sense of self but also once more forcing them to be self-reliant.

⁵² Although the interviewee presumably thought of this evocative term herself, she is not the only one describing migrant roots in their new country of residence this way. Suna Woelk, for example, uses the term in the title of her book *Luftwurzeln in der zweiten Heimat* (Woelk, 1997, p. 1) in which she discusses the reasons of migration to the FRG and the individuals’ perspectives.

Yet, what unites the interviewees most are their vivid memories of a traumatic flight event. The following shall present those memories most often recalled and which the reader may visualise in their mind.

Early 1945 saw large amounts of snow in then Eastern Prussia with frosty, below zero conditions and frozen lakes and rivers. Even so, the ice on the Vistula lagoon east of Gdansk at the Baltic coast – a key route for the fleeing German population – was not strong enough to carry horse carts in all areas (SFVV, 2015a, Section 32:40). Not surprisingly, all interviewees had strong memories related to ice and snow, whether they crossed the lagoon or not⁵³.

The sound of a cart breaking through ice on the lagoon, the sound of their being drawn along endless icy roads, were recalled, as was walking very long distances and for days on those roads. Naturally, as they were children at the time, strong memories were associated with conditions, rather than named locations which they would not normally have known beyond their home parish. More than one of the interviewees recalled blinding sun bouncing off ice or roads, with air raids above and the planes' pilots presumably making use of the high visibility of their target (SFVV, 2015a, Section 10:25). It is especially those situations in the landscape we are accustomed to associate with romantic contentedness which shake our assumed stable imaginations of place. Hence, swimming in the Baltic Sea or the many Masurian lakes⁵⁴, helping with the harvest, or flowering meadows⁵⁵ were all remembered (SFVV, n.d.-d). The sudden forced exodus as well as the many reported memories of the chaotic, wild, and lawless immediate post-war period in the region instead meant a disturbing and violent experience of the land. In the fight of daily survival, the searching of train tracks for coal which may have fallen off transport trains was mentioned more than once⁵⁶. Extreme hardship meant raiding nearby areas anytime a refugee train stopped, each associated with the well-founded fear of it moving off before their return. Such stops occurred in already heavily shelled urban centres or in remote rural areas, with the immediate surroundings always being searched for firewood, stored foodstuffs, or water (SFVV, n.d.-e). Whether fleeing on foot, by cart, or train, many interviewees

⁵³ See photographic portfolio, p 82-85

⁵⁴ See photographic portfolio, p 7, 96

⁵⁵ See photographic portfolio, p 10

⁵⁶ See photographic portfolio, p 80

talked about sleeping in abandoned flats, and roaming cellars and courtyards in large groups of children. Indeed, most reports mentioned headlice on themselves or pillows for example, not at all surprising given the conditions endured (SFVV, 2018b). As night shelters were fraught with risk for women especially, their fear would have registered with their children alongside the physical hardship endured. Where for most the flight westward at least continued in one direction, some were ordered to return to their original villages now controlled by Russian forces. Others reported secondary post-war flight journeys on foot from one occupied zone to the other and as the partition of Germany between the GDR and FRG started to take shape (SFVV, 2018a). Harrowing recollections of prisoners of war who had been deported to Siberia - Lake Baikal and Irkutsk were mentioned - point at both a wider geographical map of the exodus from East Prussia as well as a longer time frame, lasting broadly another decade after the end of the war (SFVV, 2014b). Here too, the extremely long and arduous train journeys to and from Siberia were recalled often, as were the entirely inadequate clothing inside the Siberian labour camps, combined with extreme hunger. Indeed, in analysing some 450 psychiatric patient files of POWs returning from Siberia, Svenja Goltermann argues convincingly, in her book 'Die Gesellschaft der Überlebenden'⁵⁷, how their memory "fragments", expressed in "dreams, delusions, or hallucinations" (my translation), constituted a lived experience of violence committed and endured. In other words, she continues, we could not speak of a "quasi reflexively set normality after the horror had ended" (Goltermann, 2011, pp. 25–108). In fact, I contend, we can draw a transhistorical connection between the fearful dreams of civilians during the pre-war period of the Third Reich and emotional disturbances or collapse, at least for a good number of surviving Germans. This is not to argue or at all seek to diminish collective or individual violence or crimes committed, it is merely to draw attention to the long-lasting impact of such life ruptures as well as the central importance of attending to the question of 'imagination' (as experienced in dreams).

As was the case for my father, many interviewees recalled Berlin in their memories, some 300 miles west of Masuria. With direct train and road links it had always been the political, economic, and cultural centre and could be reached from East Prussia within a few days' travel. Now refugees arrived on heavily overcrowded trains in

⁵⁷ Book title translated by me to "The Community of Survivors".

Berlin, in ruins after repeated, heavy bombardment throughout the preceding 5 years⁵⁸, and were soon dispersed further westward into the German Reich's heartlands. As I am familiar with the generously proportioned, pre-war inner-city flats of the then upper middle-class in Germany, their repeated mentioning as a key memory during chaotic days and weeks of flight creates a strong mental image (SFVV, 2018a). The inner courtyards, high ceilings, halls, layout, or staircases all remain common today unless they had been destroyed in the bombings. Interviewees spoke about *their* room as a child, its safety, and the walks in the vicinity of their family's flat. A lasting impression is left in my mind by the repeated mentioning of a child looking out of a window onto the street, an admittedly clichéd yet powerful "photographic" imprint (SFVV, 2018a). One witness recalled her father crouched over a radio and listening to enemy stations, a highly risky affair even as their homes and cities were collapsing. Others recalled sitting in their primary school classroom being a vivid memory, where anybody's school years as a child would be most formative. Then, new, often only temporary, classrooms and peer groups reportedly became important, be it in transit or once having been resettled.

As I was listening to the many audio and video interviews, the narrations produced imaginations with a lesser echo as well as those with strongly resonating mental images. It is those, together with references to landscapes and locations made in my own interviews, which directed the photographic works central to this thesis. As presented photographs are commented on in detail, the following offers a summary list of naturally fragmentary notations made during listening.

The memories of landscapes and their features must be read here as having been *imprinted* through associations with specific personal, often traumatic, moments in the villages of their home or encountered during the flight itself. Since their listing here is summarised from similar or overlapping narration, the location of each original mention is omitted (other than being within the broader area of the former Easternmost German provinces, now Poland), indeed the ubiquitousness of their occurrence in central European landscapes renders them almost placeless so-to-speak.

⁵⁸ The opening scene of the 1946 DEFA movie 'The Murderers Are Among Us', directed by Wolfgang Staudte, shows the main female protagonist 'Susanne' returning to a postwar Berlin in ruins on an overcrowded train. She arrives at the Anhalter Bahnhof, later kept as a ruin close to the Berlin Wall.

Instead, their significance – or visual density – derives from the layering of multiple similar recollections, not their specific locality⁵⁹.

*Woodlands*⁶⁰ were mentioned as they were used as shelter from air raids, used as cover while trekking past larger settlements or road checks and, not surprisingly, the searching for firewood made them a key feature in the landscape. One interviewee talked of hiding livestock in the woods, aiming to prevent their confiscation (SFVV, 2015c). He pointed out how *small clusters of trees or contained woodlands* seen today often indicate once abandoned homesteads⁶¹, even where later large-scale communist era agriculture transformed the landscape unrecognizably (SFVV, 2015c, Section 2:03:51).

Open *meadows*⁶², in contrast, emerged – or rather re-emerged – in recollections of the postwar period, their free crossing or the lying in them. Similarly, happier times before the sudden uprooting were spent swimming and fishing in the many lakes, often lined with the for the region typical *cattails* (SFVV, 2015a). The latter were a decorative feature in the flat of my childhood over many years, one of the ‘home styling’ contributions of my father.

The collecting of mushrooms and berries was common amongst the interviewees, both as cultural remnant of a long-held tradition and means of survival in a situation of extreme hardship⁶³. Yet more desperate was the repeatedly mentioned use of nettles as raw food, in broths or tea (SFVV, n.d.-d). One witness remembered *potato fields*⁶⁴ being fiercely guarded, again underlining the scarcity of foods of any kind.

Many interviewees recalled walking over precarious makeshift bridges over streams or rivers, balancing on slippery rocks or planks (SFVV, 2015b). A situation which describes the growing destruction of infrastructure, the danger in using main routes, and the trekking being by then reduced to walking on foot with few remaining personal belongings contained in a knapsack or similar.

⁵⁹ Locations were nevertheless recorded in notebooks during research archive visits.

⁶⁰ See photographic portfolio, p 8, 11

⁶¹ See photographic portfolio, p 9

⁶² See photographic portfolio, p 10

⁶³ See photographic portfolio, p 8

⁶⁴ See photographic portfolio, p 49

Northern Poland, the former East Prussia, remains known for its tree-lined country lanes along which many treks fled the fast approaching – and sometimes overtaking – Russian troops⁶⁵. The horrific image of abandoned corpses and frozen bodies of babies in *ditches*⁶⁶ were recalled many times as the fleeing families could not stop to bury them (SFVV, 2018a). Equally disturbing were numerous recollections of people having been hanged on *trees or lampposts* by the roadside, for example German teenage deserters being hung along the bridleway near the main trek route coming off the Vistula lagoon⁶⁷ (SFVV, 2015a, Section 11:38).

The key locations mentioned in the following were recalled most often, not surprising given their importance as railway hubs and ports. Most prominent in interviewee narrations was the city of Kaliningrad, formerly the Prussian university city of Königsberg. Its coastal position near the Baltic Sea, adjacent to the above-mentioned Vistula Lagoon and key train links made it an important target for both fleeing civilians and the advancing Russian forces. Unfortunately, it was and is deeply regrettable for the purpose of this study that I was unable to travel to Kaliningrad due to the once more heightened tensions following the latest Russian invasion of Ukraine on 24 February 2022. Further westward, yet connected by rail to Olsztyn to the east, Gdansk and Gdynia harbour to the north, Berlin to the west, and Warsaw to the south, Malbork (Marienburg) was remembered by many. More specifically its *train station and goods trains*, often their plain open-top goods carriages, featured in recollections of dramatic and desperate journeys⁶⁸ (SFVV, 2014a). A particularly memorable and haunting account described the situation in early 1945 at *Sopot racetrack* just south of Gdynia harbour⁶⁹. As civilians fled by horse-drawn carts and on foot towards Gdynia harbour – from which large refugee ships set sail westward – they abandoned their horses at the nearby beach or the racetrack itself. The interviewee remembered harrowing scenes of very many badly wounded, burnt, or starving horses roaming the wider racetrack fields, all of which the then children witnessed as they roamed the area near their parental home (SFVV, n.d.-c). *Gdynia harbour* itself was a key location widely documented in the news then and in film and literature since, it was also

⁶⁵ See photographic portfolio, p 6

⁶⁶ See photographic portfolio, p 12

⁶⁷ See photographic portfolio, p 86

⁶⁸ See photographic portfolio, p 28-34

⁶⁹ See photographic portfolio, p 107-109

recalled by the interviewees⁷⁰. They described the refugees amassing by the quays, some falling into the dark waters, and drowning, at the harbour edge as they sought to embark on the entirely overcrowded ships (SFVV, n.d.-b).

Beyond the research focus on landscape in this thesis, future photographic potential emerged from the interviews in extending attention towards key personal objects. Where some objects were mentioned repeatedly, others produce a vivid mental image or resonate with my own oral family histories. Once again, the objects listed present fragments of shared memories only.

My mother remembered seeing, as a child, East Prussian refugees arriving at Heide, Holstein train station in, for them, foreign fur hats and winter coats. Amongst the group allocated to this area would have been my father, aged 7 years old, together with his two younger brothers and his mother. Fur hats and boots were mentioned by other interviewees too, their use being a minimum necessity in the coldest of winters, but an unusual sight in north-western coastal regions in which wool and cotton clothing dominated (SFVV, 2014b). Recalling experiences during their flight westward, memories of storage hemp sacks being refashioned into basic clothing, shoes, or knapsacks were mentioned more than once. The latter were reported especially once any larger items had been successively left by roadside. One very detailed account described a readily prepared – and ultimately very useful – emergency “travel” neck pouch, complete with identity papers, cash, family photographs, address booklet of relatives across Germany, and a pen (SFVV, n.d.-a). Most frequently mentioned were watches and their being demanded to be handed over, along with any jewellery. Likely resonating with postwar generations are stories told of the then ubiquitous cylindrical milk metal containers⁷¹ and stacked food carriers of similar shape. Indeed, I remember being sent to a local farmer to fetch milk by my grandmother long into the mid ‘70s. Finally, although not an “object” as such, memories of the handwriting Sütterlin⁷² font were carried forward by my grandmother as well as interviewees (SFVV, n.d.-d).

⁷⁰ See photographic portfolio, p 102-106

⁷¹ Similar containers are called ‘tiffin tins’ in Asia.

⁷² I’m referring here to Ludwig Sütterlin’s font as commissioned by the Prussian Ministry of Science, Art and Culture in 1911. However, a broader understanding of the font, taught at schools between 1914 and 1941, may in fact be more accurate, given how many maintained their hand-writing style well into the post-war period.

5.4 Interviews beyond Germany

5.4.1 Introduction

Although witness 1⁷³ is resident at the complex mentioned above, their sudden uprooting occurred earlier in 1941 for fear of political persecution from the regime and from the city of Cologne. Yet, their insights proved highly valuable for the study as did indeed their practical support in convincing other residents to participate. Witness 2⁷⁴ was contacted through long-term family friendship connections and witness 3⁷⁵ following a conference chance encounter, which has since also led to continued research collaboration. Although equally and immediately relevant to the wider study context, these are grouped separately as either their personal history is covering literally unique geographical ground (witness 1), relates to current events in Israel and Palestine (witness 2), or is linked to the community of Jews within the former East Prussia (witness 3). As such, their personal narratives and experiences pertinent regarding the impact of forced migration and trauma across generations, yet they are not coherent with those photographic locations, real or imagined, explored above. However, oral history research offers a unique opportunity to investigate and retell personal stories outside the dominant narrative of nation states (Ritchie, 2015, p126). They share the danger of their stories receding outside memory, their recalling being too faint (long ago) against catastrophes of the present in Eastern Europe, the Eastern shores of the Mediterranean Sea, the Channel between France and England, and most pertinently the nightmare that is the conflict between Israel and the Palestine people. Recording, documenting, and discussing singular experiences without extrapolating commonalities, across communities in space or time, can hence be seen as a cultural act which is unique to oral history work, and which demonstrates its quality by intermeshing multi-layered data accessibly and meaningfully. (Ritchie, 2015, p122-123) As with all participants, each interview followed an informal pre-meeting and was conducted (and recorded) at the above residence (witness 1), their private practice (witness 2), or via video call (witness 3).

⁷³ For transcript see Appendix A and B: Frau A.

⁷⁴ For transcript see Appendix A and B: Herr B.

⁷⁵ For transcript see Appendix A: Ms C.

5.4.2 Witness 1: Frau A⁷⁶

Frau A's grandfather was the former Weimar Republic centrist politician and 'Reichskanzler' Wilhelm Marx. She has been living in the residence for years and expresses her "luck" that she grew up without roots having moved so frequently throughout her life⁷⁷. She left Cologne already in 1941 at the age of 3, a year before the devastating Allied bombing campaigns on Cologne⁷⁸ as one of 4 children with her mother and elderly grandmother to the rural mountains of the southern Black Forest⁷⁹. She believes that her family was worried about being denounced by neighbours considering her father secretly listened to the BBC crouched over their radio in his study⁸⁰. Although the family returned to Cologne after the war, Frau A remembers the time in the Black Forest fondly, even with a sense of 'home', but conceded that it would have been a very challenging period for her mother and grandmother. She remembers fighter planes very low overhead at their Black Forest residence and whenever the alarm was sounded, the children were instructed to run for cover into a nearby piece of woodland and away from their farm buildings. She once received a severe telling off when dawdling and watching the skies dropping glistening thin metal strips during a raid. Altogether though, she remembers it as a time of freedom and adventure which she shared with many children and their mothers evacuated from the big German cities. Her narration focuses mainly on the postwar period, when the family first returned to the Bonn-Cologne region, later settling in Linz⁸¹ – not to be confused with the city of the same name in Austria – where she raised her own family. Her voice is representative for a family amidst German politics, her grandfather's role in the Weimar Republic, the active campaigning by her father Josef Marx as lawyer at

⁷⁶ See transcript in Appendix A/B: Frau A.

⁷⁷ The "roots" here are meant geographically as the longer interview reveals, while she has always been embedded in a large family community across generations while carrying an in Germany well-known name.

⁷⁸ Cologne was the first major German city targeted by a "1,000-bomber raid" in March 1942 prompting mass evacuations of its citizens.

⁷⁹ The family resided there in the small village of Gütenbach, near Furtwangen. The region is now a popular tourist destination, famed for its beautiful hilly landscapes and traditional clock making industry.

⁸⁰ Having been captured and moved to a PoW camp in Britain, her father soon did volunteer to work for the BBC German service in Ascot during the war, together with Karl Eduard von Schnitzler amongst others. Further information on the service may be found in Vicki Martina Plock's book *The BBC German Service during the Second World War: Broadcasting to the Enemy*. (Plock, 2021, p. 1)

⁸¹ Linz is located by the river Rhein, southwest of Bonn where the river Ahr flows into the Rhein. The otherwise beautiful and warm wine region suffered catastrophic flooding in 2021 when the Ahr burst its banks and destroying countless houses following exceptionally heavy rain.

the 'Wiedergutmachungskammer' (reparations chamber for the Jewish survivors of Nazi persecution), and indeed her own volunteering engagement over 20 years in Israel especially once her children had grown up. Only a few years after finishing her baccalaureate, she inherited a house from her godmother (whose marriage had remained childless) in Linz where she then moved to with her new husband in 1965, an agricultural engineer, whom she had met while working at the university in Cologne. However, they soon separated, and she raised her children mostly without him and was later joined in her house by her father. I ask whether key landscapes feature in her memory and she returns her attention to the Black Forest farmhouse to which they later routinely returned for holidays and living beside the river Rhine. When prompted, she does admit that the river Rhine plays a central role in her memory and wider family life, for example she would repeatedly make the boat journey along the romantic upper middle Rhine valley and past the famous Loreley rock. Indeed, temperamentally she considers herself a true Rhineland personality who are known⁸² for their steadfast optimism and generally happy disposition.

About midway through the interview Frau A turns her attention to her repeated visits to Israel and her voluntary work⁸³ which she undertook over a period of 20 years once her children had grown up and left the family home⁸⁴. Her main two interests had been the landscapes and people, she asserts. Yet, given her father and grandfather were actively involved in German politics, her own humanist campaigning and interest may appear only natural to her. She reports having crossed the border into Palestine frequently and hiding her European passport to not being treated favourably at crossings. My question about "home" being for her more to do with place or her extensive wider family, she appears to lean towards family while describing her active involvement with her many grandchildren and regular past get-togethers with her 9 cousins and their combined 25 children and to-date 43 grandchildren⁸⁵. I ask where and what she would photograph now if asked to capture "her landscapes of home". She responds by naming the Black Forest once more, the small village they were sent

⁸² "Known" must be understood as Germans ascribing clichéd attributes to the people of a wine growing region and very lively annual carnival events.

⁸³ She mostly worked at a guest house in a convent in Jerusalem and a school at the border between Egypt and Israel, close to the Suez Canal.

⁸⁴ See photographic portfolio p 127.

⁸⁵ One of her cousins is maintaining a live family tree, which can be seen as genealogical rootedness, even more so if actively lived and shared as is evident here.

to when escaping the city of Cologne. Because it had been primitive accommodation by comparison, the children spending most time outside, and because the adventure of roaming the wide and often snowy hills must have stayed with her. Once more she returns to her idea that in her life, she had been rooted herself in many different places and that “home” was everywhere, all those places (shallow roots) combined⁸⁶. Being lucky often, she suggests, and comfortable financially in her life will have helped, yet it is striking how readily she embraced each new station in her life and how she sought new experiences each time. Returning a last time to the question of what she would photograph as “home’, we agree on the image of a travel journal containing all the chapters in her life but also recording the journeys themselves, her trust in humans.

5.4.3 Witness 2: Herr B⁸⁷

Herr B was born in the Palestinian village of Taibe, since 1948 part of Israel, where he grew up, attended primary and secondary school, and completed his baccalaureate as well as professional training. He emigrated in the 1960s when he couldn’t bear any longer the political situation for the Arab community in his hometown. He first came to Basel in Switzerland where he studied while trying to adapt to a lonely and financially challenging life so different from his oriental upbringing inside a large family community. On the recommendation of a fellow student, he moved to nearby Konstanz and later Freiburg in Germany where he continued his studies. On my question where ‘home’ was – being a well-known political voice and through his work as a psychotherapist – Herr B mentions that he answered this question when interviewed at length in 2002 by the liberal Haaretz newspaper in Israel⁸⁸. He says that anybody born in Palestine would never want another ‘home’ (than Palestine) and he still identifies strongly with it, politically, geographically, and emotionally. I ask whether he still sees or feels the landscapes in his imagination or dreams and he confirms emphatically. The “Mediterranean undulating hills, the barren summers and

⁸⁶ She likens herself to a “shallow rooted” fir tree. The Black Forest is named after the tall and dark fir trees which cover the hills prominently and which were grown to produce wood over centuries.

⁸⁷ See transcript in Appendix A/B: Herr B.

⁸⁸ The associated article by Avihai Becker is available at Haaretz online (by subscription) and presents his reasons for not having been able to return living as a second-class citizen in his hometown of Taibe. (Becker, 2002) In addition, a conversation with Sabrina Fuchs-El-Bahnasawy on his personal biography was recently published and this too offers further insight on Herr B’s thinking. (Fuchs-El-Bahnasawy, 2023)

seasonal scents, olive or fig trees” especially keep occurring to him even after 55 years abroad. It is a landscape he recognised on past travels to Italy or Andalusia⁸⁹, and which always left him with conflicting emotions. In contrast, the landscapes of southern Germany, where he lives, are beautiful but he does not roam or walk long distances in them. The landscapes of his childhood are, he says, part of his soul, as are his knowledge of their flora and fauna. For example, he remembers a mulberry tree which was felled later and which he is still “searching” today. Asking Herr B about what made him leave, he says he could not anymore stomach the constant degradations and humiliations of himself and his people and had good reasons to be mindful of his possible future actions considering his father had been a freedom fighter in the 1930s. After some debate in the family, his father agreed to his leaving and, aged 21, he eventually left on a ship from Haifa to Venice, then onwards by train to Basel⁹⁰. Asked about his recollections of a feeling of home, he paints a picture of a safe community well beyond his family clan, a social embeddedness of solidarity amongst neighbours and friends, which was in stark contrast to Basel, his now new and alienating place in which only his pride prevented him from returning home. “Home”, he says, “is like a mulberry tree I carry within me”. He is convinced that without this solidarity his until then comfortable middle-class family would have starved to death following the sudden restrictions in 1948 and while his father was in hiding from the occupying soldiers⁹¹. Again, he returns to describing his peaceful and secure childhood as the feeling and place he returns to when shaping his friendships and life, when dreaming of a better future for his native land. Does he remember seasonal rituals related to the landscape; I ask? Yes, the olive harvest he recalls, when everybody came together in the fields, cooked and sang songs together or listened to a storyteller around a fire. Family celebrations and village events had always been open to all and took place on a dedicated piece of land to which one would bring their own chair. In winter, he recalls the family often receiving visitors who would sit around their oil cooker brewing tee and telling stories or debating news. Did those stories include landscapes, I wonder?

⁸⁹ Referring to Andalusia more than once, it appears the landscape closest to his childhood memories of and thinks “he could make a piece of home from it”. He considers the strong influence of Arab culture in the region as contributing factor too, the buildings, inscriptions and mosques for example, its smell even.

⁹⁰ He had secured work as paper technician.

⁹¹ Contextual oral histories of the events affecting the family may be studied in: *An Oral History of the Palestinian Nakba*, edited by Dr Nahla Abdo and Nur Masalha (Abdo & Masalha, 2019, p. 1)

Herr B first clarifies that any transport at the time would either be on camel or donkey and that the stories would feature those journeys, the routes and the people encountered. He underlines at this point that the Arabic language is one of images, very visual by origin⁹². Indeed, his relatives did own a caravan, and he did ride on camels aged 7-8, if not very far. After conversing about Herr B trying to come to terms with Swiss food on his arrivals in Basel in the 1960s, we arrive at his discovery of frozen supermarket fish, which in turn leads me to ask about the role the sea plays in his imagining of home. He remembers often fetching fish from local fisherman, the view and sound of the sea. He now also recalls the feared hot, dry and sandy Khamsin winds blown across from the nearby desert in autumn, but which he too remembers fondly. Asking whether he considers photography a suitable medium to capture his imaginations of home, he thinks it inferior to the pictures in his memory, too static in comparison. However, he concedes its function as aide memoire and did indeed own a Leica camera in younger years⁹³. My final question on what he would want me to photograph now, if sent on his behalf to Taibe, he says it should be his paternal home which is now an office, but to go there and to drink a coffee there. Importantly, he points out the lemon tree in the yard which hopefully was still there and which I should capture⁹⁴.

5.4.4 Witness 3: Ms C⁹⁵

Ms C was born in Montevideo in Uruguay where she remained until the age of 21, when she started travelling abroad. She grew up in a small apartment in the busy city centre of Montevideo, together with her sister and parents. To this day she prefers busy city centre areas and later moved to Madrid for this reason. She found it difficult to answer my question on where home was. She first refers to a documentary film on a small Italian village in the mountains 'Bosco' by Alicia Cano Menoni, in which the filmmaker recorded the lives of the remaining 13 inhabitants over 13 years. The film relates memories of the ageing community to the landscapes the village is nestled in

⁹² The level of comparative visual-ness of languages in oral history research offers opportunity for further explorations on how photography might facilitate such work.

⁹³ The interview reveals that he did practice photography until about 20 years ago with this camera and that he considered it an artform then (before the proliferation of mobile phone snapshot photography). After declaring my interest in the archive, he said he invited me to their house near Freiburg, in Southern Germany to view the collection, a potential "seed" for a follow-up project.

⁹⁴ See photographic portfolio p 125.

⁹⁵ See transcript in Appendix A/B: Frau C.

(Cano Menoni, 2020). She then concludes that 'home' was where family was, meaning her original family and friends in Montevideo, "rooted to an idea, not a territory"⁹⁶. Yet she does connect memories of her teenage years with specific locations in the urban environment of Montevideo and those of her adult life with areas in Madrid. Answering my question on her motives for migrating to Spain, she explains that after finishing her BA in Fine Art in Montevideo, there had been limited further study opportunities in Uruguay while the local art scene had already become too small for her. She had also started to enjoy travelling abroad independently even if she had always been happy at home. Another reason, she explains, was Uruguay being "in the middle of nowhere", with limited connections even within Latin America. In reference to landscapes of home, other than always staying in cities, she can't specify new substitute landscapes of home, or at least she hadn't found them yet. Other 'situations of home', she reports, appear to her in dreams first, as "some place" but not within an actual country, only for her to later recognise this dreamt place in a real location (normally with people) during her travels. When I suggest that, her being a visual artist, she would likely draw such imagined situations, she rejects this and reports that she has aphantasia, a neurodivergent characteristic which means she does not have visual imagination⁹⁷. If anything, she says she would find it easier to draw smells of perfume or other sensual effects. Returning to memories or feelings of home, I ask whether there were any recollections associated with seasonal changes? We agree that such changes would be more pronounced in rural areas, less so in the city centre she grew up in, however at this point she does mention the sensation of being, as a small child, in amongst the tall stems of a wheat field. However, she is uncertain about the origin of this 'picture', perhaps she saw it in a movie, she suggests. My question on whether she does travel with rituals from home, she says that she celebrates key Jewish calendar events, this being her religious and cultural background. Her upbringing in Uruguay had followed the Jewish calendar more closely with weekly visits to the synagogue and within a stronger local community. In Madrid she is now actively seeking to reconnect with the Jewish community but hasn't found the right fit yet.

⁹⁶ Of all my interviewees and the archive recordings I viewed (listened to), Ms C is the only one who refers to her skin colour as signifying rootedness, her whiteness and dark hair being of European descent, as indeed is the case for about 85% of Uruguayans.

⁹⁷ With aphantasia, living without a mind's eye, by extension affecting visual imaginations of landscapes of home, it would be instructive to pursue a secondary research project exploring strategies migrants with this characteristic might use to connect to past and present places.

There being a good number of photographs in the family archives, she is now piecing together connections to Poland especially from where 3 of her 4 grandparents migrated to Uruguay after the pogroms between the First and Second World War⁹⁸. She is also planning a research visit to Poland in the coming year and is taking language lessons for that reason. The conversation then touches on current political debates as well as antisemitism she still encounters, also her common reluctance to reveal her Jewishness until trust has been established. It appears to me at this point that the interview is exploring her planned actions and travels to find her emotional and cultural roots, rather than recalling uprootedness through forced migration. Such a journey of self-discovery then becomes necessary to physically rebuild rootedness as a member of the third generation after forced migration. After exploring her multilayered identity further, she does return to my original question about her landscapes of home. As she can't make that connection for herself, she does however relate to "indoor spaces", where family gatherings and rituals took place sitting at a long table for example. Indeed, this mentioning of interiors, the kitchen, a fireplace, or the dining room is common for all my interviews. Answering my final question on where she would send me to photograph "home", she suggests staging an interior space, with her books, a big table, to build a community, much like a Torah scroll and a Minyan of at least 10 Jewish adults could function as a synagogue⁹⁹.

5.5 Interviews related to Germany

5.5.1 Witness 1: Frau D¹⁰⁰

The interview with Frau D took place in her own flat within the residency and followed an introductory conversation the day before. Although her way of speaking reflected her journey through many regional dialects in Germany, her heavily "rolling" 'Rs' and intonations betrayed an early childhood in East Prussia. To me she sounded immediately familiar, as did her humour. Born in 1933, she grew up in Dankfelde, a small village near the town Lötzen, now Siedlinska, Wydmyny, Poland, about half an hour drive further east to my father's childhood village. Both are within the Masurian lakes region, remote and rural, with rolling hills and expansive farmlands¹⁰¹. After her

⁹⁸ She is most likely referring to the 1919 pogroms in Ukraine and Poland in which as many as a hundred thousand Jews were killed.

⁹⁹ See photographic portfolio p 126.

¹⁰⁰ See transcript in Appendix A/B: Frau D.

¹⁰¹ See photographic portfolio p 4, 44.

abrupt flight at the age of 12, she said that, at first, she longed to return, but this soon receded when she married and started raising her own family. When prompted, Frau D remembered helping in the fields during harvest time, cutting peat, and the children repeatedly being warned of the danger of drowning in the swamps by the lakes. At the same time the community would gather around a large “potato” fire¹⁰² when celebrating the harvest. The conversation then turned to the peat heating their home, the tiled main oven being used to warm duvets before bedtime and others being used in the rooms, also the difference to ovens in the Black Forest, in Southern Germany which combine kitchen use, much like an aga, with heating a large, tiled oven and bench in the lounge. The oven or fireplace in a home is naturally of high symbolic importance, as it is of essential practical use. During my photographic excursions the tiled oven in my father’s, now abandoned, childhood home revealed itself a key motif of considerable emotional and visual impact¹⁰³.

When being guided towards memories of the sudden forced exodus from her village, Frau D recalled returning to her family home to fetch her art drawings portfolio, her strong subject at school, only to lose it later in the chaos of fleeing first north-, then westward. Trekking towards the Baltic coast, with her wider family, on - or walking by - horse-drawn carts, her most traumatic memories related to the town of Eylau, now Bagrationovsk, just within the Russian exclave in the Kaliningrad Oblast. Staying overnight in an abandoned house, the family awoke to heavy bombardment of the nearby market area, and rushing to escape, she recalled stepping over a bloodied ‘body’, only for the man to raise his head gazing at her as they ran. Despite not joining the main trek of refugees, which she claimed was then about 45 miles long, her group did later cross the frozen Vistula lagoon aiming for Gdansk harbour¹⁰⁴. The precariously thin ice of the lagoon and the extreme hardship suffered there is mentioned in many accounts of the time, however Frau D chose to elaborate very little about this part of the flight. Instead, her recalling her aunt’s successfully bribing of guards with “Juno Extra’ cigarettes, to board the reportedly last train west, spoke more of her admiration for her aunt’s capable mind, rather than any suffering experienced. As did other

¹⁰² A similar gathering on a potato field is the opening scene in Gunter Grass famous novel ‘The Tin drum’.

¹⁰³ See photographic portfolio p 60.

¹⁰⁴ See photographic portfolio p 82-87.

interviewees, she too recalled her mother venturing out to locate milk for the children and remembered her anxiety as a 12-year-old child about her returning.

Her memories soon focused on her arriving at a relative's farm in the state of North Rhine Westphalia near Duesseldorf and becoming severely ill with typhus soon after. Having been unconscious over two weeks, losing all her hair and a lot of weight, she barely survived, but recovered and started working in a local shop. She spoke about being teased at school for being a refugee and being mocked for her accent. Indeed, she realised much later in life that she never lost her identity as a refugee and that she could never quite contain her inner anger when faced with those who would seek to protect their settled community privileges. However, she saw herself as a "Glückskind" (lucky child/person) and has been maintaining rich family connections and counts many friends in the community. Declaring herself as always having been good at improvisation, it makes sense that in the past she ran a youth hostel for over 7 ½ years.

Her answers to my questions on her sense of rootedness were telling and indeed intriguing. At first Frau D declared *home* to be wherever *she* was, later in the conversation she enquired as to whether I believed in reincarnation. Directing the talk towards mythology, her knowledge of botanical medicine, and interest in Saint Hildegard (von Bingen), the Benedictine abbess, and mystic, she proposed herself having possibly been a witch in a previous, mediaeval life. Therefore, it may be argued that she imagined rootedness as social connectedness on the one hand, and reaching beyond - or *below* if the metaphor of soil is maintained – her physical, earthly existence. In addition, her declaring herself positively as a "witch" communicates a sense of self-empowerment as a woman, instead of being a powerless recipient of accusations of having dealings with the devil, as occurred in the Middle Ages. Through passing on her knowledge of nature, connecting people across her wide social network, and in her words showing no interest in high fashion, it is possible to make the case for a spiritual rootedness in nature. In fact, in concluding the interview, Frau D and I agreed, admittedly somewhat light-heartedly, that she could perhaps be called a shaman and social connector.

5.5.2 Witness 2: Frau E¹⁰⁵

Frau E chose my mother's flat as the location for the interview which is located on the same floor. Having had conversations with her on many occasions prior to the interview I was already aware of her fast and meandering way of speaking. Her recollections frequently jumped locations and dates and were difficult to follow and I struggled keeping the interview on script at times. This resulted in some digressions into distant family relationships, yet her memories were always vivid and detailed. Indeed, she confessed early on that she could not always be sure whether a memory referred to an actual personal experience or something she had read or watched later. This, combined with her narrations only confirming place names when prompted, and her recollections being almost entirely outside a chronological sequence, renders the scenes remembered more fictional than documentary. This is not to dismiss their likely veracity, on the contrary, her merely more pronounced – when compared to my other interviewees – confusion only underlines a general problem with such *reconstructions*. It may even be that my immediate, natural desire to order their sequence, to comprehend their logic, diminishes their performative qualities and therefore their emotional relevance.

Indeed, if her memories of events appeared unordered, her analysis of gender roles, especially the repeatedly dominant behaviour of men (dismissive of women), I considered very astute, one might say ahead of its time even.

Her family was well off and well connected – she mentioned distant friendship connections to Franz von Papen's family, the former Reich Chancellor of dubious fame – and her family did own a large estate. She was born in Wroclaw (Breslau), Silesia, in 1936, soon spending most of her early childhood on the move and in increasingly challenging circumstances. Her family always spoke high German, yet she reported often being recognised as originating from Silesia. Although herself not mentioning exact dates, Frau E's family would have fled the city before or on 19 January 1945 when the civilian population was ordered to leave what was soon to become a besieged fortress, ordered to withstand the enemy at all costs¹⁰⁶. The family first relocated to a brickyard in the countryside nearby to escape the bombings of the city

¹⁰⁵ See transcript in Appendix A/B: Frau E.

¹⁰⁶ It was held until 6th May that year.

and were soon after directed towards Szklarska Poreba (Oberschreiberhau) in the Sudeten mountains (Riesengebirge). While she did speak of traversing the mountain range in a trek and on foot, I could not ascertain when exactly this occurred¹⁰⁷. Her recollections were patchy here and appeared to still see the experience through the adventurous eyes of a young child. She did recall a “highlight” of this trekking across the mountains when they came across troops, and their leader (her grandfather) instructed them to make a loud noise with all their pots and pans to deter them from going after them. Luckily this worked at the time.

Schooling, and the personal educational journey mattered to all my interviewees and featured as a key theme in archive videos of the ‘testimony archive’ in Berlin¹⁰⁸ too. Her early school attendance was repeatedly interrupted, and she stated how she had never enjoyed writing. Her schooling was only to vocational level, and she trained as child minder and stenographer. Regretting her limited general knowledge (compared to her former husband for example) - she reported this affecting her confidence a long time. Having spoken to Frau E often, my impression is that this has been so throughout her life. As had my grandmother, she had been taught writing in ‘Sütterlin’ script, a style I referred to above. Seeing personal hand-written letters or notes of the period is a unique marker of rootedness in German culture of broadly the inter-war period.

On me asking where *home* was, her recollections made the strongest connection with a manor farm by the small village of Westönned, near Soest, east of Dortmund in Westphalia. This is where the family settled after their final expulsion from Silesia in 1946¹⁰⁹. She didn’t enjoy the region too much, where reportedly it rained a lot and it was often windy, and which, she said, did not have any suitable bathing spots – a

¹⁰⁷ However, the most likely sequence would have been first the wider family moving to the countryside near Wrocław sometime in 1944, then fleeing from the Wrocław area in January 1945 during the forced evacuation of the city. As Frau E mentioned being lifted through the window and onto a train, we can assume her travelling by train heading due west and arriving in Szklarska Poreba within the Sudeten Mountains less than a day after, given this journey today would take about 3.5h on public transport. Her memories drawing a picture of trekking through mountains on foot and with horse-drawn carts is likely to relate to the expulsion from by then Polish territory in 1946, yet further westward and across the Lusatian Nysa River. While this distance may be walked in good conditions in a day or two, the chaotic and extreme circumstances at the time make the by her estimated journey length of about a week believable. The crossing of the Nysa River features centrally in her recollections and can be seen as a dramatic (dramatised) chapter endpoint in her narration.

¹⁰⁸ As viewed at the Documentation Centre for Displacement, Expulsion, Reconciliation in Berlin.

¹⁰⁹ The family remained in Szklarska Poreba, now a well-known skiing resort in south-western Poland, for a whole year until then.

nearby yeast factory polluted a local stream. She also recalled ice skating in winter and did attend a local gymnastics club. When recalling her childhood in Westfalia, she mentioned her younger brother later moving to South America and her sister to Australia¹¹⁰.

In replying to my question on any hardship or violence she would likely have witnessed, Frau E focused on the, in her words, lawless period immediately after the war, until their expulsion from Silesia about a year later. This time the family spent in 'Oberschreiberhau', near 'Hirschberg', now Szklarska Poreba in the Sudeten mountains. Only rudimentary, now Polish, official state structures had yet been put in place, Czech soldiers started returning (heading for the nearby border), while disconnected troops roamed the area and repeatedly raided any remaining ethnic German communities. She remembers a Polish boy wanting to force her skis off her only for a local woman to luckily defend her. The skis she mentioned more than once during the interview, and which must have been a significant personal object for her¹¹¹.

Directing the interview once more towards her memories of fleeing as part of a trek, she described being expelled from now Poland and being commanded to crossing the Lusatian Neisse River on foot. A precarious makeshift "bridge" had been built with planks and ladders placed across rocks. Carrying only a suitcase or knapsack, people of all ages struggled across flanked by Polish soldiers. Once more it seemed an adventure to her then, even if she did observe the elderly struggling.

Another vivid *scene* she remembered was moving in a trek through snow and the family cart being drawn by two horses one of which was blind which, she assumed, was being guided by the seeing horse. She suggested her memories being focused on animals often, her love for them, especially dogs, having been a constant in her life. At the very beginning of their flight from Wroclaw (Breslau) – the city soon to be heavily bombed by the allies – her grandfather ordered their family dog to be shot in the event

¹¹⁰ I noticed secondary migration being a common story amongst forced migrants, indeed their children too.

¹¹¹ The mountains near Szklarska Poreba are of similar height and appearance as the Black Forest in Southern Germany where Frau E has now been living for many years, perhaps not a coincidence.

of their not returning within a week¹¹². This affected her greatly and the child kept imagining such a scene in horror a long time after.

Frau E remembered being lifted onto an already cramped train together with her sister and that her sister needed to urinate into an improvised pot during the journey. With varied details, the dramatic boarding of crowded and train features in many personal reports and had been widely documented too¹¹³. While the commonness of the experience certainly does not reduce its psychological impact for her personally, I found the comment she made as she narrated this scene more intriguing. She asserted that in their mind they weren't "fugitives", instead they were merely "fleeing from the front". Alongside their believing state propaganda that Red Army advances were only temporary, the refusal to identify then as "fugitives" indicates a not yet accepted catastrophically diminished status, from the well-connected and land-owning higher echelons of society to now mere "fleeing commoners." However, it must be added that her reports, and those of others, suggest that the elderly patriarchal landowners often continued commanding their families and farm workers as they fled in treks, some over weeks. Furthermore, they would likely be well-connected beyond their immediate parish through trade links, able to provide horses and carts as well as carrying tradeable goods, jewellery and money. Hence, their status and position during the flight would have remained privileged even if they too had been exposed to common extreme hardships.

Frau E mentioned a distant relative having had a wife of Jewish faith, their house maid having been Jewish¹¹⁴, and her grandfather being in the resistance movement and her uncle working in an arms factory, yet she did otherwise not mention any party affiliations within her family. However, her mother, on hearing the announcement of the Reich's capitulation over the radio, announced that she "would go in the water". While this again suggests a readiness to follow party ideology, what is more important is that Frau E remembers vividly how she imagined then that her mother would

¹¹² Many Germans believed official propaganda which optimistically foresaw a swift return to their territories after only a short military setback.

¹¹³ See photographic portfolio p 34, 35.

¹¹⁴ She remembered how the maid once took her to show her a large puppet of hers, now hidden in a cupboard. She did not recall what happened to the maid, other than her recollections of the flight not mentioning here again.

naturally take her and her sister with her into the water while holding their hands¹¹⁵. She would not recall what changed her mother's mind in the end, only that soon after soldiers took away their belongings, watches and jewellery.

Another scene she remembered was her walking along a country road the week after Germany had capitulated and seeing her teacher approaching. As customarily children had been expected to greet teachers by raising their arm, she had readied herself mentally to do just that, only for the teacher crossing the road to the other side and ignoring her, presumably to observe the instructions of the new powers. She recounted how she was mocked at the family table for her 'stupidity' afterwards.

When asked about any seasonal festivities, she remembered Easter fire celebrations on their manor farm, which included many displaced people who would have already fled from territories further east, close to 100 people at some point.

On prompting about any violence or severe moments she might have encountered, she does recall an elderly couple being shot by Polish soldiers in an instant as they greeted them with a Nazi salute – however, again she states that she is uncertain about having truly seen this at the time or read about it later. More in general she pointed at violence occurring mostly during the lawless period in 1945/46¹¹⁶.

As they arrived fleeing from Wroclaw, just outside Szklarska Poreba there had been a barracks into which they moved at the order of her grandfather, together with many other refugees, amongst them a couple with Down Syndrome. Given Nazi eugenics policies, the latter's presence had surprised her at the time, and she assumed that they would have been in hiding over many years until then. Frau E's remembering of this encounter highlights the relevance and disturbing force of childhood memories, indeed it is in my view indicative of the distinct quality oral history research brings to the table alongside data analysis. While she did not witness any discrimination shown

¹¹⁵ See photographic portfolio p 13.

¹¹⁶ As outlined in chapter 4, during interviews I only noted the interviewees' first responses to my question on violence they may have witnessed and without prompting further. Since it is not the thesis' purpose (or place) to uncover or for the interviewees to relive any forgotten or blocked traumatic events, we can assume omissions to be occurring.

towards the couple in that situation, she could not say what had happened to them (or anybody else outside her family group) afterwards.

The personal importance of individual objects was mentioned by all interviewees, and they would indeed offer rich opportunities for further research even if this is outside the main scope of this thesis. Already mentioned above are the skis which ‘reappeared’ in her recollections of the family staying in barracks. Another object of memorized significance was their coffee grinder, used and passed around all refugees housed there. Dramatically, she recalled, her grandmother died in the camp of a stroke. Her last wish had been a cup of coffee and hence the young Frau E frantically searched for this grinder but without success, and with guilt troubling her for a long time after.

On my question on what *she* would photograph as her former lost “home”, she named the brickyard near Wroclaw and their house in Szklarska Poreba, both in fact properties the family only briefly occupied during their progressive flight westwards. This underlines the stronger degree of imprinting – in memory and body – of a place of home during formative childhood years¹¹⁷, especially so during experiences of great impact. Having raised a family in Westphalia, she later divorced and moved to the Black Forest in Southern Germany, where she lived on her own for 16 years before moving to a supported residency in Freiburg.

5.5.3 Witness 3: Frau F¹¹⁸

Frau F was born in Berlin in 1934 in Lichterfelde East, close to the later border between the GDR and West Berlin. Her mother had been from East Prussia and her father from Württemberg originally. As air raids on Berlin intensified between 1940 and 1945, her family left Berlin in 1942. By then then she had already been sent to the countryside on 7 occasions¹¹⁹, each time to different locations. She recalls how she and her sister were often left alone in the cellar during bombing raids while her mother had joined an incendiary bomb removal squad. She didn’t get on too well with her sister and

¹¹⁷ See also chapter [which?]

¹¹⁸ See transcript in Appendix A/B: Frau F.

¹¹⁹ The “Kinderlandverschickung” became a common experience for children raised in the larger German cities. Their removal out of harm’s way, far away from their parents, and to the countryside impacted the children and their families severely. In addition to the separation, the children also had to content with active ideological education programmes and even stricter hostel stays once they hit secondary school age. Many were moved by their parents to relatives living in the countryside too.

remembers being scared during raids. Asked whether their moving away from Berlin in 1942 had been dramatic, she rejected the idea pointing out that by then she had been used to moving from place to place. She reported how her family was encouraged to resettle from Berlin into Eastern territories, but instead opted to relocate to Saulgau, then Riedlingen by the Danube River, and finally Altheim all broadly in the region her father grew up in. Given the severe worsening of the situation after 1942 for the populations in Eastern territories as well as those in larger cities, this would have been a lucky move for her even if she remembers not being welcomed in the region as refugees and the family being sent from house to house. However, the memories of Frau F's experiences during her early formative years until the age of 8 indicate an early physical and emotional uprooting which shaped her life thereon.

She said she recalled very little of the landscapes they were sent to, but that her sister had been homesick often. She remembers riding on a pig on a farmstead "somewhere in Thuringia or Silesia" and how she was forced (and disciplined) to eat up a potato with its peel even including some of it she had regurgitated earlier, the latter occurring in a childrens' hostel in Königswusterhausen near Berlin. She also mentioned having had to dramatically attend hospital with scarlet fever. On me asking where *home* was, she described often having had a feeling of being without *home*. Following a friend's advice that she should instead find her roots within herself she had tried this since through therapy and Shiatsu for example.

During the interview, her stating that she saw herself as a somewhat cold person made a strong impact on me, even if this contradicted our equally warm and open conversation. Disturbingly, she described still searching for her heart and that it was not only "closed" but "enclosed in barbed wire". Given the period discussed, on hearing about barbed wires, associations with prisoner camp fences and desperate exposure to violence dominate over, say, their agricultural use for livestock. Where others narrated events, described landscapes or places, in contrast, her focus remained on her emotional wellbeing, how she sought to feel her heart "beating calmly and strongly". Having married and then divorcing while her children were still small, further underline a personal history either presenting new challenges throughout life or in fact being shaped by the prolonged uprooting during formative childhood years.

In response to my question on whether she had a personal connection to specific landscapes she remembered roaming woodlands adventurously as a child and picking mushrooms and berries which she also did with her mother¹²⁰. The memory of mushroom and berry picking in woodlands is so common amongst the interviewees that it is, in my view, as representative of cultural habits in their rural landscapes as it underlines childhood periods of hardship which almost universally necessitated foraging for food. It is indeed a habit which could be (and had been) continued throughout life for those uprooted within northern central Europe with common access to woodlands with comparable flora and weather patterns across all regions, except perhaps for coastal and high-altitude mountain areas¹²¹.

On my question on where she would go if asked to photograph her original *home*, Frau F recalled swimming – and drifting freely in a star shape – in the Danube River (near Riedlingen and Altheim in Württemberg) as a now teenager¹²². She remembered, in what appeared her most carefree period in life, spending summer holidays lying on her own in poppy fields and eating their seeds¹²³.

When her father found work in Frankfurt in 1950, after having been unemployed for some time after his return in 1945, the family moved there and this is when, according to Frau F, her “adult life” began. She completed her baccalaureate, married an airplane engineer – fantasising about seeing the world she suggested – but later divorced as mentioned above. She found secretarial work in a local bank and spent time working on Ibiza seemingly having sympathised with the ideas of the 1968 movement.

Having enjoyed a holiday in a picturesque location within a steep valley in the Black Forest, she later decided to move to Freiburg and then to the residency where the interview took place.

¹²⁰ See photographic portfolio p 8.

¹²¹ For the interviews conducted as well as my wider family history, it appeared that – consciously or not – the once uprooted sought a new life in landscapes already familiar to them even if their work did not necessitate this. In other words, an active personal re-rooting could be lived through foraging, through application of familiar habits and indeed knowledge about edible plants as well as their medicinal use.

¹²² See photographic portfolio p 7.

¹²³ See photographic portfolio p 10.

5.5.4 Witness 4: Frau G¹²⁴

Frau G, my mother, was born in Hemme, Holstein, Germany, in 1941 where she grew up and stayed until the age of 18. She was married to my father whose forced uprooting from East Prussia in 1945 is the central focus of this thesis. Sadly, my father passed away before I could interview him. Her role as interviewee here is twofold, firstly as spouse of her uprooted husband and in representing a member of the settled receiving (of refugees) community.

The interview took place in my mother's flat in Freiburg and must be seen in the context of many casual conversations about the project before and after. Not surprisingly, therefore, during the interview it took some time to progress beyond generalisations, her maybe second-guessing answers I would want to hear.

Her childhood village is in rural flatlands north of Hamburg, about halfway to Denmark and close to the Wadden Sea nature reserve. The very productive surrounding farmlands are known for their cabbage and similar hardy produce. Harvest festivals are common, and my mother remembers attending as a child the annual 'Vogelschiessen' (bird shooting) festival as well as local folklore theatre productions. The northernmost German region is flat with sea dykes the only notable elevations, very few woodlands and wet and windy weather patterns. It is famed for its expansive sandy beaches and with especially its North Sea Islands being a very popular tourist destination. My mother recalled that, once her father had returned from the war by the end of 1945, the family would regularly holiday in the area by driving around the county, hence she developed an understanding of its landscapes beyond her walking 'horizon'.

Frau G remembers walking barefoot across a cobbled street as a child, some of which can still be found today. Curiously she associated a desire to walk far – beyond the village and into the world? - with the memory of feeling those cobbles under her feet, stating also that landscapes have always been her "elixir of life".

In response to my question on whether there are any places or situations she would not wish to recall, Frau G pointed to the nearby larger town of Lunden which locals knew as having the highest number of Nazi sympathisers at the time. However, she did not refer to any specific events and given her having been a toddler until the end of

¹²⁴ See transcripts in Appendix A/B: Frau G.

war, those associations are more likely to describe a feeling of resentment during the postwar period in which many former National Socialist party members returned to public life without being made accountable for their past actions.

In narrating her own family history over generations, she told of members of previous generations being on the move, for example as traders or seafarers, and mentions her mother who moved from the city of Hamburg to the small village of her upbringing. Despite her parents running the village shop, their rootedness in the community might hence have been partial only and once more it is important to acknowledge differences in the personal connection to landscapes between city dwellers and rural communities. In contrast to the sudden and dramatic uprooting experienced by the other interviewees, her own departing at the age of 18 to Hamburg, Marburg, and then Freiburg, can be seen as common educational or economical migration, as well as decisions based on later getting married and raising a family. Still, her voice is that of a resident local community member who remembered as a child watching refugees from East Prussia arriving at their train station, amongst them my father.

Indeed, having observed her husband's adult life over many decades, she considered him and other forced migrants as remaining "without home", while their shared (and her) 'home' had been the Black Forest woods and its hills. Accordingly, even as a child, she had always been outside, walking in the landscapes, walking far and always frequently.

Yet, and in partial contraction to her describing earlier family generations as always on the move, Frau G highlighted her father still speaking 'Plattdeutsch'¹²⁵ when she was a child, and indeed there being a still ongoing family line of public Plattdeutsch speakers with the grandchild of her sister being the latest incumbent.

My mother's answer to the question of what she would photograph if instructed to capture 'home', revealed a split understanding. Her plan would be to first photograph a personal "mystical" location in the Black Forest, then its equivalent in Holstein, in effect combining or overlaying the two. It was in this moment, puzzlingly, that she

¹²⁵ The 'Low German' is a strong northern coastal dialect spoken by few only and with variations across regions.

mentioned the national road¹²⁶ cutting right through the middle of Hemme, the village of her childhood. Having seen the impact of this high-speed road myself, a physical re-visiting of childhood memories would be brutally fragmented in any case.

5.6 Conclusion

As I presented the archive testimonies and personal interviews conducted in this chapter, I sought to discuss their key points while indicating references to the photographic portfolio. The range of experiences, especially the, in each case, very different perspective of my own interviewees, is aimed to encourage an understanding which focuses on the one specific forced migration event in then East Prussia in 1945, but which also allows for a wider perspective beyond it. The length and depth of each individual transcript – see Appendices A and B – in my view supports the need for their summarisation, but it also encourages further reading of them. To this end, I translated to English all interview transcripts originally conducted in German. By giving them centre stage in this thesis, I wanted to underline their key role in understanding our current condition in this world.

In the following chapter 6 I shall provide historical context, present a picture of the region at the heart of this study, and discuss key debates concerning this period of Polish and German history. The argument then proceeds into addressing each of the original research questions with key debates relating to photography communicating intimacy with landscapes, the role of memory, and the forced migrants' ability to recall their once familiar home.

¹²⁶ The national road 5 is in effect and extension of the motorway 23 connecting Hamburg with the north-western island and beach destinations with high traffic volume during tourism season.

Chapter 6: Analysis

6.1 East Prussia overview

Travelling as a German to what was once East Prussia felt like entering lands of dark ghosts, told memories, and the expanse of borderlands forgotten or suspended in slow time. Its past centre Königsberg, now Kaliningrad in Russia, once the home of Prussian Kings and the German Emperor Wilhelm II, however, proved out of reach for me as the latest chapter of a troubled Eastern Europe had begun since the invasion of Ukraine. Its Baltic coast of famously white beaches and rich deposits of amber also includes the Baltic fleet seaports of Gdynia near Gdansk on the Polish side and Baltiysk near Kaliningrad on the Russian side. Where the cities of Gdansk and Kaliningrad were heavily bombed and largely destroyed in 1944, the final advance of the Red Army towards Berlin swept across its rural lands soon after in January 1945. While most Germans attempted to flee from the Russians westward then, the last ones were ordered to leave in 1948 (Egremont, 2011, p. 148). I visited (and photographed) the ruins of the once influential landowner estates of the 'Dohnas' in Slobity¹²⁷, close the Baltic coast and the 'Lehndorffs' in Sztynort¹²⁸, in the northeastern Masurian lakelands. The latter is about half an hour drive further east than the infamous command bunker "Wolfschanze" (Hitler's Lair) in Wilczy Szaniec¹²⁹.

Within an afternoon's cycle ride of Gardyny, the village at the heart of this study, there are the former Soldau Concentration Camp, in Dzialdowo¹³⁰, and the Tannenberg¹³¹ Memorial, in Olsztyn¹³². The larger and notorious former Stutthof Concentration Camp is located within walking distance of the seaside resort of Sztutowo, about 90 minutes drive away. Key railway links towards Berlin to the west and Gdansk north-

¹²⁷ See photographic portfolio, p 16-18

¹²⁸ See photographic portfolio, p 19,20

¹²⁹ See photographic portfolio, p 23-25

¹³⁰ See photographic portfolio, p 41-43

¹³¹ The memorial was built in the early 1920s as a monument to commemorate the 1914 victory at Tannenberg, in what was then East Prussia. Its shape and brick-built structure was reminiscent of a Medieval fortified castle and the Nazi regime later held rallies there. A small plaque now marks the location, but the structure itself has been long destroyed with only a few bricks visible on mixed heath land. See also (Willems & Palacz, 2022, p. 455)

¹³² See photographic portfolio, p 39, 40

west are in nearby Nidzica and Olsztyn¹³³, a key strategic bridge across the Vistula (Weichsel) river may be found ½ hour drive north-west in Tczew¹³⁴. Gdansk itself was and remains an important sea defence city with its northern industrial ports of Gdynia and Baltiysk central to German sea evacuations in 1945¹³⁵. The two former Hanseatic Cities of Gdansk and Kaliningrad are only about 100 miles apart, only the Gulf of Gdansk and the Vistula Lagoon between them.

As mentioned in the introduction, the project has at its centre the village of Gardyny, in the Masury region, south of Gdansk in Poland¹³⁶. My father grew up there and fled, at the age of seven, in January of 1945 to Hemme, Heide-Holstein, close to the coast north of Hamburg, Germany. Family accounts speak of a train journey from Allenstein/Olsztyn via Danzig/Gdansk, Stettin/Szczecin to Berlin and then onwards towards Hamburg and finally Heide Holstein¹³⁷. As the last train from Koenigsberg/Kaliningrad to Berlin left in the early morning of 21 January 1945 and the Red Army had encircled East Prussia by 23 January, this meant a very lucky last-minute escape for the family, despite the reportedly very grim and dramatic conditions on the trains. Indeed, most refugee accounts cited in this study tell of arduous, highly dangerous and exposed winter journeys in long treks lasting weeks. As already mentioned, many of these treks were forced across the precariously thin ice of the Vistula Lagoon between Kaliningrad and Gdansk, exposed to the danger of breaking through the ice and aerial attacks from above¹³⁸.

The Red Army was fast advancing towards Berlin as the German Reich was collapsing about half a year after the Normandy landings. The evacuation of almost the entire population of what was then East Prussia (about 1.5 million people) in early 1945 has been widely documented and featured in films and literature. It saw the region's remaining citizens fleeing west, literally overnight, to then more secure German territories.

Landing metaphorically in Masuria at the day or days (depending on geographical location and decision making) of the forced exodus on 18th or 19th of January 1945,

¹³³ See photographic portfolio, p 75-77

¹³⁴ See photographic portfolio, p 28-30

¹³⁵ See photographic portfolio, p 103-106

¹³⁶ See photographic portfolio, p 46-73

¹³⁷ See photographic portfolio, p 75-80

¹³⁸ See photographic portfolio, p 82-87

offers a chance to pivot attention towards the extreme experiences of Holocaust survivors and associated key historical events. Less than 300 miles south of the region, after the last roll call on 17th January 1945, all but the sickest inmates of Auschwitz were sent on death marches or were driven into territories still held by the Wehrmacht (Langbein et al., 2004, p. 11), in other words the already starved, brutalised, and altogether exhausted captives were equally on the move, unless, that is, they froze to death in their entirely inadequate clothing and shoes, or were killed by their guards. Therefore, it is worth noting that the most iconic and treacherous route for treks of Germans fleeing the Russian advance across the above “Frische Haff” (Vistula lagoon) passed within a couple of miles of the Stutthof concentration camp near Gdansk¹³⁹. Here too forced evacuation of captives began in late January and continued even by sea until its liberation by the Russian army on 9th May 1945.

6.2 Exodus from East Prussia in 1945

Although happening overnight and in a very traumatic way for the local population, it would be misleading to describe the exodus of ethnic Germans from then East Prussia as sudden. Since the beginning of the Third Reich in 1933, but with yet more brutality and reach soon after the night of pogroms on 9th-10th November in 1938, the Jewish population in the region had been persecuted, expelled, and murdered. Political enemies, the traveller ‘gypsy’ community, the disabled, those denounced as gay or otherwise “degenerate” had all already been pushed out or murdered¹⁴⁰. The attack and immediate invasion of Poland in September 1939 began in this region with the city of Gdansk and the bridge across the river Vistula in Tczew among the first strategic targets. Troop movements and logistical operations had been a common sight over many years already despite the rural location. Since smaller villages or towns did not afford anonymity to any of the above-mentioned persecuted groups, and most certainly not the Jewish community, a very visible, and widely supported, exodus of many had begun many years prior. In the neighbouring county of the ‘Warthegau’ alone about 450,000 Poles and 550,000 Jews were forcibly removed from their homes and replaced with ethnic Germans from Hungary, Bosnia, or Bulgaria and elsewhere (Connor, 2007, p. 12). Finally, refugees fleeing the advancing Red Army at the Eastern

¹³⁹ See photographic portfolio, p 87

¹⁴⁰ This ‘euthanasia’ programme took place in 1939-41 under cover of war and after ‘Kristallnacht’ (night of pogroms).

front, especially after their entering of Eastern territories of the Reich and the brutal revengeful assault on the village Nemmersdorf in October 1944, would have offered signs of what was to come, as would propaganda news reports about the violent conduct of Soviet troops on civilians. Where Nazi propaganda focused on violence of advancing Soviet soldiers, they of course did not account for the countless atrocities committed during the regime's occupation of Eastern Europe, which much earlier ought to have forewarned local ethnic Germans¹⁴¹.

The uprooting itself, albeit a sudden, rushed, and desperate affair, did not 'meet' a settled community, or a sound community for that matter. The Holocaust, the persecution of and disappearance of many community members, a second long and brutal war, food shortages and political turmoil all make the exodus from East Prussia in January 1945 an event which could have been anticipated before it happened, if not openly. As absurdly optimistic state propaganda continued and local party orders defied the overwhelming force of the now fast advancing Red Army, most families had already lost some of their own in the battlefield, witnessed or committed cruelty, were in contact with or housed forced labourers¹⁴² and most certainly knew of 'disappeared' community members. Indeed, many families in the region had experienced forced migration in previous generations already from further east or through re-settlement schemes. Polish speaking villages neighboured German speaking ones, the territory having been contested historically for centuries. Therefore, what I term elsewhere a "sudden uprooting", although correct at first sight, should instead be seen as a gradual fragmentation of 'rootedness' which culminated in an exodus, only to then remain 'uprooted', 'dispersed' and emotionally 'disturbed' for at least another generation¹⁴³.

¹⁴¹ Again, Ian Connor offers detailed background information and statistics on 'The origins of the refugee problem' in the region and beyond. (Connor, 2007, pp. 8–17)

¹⁴² Rural communities encountered mainly French, but also some British POWs, about half of which were forced to work in agriculture, close to a quarter in construction, and fewer in mining. The total of POWs deployed to support the labour force by 1940 reached nearly 1.2 million. The foreign labour force also included civilian workers who were either effectively forced or coerced into supporting the German economy. Depending on their countries status as allied nation or occupied territory, but also their perceived racial "standing", each nationality was to be treated differently. About half of the civilian foreign workers were Polish, a little more than 10% Italian, but also Dutch, Belgian, Yugoslav, and others. (Herbert, 1997, pp. 96, 97).

¹⁴³ Indeed, a major incursion of Russian troops had already occurred in 1914-15 in which 30 percent of locals (13,000) who stayed (including women and children) under occupation were forcefully removed from their homes and many deported into deepest Russia. Although relatively swiftly repelled by the German military, as many as "three-fifths of East Prussia's small towns and over a quarter of its farms and villages lay in ruins" by the end of the campaign. (Watson, 2018, p. 1)

Indeed, none of the study participants interviewed ever returned to a rural farming life, seeking opportunities in larger cities instead and advancing educationally and professionally. While political societies of 'Heimatvertriebene' (communities forced from home, my translation) continue to exist, their repeated claim to "their" past homelands ultimately proved futile and their activities played no major role for any of interviewees in this study¹⁴⁴. Yet, even if the political situation had changed irreversibly, such activism and maintaining of traditions extended a cultural home into a changed world. Outside political, mostly revisionist, claims to lost state territories and their cultural as well as ethnic dominance, attempts to "return" must be seen in the context of a post-war Germany growing into a European industrial powerhouse with employment opportunities aplenty in its many big urban centres. Rootedness turned into individual purpose, namely duties, a career, family status, education, social engagement, and indeed new wealth accumulation¹⁴⁵. To achieve this, cities, or at least their semi-rural wider outskirts, were much better suited.

6.3 Post-war debates in Germany

Having grown up in Western Germany in the 1970s to 1980s and having left in the late 1990s just as a renewed ¹⁴⁶, and culturally wide-reaching, victim debate started, revisiting this discourse now remains ethically and politically complex, but equally pertinent. As Josef Foschepoth argues in his essay 'German Reaction to Defeat and Occupation', "according to public opinion polls in the American zone, in the early postwar years typically more than 70 percent of those polled rejected the notion that Germans bore total responsibility for the war". Instead of as a people meeting the consequences of committing "aggression on a truly monstrous scale" during the 12 years under the National Socialist regime, those Germans saw themselves as first victims of a demonic Führer and a minority of Nazi perpetrators (Moeller, 1997, p. 77). The self-portrayal as victims was yet easier to maintain, if equally problematic, for

¹⁴⁴ While ultimately unsuccessful in their core political aim of lost lands being returned, in the 1950s the BHE (Bund der Heimatlosen and Entrechteten) was temporarily seen as a serious political threat to the ruling Christian Democratic Union (CDU) party, and did win seats in the national and regional parliaments.

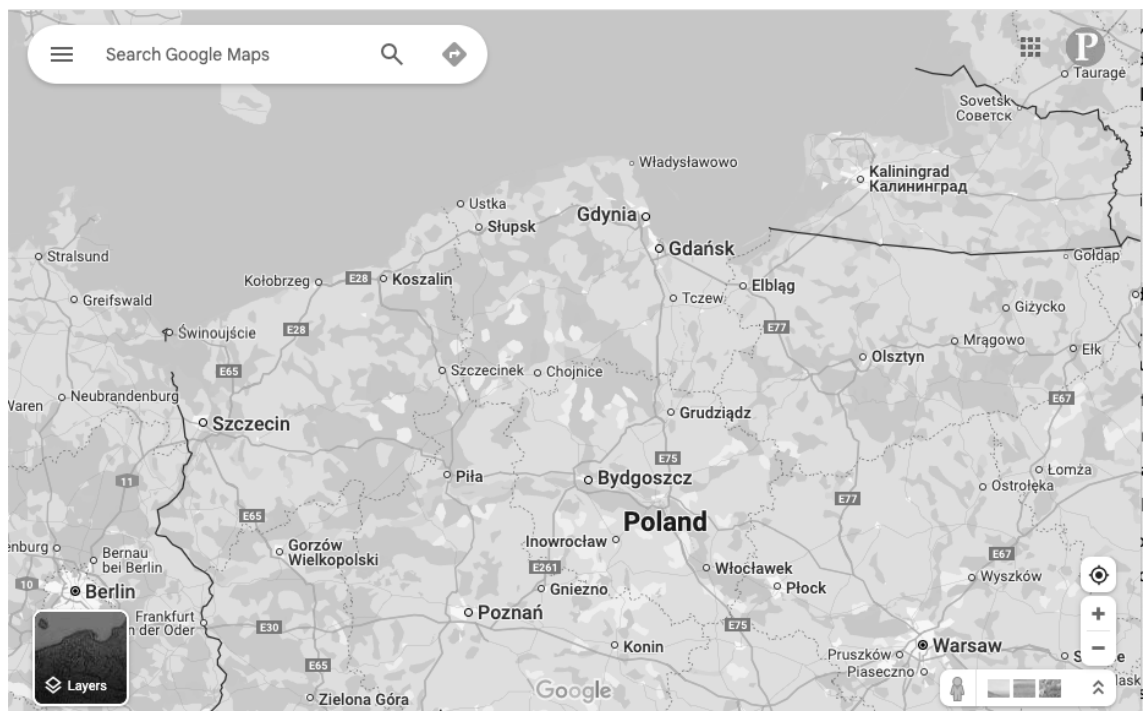
¹⁴⁵ The postwar "economic miracle" saw the Federal Republic of Germany become the third most important industrial power by 1960, with a national income roughly 3 times the size as before the war. Those expelled from the former Eastern territories "brought nothing to West Germany except their skill and their desperate determination to succeed". (Mann, 1996, p. 522)

¹⁴⁶ The first significant period of discourse in the 50s of postwar Germany is discussed in *The Politics of the Past in the 1950s: Rhetorics of Victimisation in East and West Germany* (Moeller, 2004, p26-42)

populations forcibly expelled from the Eastern territories. The temptation to restrict debates to hardships endured, emotional or physical, as if they occurred by chance, much like a natural catastrophe, may offer simplicity in debates and absolution of guilt, but it does not resolve historical facts.

Entering the discourse with the narrated 'picture' of my father's forced uprooting in early 1945 as a 7-year-old child naturally places him in the category of innocent victims at that time. However, of course a people's collective guilt does not, and should not, offer such a convenient clear cut ethical 'watershed'. Indeed, as I am compelled to explore events and personal accounts about 80-90 years later¹⁴⁷, Helmut Schmitz reminds us of the "unavailability of a naïve perspective" in his essay *Historicism, Sentimentality and the Problem of Empathy* (Schmitz, 2007, p. 215).

6.4 In what ways can photography communicate intimacy with fragmented landscapes?



(Google Maps, n.d.) Retrieved on 21st Feb 2025 from <https://www.google.com/maps>

¹⁴⁷ Arguments may be made to see events unfolding (and leading to the expulsion of ethnic Germans from the Third Reich's Eastern territories) from the National Socialists coming to power in 1933, the German invasion of Poland in 1939, the invasion of the Soviet Union in 1941, or the advance of the Red Army into Germany in early 1945.

6.4.1 The calm, retreating Masurian landscapes

The Masurian Lake District is roughly located in the centre of a triangle drawn between Gdansk, Warsaw, and Kaliningrad, in Poland. Countless lakes, small tree lined country lanes and vast forests combine with agricultural lands. A still largely rural county is attractive for tourists who enjoy swimming, fishing, cycling, or boating for example. The Baltic Sea and its white sandy beaches are reached by car or train in about an hour. The Russian exclave of Kaliningrad Oblast is close as is Lithuania to the east. Pleasant summers and very cold ‘continental’ winters shape flatlands with undulating hills and navigable canals between lakes. Motorways between regional centres received modern upgrades or extensions and there is now a budget airline airport with good public transport links.

A landscape which has been farmed for centuries, which is ‘inscribed’ by its utilitarian function and repeated historical battles shows a low density of key traces when compared to urban environments. Its speed of transition is slow, at least during peace time and excluding natural catastrophes. The infrastructure in rural Masuria remains largely the same, its traces, scars, buildings are still mostly in situ and are therefore still observable today.

6.4.2 How little we see – beaches as membranes

While tides remove traces on sandy beaches daily, objects washed ashore or dropped are cleaned away before tourists arrive. Where maps indicate countless shipwrecks in the Baltic seas, their historic importance may only be re-asserted through oral reports or documentary written references. Ghostly rural landscapes emit faint traces of light only, historic events too having passed through, inflicting catastrophic damage on populations but little on buildings away from centres or key infrastructures. Brief *light flashes* of past events having long receded, are now seen or heard in oral or written accounts only.

Gunter Grass’ novel *Crabwalk* (Grass, 2003, p. 1) and Ruta Sepetys’ novel *Salt to the Sea* (Sepetys, 2016, p. 1) narrate the sinking of the ‘Wilhelm Gustloff’ in 1945, off the Baltic coast near Gdansk, after being torpedoed by a Soviet submarine with some 9400 people on board. Not surprisingly, this is an event which was reported on widely since then.

It is possible to access data on wrecks resting on seabeds, their location, identity, and sometimes accounts of their crew as well as their sinking. Maps displayed on www.wrecksite.eu (Adelante, 2001, p. 1) are sobering for their sheer number of registered sites, yet they are also indicative – perhaps metaphorically – of how little we see. It is even more important, then, to connect the smallest and faintest, the most ephemeral traces, with what has been ‘unearthed’ already, with what can be ascertained. Beaches temporarily hold objects washed ashore, their sand or pebbles briefly showing traces of moved carts, ships, vehicles, animals, or footprints, at least between tides. Eroding coastlines reveal archaeological finds after heavy storms and frequently offer glimpses of exposed, now abandoned, houses as well as streets leading nowhere¹⁴⁸. Imagining beaches as ‘membranes’ of trapped ephemera and as ‘Land’s End’ from which we gaze at the horizon, beyond the sea which holds so many stories, but which are physically and visually submerged, renders them highly relevant today¹⁴⁹.

6.4.3 The landscapes as our “original dwelling”

Whether we term *landscape* to include everything, that is (by humans) untouched wilderness, nature reserves, gardens, farmland, villages, infrastructure, and cities, or aim at a narrower definition, perhaps excluding cacophonous urban megacities, is less decisive in the context of this study. More important is Rachel Ziady Delue’s assertion that landscape is “appositional”, “neither foreground nor background, center nor periphery” (DeLue & Elkins, 2008, p. 11). Admittedly, if only at first, this poses an obvious dilemma for the photographer, who must decide where to position themselves relative to their subject and determine a vista to place inside their frame. Communities are associated with place, whether their being is settled or transient, their individual and collective stories play out in space, their actions inscribe the land as the land inscribes them. The photographer too, as they roam the same lands, must be equally immersed, enmeshed with the narratives of a particular landscape and its people. Anne Whiston Spirn (DeLue & Elkins, 2008, p. 64) offers an interesting definition: “The photographer frames a view, bringing certain features into dialogue,

¹⁴⁸ Nearby Sheffield, past village buildings were submerged during the building of Ladybower Dam and its remnants may still be seen on rare occasions when the reservoir is drained.

¹⁴⁹ State sponsored leisure activities, organised by the ‘Kraft durch Freude’ (KdF, translated as ‘strength through joy’) sub-section of the NSDAP, too were advertised through posters in the 1930s which presented sea views as imagined beautiful horizons for the German labourers.

excluding others. Through this act of framing, one creates a doorway for others to enter mentally.” Yet, I wish to add that such a “doorway” may be entered emotionally too and that a mental entering would encompass both analytical discourse and imaginative exploration. Furthermore, if we speak of cultivated landscapes, its peoples’ dialogue with it over time, the seasons and changes experienced, we commonly refer to settled communities with variable degrees of agency. Therefore, at least for deeper ‘inscriptions’ to occur, prolonged occupancy is essential. It follows that *time* does define my ‘position’ here, and is arguably at the centre of photographic discourse more generally. Anne Whiston Spirn’s (DeLue & Elkins, 2008, pp. 45–52) referring to landscape as our “original dwelling”, us being in dialogue with it, offers a possible path toward a closer definition of *landscape*. Be it either nature itself encroaching on our dwellings, through the effects of climate change or the eruption of a volcano perhaps, or military force driving civilians out and into roofless lands, each time people find themselves uprooted. As such, and from that moment, their connection to a landscape is loosened, their prior embeddedness compromised. Landscapes become ‘terrain’, obstacles to overcome or qualities to utilise during transit or temporary resting. Admittedly, social and cultural connectedness may be maintained to some degree and over some time. During flight or exile, new roots may be grown in a new home, however, and we can speak of a different ‘kind’ of landscape. As settled cultivation of a community’s land and culture is ruptured, a landscape does retreat into a utilitarian, briefly encountered, terrain or scene, on and before which mere survival is often all there is. Its expanse too is changeable, and this further supports the idea that ‘landscapes’ are a fluid concept. Where a settled, safe, and privileged gaze reaches as far as the horizon, a vagrant, threatened one without agency pays attention only to what is immediately in front eyes and body. Here, mountains, lakes, rivers, or roads are obstacles or options only, their impact on a person’s journey and their body being the essential quality. Talking of cultivated landscapes, including their visual depictions, presupposes both a fixed vantage point and a fixed focus at that time, neither of which must be universally assumed.

6.4.4 Intimacy with a community and belonging

Where settled communities narrate evidence of a (their) significant past on settled, stable grounds, and following long-established routes or roots, my focus is on the uprooted, marginal, and transitory people, their, on the land, barely registering

existence. In referencing the historical migration event in then East Prussia, now Poland, my aim is to highlight that we can “see” repeated patterns, a repeatedly challenged humanism, the common lack of agency and material belonging. In that sense then, it is of little import whether we accept photographs of ephemeral traces into the canon of academic historical discourse, but that we “see”, “listen” that we “imagine”, and that ultimately, we act within our tradition of humanism.

Intimacy with a community and awareness of its culture commonly requires studied insight and learned familiarity. Communities, disrupted and dispersed by political events or persecution, do share their being dislodged from their accustomed lands. As the reader (or viewer) immerses themselves in their ‘world’, such associations cannot be readily assumed to be intact. Photography within this community may therefore be placed in a fragile, momentarily scaffolded, frame only. If it has a “place”, it commonly remains ‘makeshift’ or is filled with the melancholia of (unassailable) distance. For a photograph to ‘stage’ a haptic, sensual intimacy it relies on stories ‘shared’, rather than ‘told’. In her book *Image Matters: Archive, Photography, and the African Diaspora in Europe* (Camp, 2012, p. 1) Tina Camp writes:

“[...] we might [...] think of the photograph as an instrument with a distinct set of sensory, cultural, affective, and semiotic registers – registers that map a range of sensibilities within a given community or culture and index and evoke the investments and attachments of individuals in/to these sensibilities.”

My own community belonging too may be seen as more tenuous or wilfully recalled, my own later migration to England by choice, a settled vagrancy, less a displacement. However, understandings may be instinctive, a brittle identity passed on emotionally. Anxieties related to personal standing or worth, after arrival in a new community are often passed on to the following generation through, for example, a compensating high work ethic, focus on education or learned self-reliance. Equally, indifference or hostility towards newcomers is felt by migrants’ children too, never mind their commonly precarious economic situation or political status. The forced exodus of ethnic Germans from then East Prussia affected the near complete village communities

and those generations who were subsequently dispersed across what became post-war Germany¹⁵⁰.

6.4.5 Uprootedness – living with a fragmented past

Without doubt, the wider political situation in Germany in 1945, and the years after, had been highly complex and broken at its core. A community which had committed and tolerated atrocities beyond imagination, now received refugees into its major cities - mostly destroyed after bombardment - as well as across rural areas within the different occupied territories. Having been forcibly uprooted, some 11-13 million incomers, not to mention the between 600,000 to 1.5 million who died while fleeing, were now without owned land or property, had seen their social networks ruptured, and were drawing on very limited postwar resources, according to Ian Connor in *Refugees and Expellees in Post-War Germany* (Connor, 2007, pp. 12–15). Empathy for those arriving from the East was limited at best, as they added further pressure on scarce resources while being a very visible reminder of a lost war and its associated guilt¹⁵¹. Families waited years for captured soldiers to return from labour camps in Europe and Siberia and then witnessed the inner-German border being sealed from 1952 and a wall being erected in Berlin in 1961, now dividing its Eastern and Western sectors. Interviews conducted and viewed (or listened to) for this study revealed for several participants to having migrated repeatedly in those years, either to escape to western territories or to seek employment in major cities or industrial centres. Whether politically, physically, emotionally, or morally, one cannot speak of settled wider community.

However, returning to the village at the heart of this study, property deeds¹⁵², seen by me at Olsztyn state archive, present the common loss of any land owned, of a home, through forced migration. The past of those having fled westward from what was then

¹⁵⁰ According to Rainer Schulze (Moeller, 1997, p. 54) 11-13 million were affected by this forced migration from “lost” former Eastern provinces to the Western occupied zones.

¹⁵¹ The census of 1950 saw as many as 20% of the total population of the now Federal Republic of Germany (of Western Germany) classed as newly arrived refugees. A detailed survey, conducted by Hanna Fuess, a local pastor’s daughter in her district of Celle between 1946-9, revealed widespread prejudice against the incomers, their apparent laziness, uncultured backwardness or general untrustworthiness. The relations between incomers and locals are presented comprehensively by Rainer Schulze in his article ‘Growing Discontent: Relations between Native and Refugee Populations in a Rural District in Western Germany After the Second World War’ in *West Germany under Construction: Politics, Society, and Culture in the Adenauer Era*, edited by Robert G. Moeller (Moeller, 1997, pp. 53–72).

¹⁵² See Appendix L

East Prussia in January 1945 appears in my mind disorienting, loose, fragmented, directionless, uprooted, intangible, but not unfamiliar. Imaginations find no place. Instead, could there be a sense of belonging built around the emotional understanding of uprootedness, a recognizing of rhythms and melodies of a now vanishing spoken dialect, shared physical and mental attributes, a most basic and instinctive empathy? Following the stories of the interviewees, their past is that of movement over anchored belonging to a place, of skilful survival and determination over networked opportunities, of exposure and illness.

6.5 Are memories recalled, re-constructed or re-imagined, and how can the taking, editing and presentation of photography enable this?

6.5.1 Revealing the pastness of our present

Peter Davidson makes *The Last of the Twilight* the subject of his book and sees “dark towers of cloud” approaching Europe, anxieties I experienced in my field work close to the border of Russia and Ukraine: “Now, if ever, is the time to map the territories of the dusk, [...] the territories of melancholy and revenants, longings and regrets, ‘tranquillity shot through with sorrow’, homecomings and serenities” (Davidson, 2015, p. 32). Elsewhere he writes of a “sense of belatedness”, here in relation to twilight paintings, “of coming to a place after a lapse of time when circumstances have changed”. (Davidson, 2015, p 86) Almost 80 years have passed since the end of the Second World War, a belated arrival (of my camera) on the scene for sure, yet also communicating a sense of foreboding about new ruptures growing in the middle of Europe; in either case the light has been or is dimming. The camera brings into hazy focus diminishing imprints of a vision clouded after and before pressing the shutter. Its moment of exposure may be thought as a tidal zenith, time arrested seemingly after the sea had been ebbing offshore, and before flooding in once more, the repetition contained in this vision only adding to a faintly imprinted, but sensed and inescapable melancholia. The re-framing of locations and their visual appearance, the recalling of events is as unique (autobiographical) as it is cyclical, memories personal and common, their repetition “a fundamental part of the memory process, of the sequential recording of the past: For there to be memory, there has to be reiteration, which is to say stratification” (Olivier, 2011, p. 69). Where the connections between past and current events are made, in this case through photographic revisiting, attention is slowed: What is *now*, had been already *then*, and hence time passed between these

moments, in those locations, and is measured by these individuals. That is to say, the act of talking and photographing is leaving a trace, a new imprint at a time of disorder and fading connectedness. Most importantly, instead of communicating a sense of nostalgia, instead of pulling an imagined past into our present, it reveals the pastness of our present. It leaves us with a sense of foreboding, of grounds uncertain.

6.5.2 Sense-making through simplification as well as amplification

As the artist oscillates between fleeing into and from knowledge while trading in imagination, their creative projecting as well as scientific recording may prove essential. (Wind, 1963, p. 50)

Photography matters, arguably more powerfully in its mundane manifestations, and because the camera is both scientific tool and artistic pencil. The art historian Aloïs Riegl (1858-1905) may help in considering the central importance of emotional impact, again an important, if not sole, domain of the artist. In writing more broadly about nature and art practice, he explains: “If a desired mood arises more readily from a picture than from the actual bit of nature, this is due to the picture’s greater isolation from secondary distractions”. (Riegl & Binstock, 2004, p. 185) The viewer may claim there to be nothing to see within the frame, however they know of the ghosts of past evidenced occurrences, as faint and seemingly unremarkable as they may have been. They also sense the need for imaginations to have “vigour” and while the artist habitually retreats inside the temple, “in the forecourt he should not be left alone”. (Wind, 1963, p. 78)

A long harsh winter, prolonged malnutrition, constant fear, extreme physical or mental exposure all ‘imprint’ themselves, or register, on a person or a community. Where personal memories recalled are patchy, forgotten, or suppressed, they are noticeable in or on the body and are frequently traceable in the subsequent life story of interviewees. Physical or mental scars may be attributed to a named event or experience or may be less defined or multicausal like a shorter lifespan for example or continued ill-health. Indeed, repeatedly remembered locations are important as their common recall can be understood as ‘stronger imprinting’, literally a stronger ‘point

made' (on the map¹⁵³). Imagining such locations as for the moment elevated 'above' the chaotic and sudden forced retreat from the region of a near entire population, enables sense-making through simplification as well as amplification. This applies to personal memories, the places in which they occurred, and the times when they took place. Because the above locations are recognizable, named, publicly known, and iconic within the grand narrative of the exodus of ethnic Germans from East Prussia, their resonating with the reader's life experiences and imaginations is made possible. Furthermore, their universal meanings within stories of any migration, for example as bridge, harbour, roadside, house, school, beach, forest, etc., aides visual and affective communication. As the practice of remembering inevitably distorts, invents, omits, and supresses, such key locations serve as anchors of verifiable events, given the extensive archive materials on them and indeed the repeated mention of them during interviews.

6.5.3 A progressively loosened embrace

Remembered, imagined, landscapes commonly stretch beyond specific locations, their features later 'rediscovered' elsewhere. For example, reports of mushroom hunting in woodlands or children playing on ice covered canals, or the instinctive connection to expansive sandy beaches all feature repeatedly in my own family history as well as those encountered in interviews. A broader "lens" therefore may offer, paradoxically, a stronger associative focus. The reader may readily and visually imagine the Baltic Sea, Masurian Lakes, Eastern European forests, all of which are now featuring strongly as desirable, and hence equally imagined, touristic destinations¹⁵⁴. This jarring, discomfort, or absurdity occurs within memory itself, while "it persists in some sense into the present" (Trigg, 2012, p. 47), quoting Dylan Trigg in *The memory of place: a phenomenology of the uncanny*. As photographic research walks were guided by the

¹⁵³ Traditional navigation using printed maps, frequently with personal annotations added, may be likened to haptic "reading" of photographs, the fingers pointing and travelling on their surface. In contrast, contemporary satellite navigation using a mobile phone app or a Garmin device offer at best immersive in-time journeying and at worst a disconnected (not observing) dependency on received data.

¹⁵⁴ It is worth noting that the Baltic coast and other German natural beauty spots were seen and marketed by the Reich Committee for Tourism as tourist destinations during the time of the National Socialist regime too. If "accounts of 'Jew baiting', book burning, sterilisation laws, concentration camps, and the ruthless liquidation of all opposition did not make good copy abroad"(Boyd, 2017, p. 130), "by 1937 the number of American visitors to the Reich approached half a million per annum. Intent on enjoying their European adventure to the full, the great majority viewed political issues as an unwelcome distraction [...]" (Boyd, 2017, p. 4).

memory of stories told in interviews, as well as notes taken, their imagined pictures always remained discordant with what presented itself before the camera.

Contemplating the practice-led mode of the inquiry, its auto-ethnographic elements, and their emotional charge, the project may be seen as a progressively loosened 'embrace', from intimacy to analytical distance, from artistic intuition to discursive writing. Rather than putting a ready, exclusive concept over the question(s) identified, I am following Edouard Le Roy's (Roy, 2017, p. 22) method as outlined when introducing Henry Bergson's philosophy:

"The philosopher must adopt an attitude entirely inverse; not keep at a distance from things, but listen in a manner to their inward breathing, and, above all, supply the effort of sympathy by which he establishes himself in the object, becomes on intimate terms with it, tunes himself to its rhythm, and, in a word, lives it."

6.5.4 An 'exposure time' of 75 years

The re-imagining of memories then required, already during interviews, open, dialogical communication which allowed each interviewee to express their memory 'images' alongside my scripted questions on place names for example. Repetitions, digressions, silences, or confusions all contributed to memories shared concerning the forced migration event, as did their emotional impact, however distant now. Employing photography in the pursuit of re-imaginings appears counter-intuitive if Bergson's central "intuition of duration" (Roy, 2017, p. 65) is foregrounded. Its scientific recording, slicing into the flow of time, its arresting, seemingly objective, documenting of real encounters is, in this sense, not conducive to emphasising duration. What is being re-imagined follows - chronologically - archive witness accounts, interviews, and family histories, or to say it with John Berger (Berger & Dyer, 2001, p. 216), "a photograph is the result of the photographer's decision that it is worth recording that this particular event or this particular place has been seen". I, the photographer, returned, re-imagined, saw again, and deemed worthy of recording once more against what had been re-imagined prior, by those who experienced the event, their children, their opposite during interviews, myself. It follows, that what is being re-imagined, what is being bracketed, is the duration between the flight event itself and the return about 75 years later, give or take the current average life

expectancy in Europe. Such, we could argue, is the 'exposure time' and, citing Berger once more: "The true content of a photograph is invisible, for it derives from a play, not with form, but with time", and: "What varies is the intensity with which we are made aware of the poles of absence and presence" (Berger & Dyer, 2001, p. 217). We could speak of a densely documented 'hinterland' of photographic absences, even overwhelmingly so, of photographs which present little other than their geographical reference points and time stamp. Meaning then is derived from imaginations, re-imaginings, which flow almost wholly into what is 'bracketed' but not shown. Reflecting further on the role of photography in creating visions, re-visions, I cannot help but citing Roland Barthes too, especially as personal affectedness is of central concern. His well-known pairing of *studium* and *punctum* in the reception of photographs, introduced in *Camera Lucida* (Barthes, 1993a, p. 84), offers further clarification. He proposes on the one hand the importance of cultural participation, "human interest", "enthusiastic commitment" - this he terms the "studium" - and on the other an accidental "piercing" occurrence which "disturbs" the above studium, and by extension the viewer - this he terms the "punctum". As I understand it, such a "piercing" cannot be planned, even subtly suggested, by the photographer, it is happening to the viewer by chance as they view a photograph. In turn, this means that their imaginations too cannot be scientifically planned unless we are satisfied with a low amplitude, relatively unimaginative registration of known cultural references only.

6.6 Can the expressed empathy be contained in the photography however fleeting and threatened by distance, both geographically and through time?

6.6.1 'Rear curtain exposure' - the fragile, intermittent light of fireflies

At the time of writing, the evacuation of Germans from then East Prussia took place more than 75 years ago, about a lifetime. Interviewees, now in their eighties, fled as young children in 1945. Give or take a few decades, photography and film are only 100 years older but had already been widely and commonly used then. First-hand accounts of the events of 1945 will soon no longer be reported first-hand. However, as I have seen myself, there remain in families' countless written personal written diaries and unpublished narrations. There has been time to archive film, photography, and oral history recordings, and as a result emotional connections now transfer to the children and grandchildren of those who experienced the exodus. In photographic technical

terms one may speak of a ‘rear curtain exposure’, shedding light on the event now while capturing traces of earlier occurrences and movements as faint, blurred visible ‘trails’. As light travels towards the camera film or sensor, a “capture” of a moment could only ever be late, or in the truest sense of the word, cannot be. Relative to a timespan of more than 75 years, photographing now could be termed a “flash exposure”, a very short-timed shutter release. A flicker of light only, a solitary and always selective presenting of what is deemed worthy of illuminating. A romantic would perhaps imagine the flickering of a distant disappearing beacon, a low battery torch, a charged un-charging. In his book *Survival of the Fireflies* (Didi-Huberman, 2018, p. 23). Didi-Huberman imagines a similar picture, seeing such photography capturing a passing, fragile and intermittent light, as those of fireflies. Time is ending for this generation, and it had been important to progress the study now and even more so after Covid delays. The above ‘rear curtain exposure’ illustrates well a present moment as our future is visualized in a metaphorical rear mirror.

“There lives within us all an unspoken dream, a kind of secret belief that something can exist that will not disappear, an imprint that will endure.” Yet, “archaeologists are people who rummage and demolish. [...] Everything brought back to us from the past is condemned to fracture and immediately fall apart, because in wresting these artefacts from memory in which they lie buried, we thrust them back into life, which is to say, to face the lethal assaults of time. And yet, there is nothing else we can do but attempt to draw these vestiges of the past over to the side of the living, to this other side where they will turn to dust, as we will.” (Olivier, 2011, pp. XIV–XV)

6.6.2 Archaeology and photography – their relation to the unseen

Citing sections of Laurent Olivier’s introduction to his book *The Dark Abyss of Time: Archaeology and Memory* offers a good illustration of this study’s position between aiming to recover and hold understandings of the past and its near impossible position in an increasingly anxious present. It too offers a strong case for the use of photography which enables the temporal recalling of memories told, before their functioning in the present is bereft of their referents – witnesses and traces in the landscape – which were *unearthed* in this study. Finally, my claim for an instinctive, subconscious knowing through lived family connections – most centrally with my

father – does resonate with Oliver’s writing and its citing of Benjamin’s “antipositivism”. Lastly, in her foreword to the book, Shannon Lee Dawdy praises the “brave vulnerability” and poetic quality in Olivier’s writing, qualities which I aim to emulate in photographs and texts (Olivier, 2011, p. X).

“We cannot return to the past, nor can we imagine it from what remains. There is nothing clearly recognizable of it in the present that surrounds us. It is just an empty carcass, and we alone know that it “once was”. What remains of it lies buried, like discarded rags and scraps, in our subconscious, in the depths of dreams, far below the surface. And that is all that remains of it, so that dreams become our sole experience of the past – the form of it that actually survives in real time – for it is in the present that the past exists. [...] A man who excavates digs down through layers of earth and pages. He pierces and slices and, in the end, extracts only scraps that he doesn’t know how to decipher. He turns them over, puts them next to fragments that they never had any relation to, and gives them meaning they never had. He is well aware that he doesn’t know anything about all these things, but, conscious of his ignorance, he allows chance to lead him to discoveries.” (Olivier, 2011, pp. 12–13)

Archaeology and photography are related in their position to the unseen.

Photography’s dealing in the “shadows”, the “wake” (Sontag, 1979, p. 170) of life and archaeology’s speculating on the absent underground both encourage imaginations, connotations, associations and dreams. They share a sense of melancholia too, silences and extended time. Both are substitutes only, but rich and present, with emotion, and altogether potent. Looking beyond the nostalgia carried with the return to greyscale photography, it does expand the tonal levels of colour-poor twilight, residues of light in correspondence with the few, barely visible, traces of past events left in and on the ground.

6.6.3 Holding a fleeting moment

The use of still photography only reinforces a view of the world – past and present – that is fragmented, allowing countless versions, illusions, of real encounters. While the intentional pointing of a camera at a situation, scene, or person declares that moment being worthy of recording, its frame too – as it contains and excludes – supports an understanding of such “digging” necessitating ruptures, discontinuities, and omissions.

As such, photographs and archaeological unearthing both require specific references to time and place and contextualisation. In Susan Sontag's words, "Photographs, which cannot themselves explain anything, are inexhaustible invitations to deduction, speculation, and fantasy." (Sontag, 1979, p. 23) Both the archaeologist and the photographer hold in their hands only a fleeting moment. Thus, their looking recognises and expresses residual magical power of its trace, yet it also always brutally reconfirms their past and present experiences. Still, and instructive for the thesis presented, Susan Sontag writes on the final page of her book *On Photography*: "[...] the force of photographic images comes from their being material realities in their own right, richly informative deposits left in the wake of whatever emitted them, potent means for turning the tables on reality – for turning *it* into a shadow" (Sontag, 1979, p. 180). However, as Sontag discusses "material realities" of the analogue photographic processes of her time, in which light physically marks a chemically sensitized film, a trace which is then enlarged and enlarged, developed and fixed in the equally chemical darkroom, her reflections cannot simply be super-imposed on a hybrid digital workflow without further thought. In the digital photographic portfolio, the pixel constitutes a single point of electronic charge which stores colour and illumination levels. Since it always depends on an electronic current, Sontag's "force of photographic images" may quite simply be turned off, the "shadow" having no permanency inside the digital domain. Its indexical narrative, hence, is highly dependent on contextual grounding, while its materiality is restored only once ink is printed on paper, with analogue practices now only bookending¹⁵⁵ such a workflow. The oral witness accounts here mark a lifetime, and they too are recorded digitally and acquire authenticity through contextualisation. We could say that both the participants' stories and the photographs re-constitute some of the above indexical shadow only once inked on paper.

6.6.4 The irreversible passing of time

However, although often mentioned in casual conversation, the use of photography "to bring back memory" – and indeed they may direct a viewer towards an active reliving of certain memories – in the strictest sense misunderstands it. Instead, the photographs' realness is affective in its communication of absence, irreversible loss,

¹⁵⁵ The light passing through a camera lense being one 'bookend' and ink flowing into paper being the other.

and by extension ultimately our own passing. Jay Prosser's writing on the subject is instructive here in his book *Light in the Darkroom: photography and loss*: "It is a myth that photographs bring back memories. Photographs show not the presence of the past but the pastness of the present. [...] They show the irreversible passing of time". (Prosser, 2005, p. 23) Returning with a camera to sites of past traumatic uprooting during childhood, de-facto proposing new records of sights into a zone of disconnected or silent personal imaginations, then re-enters meaningful new associations into the discourse, for interviewees and viewers alike. Memories are not brought back to the present, but their recalling is instead catalyst for new conscious experiences.

6.6.5 Returning as melancholy act

Furthermore, throughout the history of photography, and most certainly since the advent of digital post-production, the veracity of a captured frame is now regularly undermined. Its core quality is hence that of an artificial construct, an illusion of light and shade. It follows that the photograph's documentary authority is maintained primarily, if not entirely, through its contextualisation, be it textual or oral.

The documentary mode of recording, the factual capture of occurrences, communicates empathy through active witnessing and subsequent reporting. In this, such captured and constructed photographs retain their force through the facilitation of well-researched and multi-textual re-constructions. Returning after time to the sites, as recalled in interviews, is a melancholy and imaginative poetic act which does indeed express empathy: I was directed by the stories told to me, I then re-drew the interviewees' memories photographically where they formed them. This is how my camera was guided; this is how I emphasised light and noticed it falling.

6.7 Is it possible for landscape photography to recall a shared, familiar cultural memory of home, and what impact do trauma and time have on this memory?

6.7.1 The lost 'home'

As the forced migrant longs for and talks about their *home* often and persistently, they share with many a sense of loss of connectedness following societal changes in the way we live and work as well as our idea of family and community. In her book *Heimat: Geschichte eines Missverständnisses (Histories of a Misunderstanding, my translation)*, Susanne Scharnowski (Scharnowski, 2019, p. 176) suggests that the term *home* combines "tradition, secureness, community, bond, stability, nearness, security,

familiarity, harmony, clarity, and last but not least nature and landscape” (my translation). Alongside the immediate emotional impact of losing a home, and indeed the experiences before, during, and after migration, refugees commonly also lose lands, livestock, or property they may have owned, which affects their state of mind and impacts on their means of rebuilding any sense of *home*. Ethnic communities, their history and culture offer the individual a sense of identity as do nation states. Conversely, their conflicts or reshaping all too frequently forces a peoples’ exodus or persecution.

Not dissimilar to migrants from rural communities, urban city dwellers¹⁵⁶ are largely removed from day-to-day traditional rural existence. As far as its landscapes are concerned, their connection is that of a visitor to a romantic dreamland or past idyll. Typical landscapes of home are commonly referenced in conversations on personal roots or belonging, but today rarely mean actual working, or true reading, of the land. What is ‘a landscape of home’ is now often a notion, or idealised concept and as such may be packaged and travelled. According to Scharnowski, the Romantic’s picture of (rural) home is not that of a simple life steeped in tradition at a named location, but instead an “incorporeal realm of fantasy and the wonderful (Scharnowski, 2019, p. 377) (my translation). Assuming we consider such a romantic idea to be commonly held, it could be said that forced migrants carry similar conceptions of ‘home’. However, what is fundamentally different is their association with a traumatic rupture or extreme experiences, this and their actual vagrancy as well as the frequent destruction of their former home. Therefore, any idea of home must be understood together with a person’s emotional and mental being, with refugees often feeling (with good reason) unsafe, abandoned, or confused.

6.7.2 Permanently misaligned identities – airborne roots

As wider family connections become fragmented, rootedness too resembles more of a patched together map of multiple homes in different periods of time and across diverse lands, or landscapes. Equally, seasonal rhythms and their central importance in rural life, may have been retained in a migrant’s physical memory, but are now failing

¹⁵⁶ Inner city allotments or semi-rural edgeland plots indeed offer a multitude of hybrid living choices today along the axis between rural farming communities and inner-city multistorey living. Furthermore, contemporary rural communities and their farming practices are far removed from those the historic timeframe referenced here.

to synchronise with less pronounced or very different seasonal patterns. Scharnowski argues convincingly how, at the beginning of the 20th century, the affected gaze towards a *homeland* was seen, especially in the USA, as emotional nostalgia against a progressive, freed, and egalitarian land of opportunity. In Germany, its subsequent association with the national socialist movement made it seem even more impossible, backward, and dangerous (Scharnowski, 2019, pp. 912–950). The immediate or extended political conflict with claims on (home-) land between nations or ethnic groups, affects residents and exiles physically, emotionally, mentally, financially, educationally, culturally, in other words, in all aspects of their existence.

Returning to East Prussia in the discussion, of central interest is the since settled and comparatively stable national governance at least in Poland and therefore within the European Union. For many years now, there has been no realistic prospect of permanently returning once held lands to its past German ‘custodians’, nor is there a widely held desire (majority) anymore to aspire to such a scenario. Returns have been possible for many years as tourists, with even short visitor visas granted for the Russian Kaliningrad exclave¹⁵⁷ and picked up in volume following German reunification in 1989 and Poland joining the European Union in 2004. Hence, the still largely rural ‘Lakeland’ of Masuria and the seaside with white sandy beaches may be consumed as clichéd vistas and places of exploration and relaxation. Organised excursions to the region in Poland are offered by travel agencies to locations of historic interest, especially those with relevance to the Second World War and indeed Holocaust memorial sites.

The migrant returning ‘home’ to their villages in Masuria after some 50-75 years finds a familiar territory, unchanged country lanes, bathing spots, or woodlands, but their identity now misaligned with their memory as a child, their once spoken local dialect, their then seemingly certain rootedness. They encounter towns and cities having been or being rebuilt after destruction during the war, which had occurred across all Germany. Indeed, their familiarity with devastated cities in Poland and Germany, the associated realisation of defeat and ‘collective guilt’ (or remorse), constitutes a form of identity serving clarity, a defined pathway after the trauma of displacement. On the

¹⁵⁷ Cross-border traffic between the Russian Kaliningrad exclave and Poland was restricted in 2016 and came to complete stop in 2022 when the EU suspended visa agreements after Russia invaded Ukraine in a major escalation of the conflict between the two countries.

other hand, recognizing how little has changed superficially in the small rural villages of Masuria offers familiarity but not anymore being at home, as Cassin and Diagne write in *Nostalgia: When Are We Ever At Home?* (Cassin & Diagne, 2016, pp. 62–63) Yet, and centrally important in the context of this study, the true misalignment with the migrant’s nostalgic imagination must be actively seen for it to register. That is, light and shade of their photographic re-visiting must be put next to the shadows of their memory. While interviews conducted only underline the risk of generalisations, instead of acknowledging each individual experience and narrative of ‘home’, the encounter with one’s past and lost home decades later does commonly trigger reflections on what Cassin terms, in quoting Simone Weil, “airborne roots”, to “cultivate the elsewhere” (Cassin & Diagne, 2016, pp. 62–63).

6.7.3 The melancholy memory of a lost childhood home

Within the photographic series at the centre of this study, the small childhood cottage of my father assumes the most important position. Very rarely is there another house or shelter comparable in our memories or imagination than the one in which our formative years were lived. Those who are lucky enough to have experienced the intimacy of a loving and protected home at birth and thereon, will hold and protect its memory in their dreams and actions. Gaston Bachelard’s writing on the human psyche and imagination in his *The Poetics of Space* (Bachelard, 2010, p. 1) is worth referring to especially. In his words “real images are engravings, for it is the imagination that engraves them on our memories. They deepen the recollections we have experienced, which they replace, this becoming imagined recollections” (Bachelard, 2010, p. 33). The photograph of the childhood home merges in the imagination with family narratives, anecdotes, references to a large, tiled stove and its worked garden. For the first 7 years of his life, my father understood ‘home’ to be complete, its abrupt loss moving it to memory and longing and its wholeness now fragmented, later simulated, and only partially rebuilt elsewhere. According to Bachelard (Bachelard, 2010, p. 43) “we know perfectly that we feel calmer and more confident when in the old home, in the house we were born in, than we do in houses on streets we have only lived as transients”. Many interviewees and archived witness accounts confirm their lifelong aim to rebuild such a place while acknowledging the only substitute nature of their later *homes*. Understanding *home* through a young child’s eyes, mind, and emotions, it extends beyond the immediate family home to nearby streets, nursery and school,

local play areas perhaps, and fields or woodlands once roamed. First solo walks to school or church, the lane to a farm shop maybe, a fishing lake nearby, all feature in memories drawn in migrant's mind and psyche. It is their association with an actual safe and nurturing family home which makes them essential and, often, impossible. As such, they are a named and once lost place, a melancholy memory, vision and feeling. As Scharnowski (Scharnowski, 2019, pp. 362–462) explains, however, this feeling is not to be confused with a romantic longing which would be drawn to distant, infinite lands, away from a mundane, limited (rural) existence. The Romantic's raised self-esteem and emotion instead seeks "the immaterial realm of fantasy and the wonderful" (my translation). In contrast, the forced migrant's wistful imagining of a return to a lost *home* is hence understandable in its basic aims even if a political situation or change can make it appear naïve or backward looking. The popularity of ancestry and genealogy research could be said to attest to a common need for rootedness, a meaningful family tree, and by extension a 'place' in a disorienting and confusing world¹⁵⁸. Within the interchangeable, highly commercialised, city centres, standardised suburbia, or the many indistinct, transitory spaces we encounter as living area, there may be an altogether insufficient registering of familiarity. Wider family and friendship links across cities and indeed countries may further heighten a sense of disconnectedness, leaving the individual feasibly searching for substitutes, imagined, and artificially constructed. Could the contemporary publishing and marketing of such a now demonstrably rooted, self be aimed at a now virtually linked self, associated with a community and a meaningful, relevant past?

6.7.4 Vestiges of certain belonging

As conversations during interviews recall memories, a new past is fabricated, thereby reconfirming personal rootedness and belonging. "Continually refashioned, the remade past continuously remoulds us" (Lowenthal, 1985, p. 10). In quoting Lowenthal here, we may imagine a sculptural re-forming of a recognizable, complete self, a clay figurine of an intimate self so-to-speak; less Lowenthal's *foreign country*, instead a fragmented own body, uncertain of place; and: "The past is a foreign country reshaped by today, its strangeness domesticated by our own modes of caring for its vestiges." (Lowenthal, 1985, p. 4) As our memories return to such *vestiges*, we may refer to

¹⁵⁸ Andrew O'Hagan's novel *Our Fathers* (O'Hagan, 1999, p. 1) offers an example of deep emotional connections to past generations in a family embedded within the northern Scottish landscapes.

named countries, cities, or villages perhaps, yet our past and present experiences cannot offer their complete re-imagination. Imagining a 'figurine of self' offers a tactile, caring, sculpting of an idealised, contained, and portable body. Again, associations with archaeological finds, cultural artefacts, may be made. Such a re-constructed 'body' may display re-called or re-imagined attributes of for example an educated self, a bodily stance or it may show 'articulations' of status or cultural identity.

As our present informs re-imaginings of our past, we cannot but superimpose its fragmented territories, complex and multi-layered cultural identities, emotional turmoil, and existential challenges. We're "utterly estranged" (Lowenthal, 1985, p. 11) from the past because we are not truly at home today. Assuming a coherent, emotionally sound past has become a guarded privilege, while identities which are only loosely tethered, economically marginalised, and with precarious forms of hybrid, or only tolerated, citizenship are fast becoming normalised. It appears; we're not yet finished with the twentieth century. Hence, what is being re-constructed for most are at best vestiges of certain belonging, of temporary congruity. The forced migrant remains at the fringes today yet points at a likely most common future identity for most of us, this culturally and emotionally. As their collective is now multi-layered, time limited and mobile, so is their imagined past.

6.7.5 Traces of 'diasporic intimacy'

Amongst the all-pervading, ubiquitous production of vernacular photography, the mostly arbitrary recording of memorable events, identities or appearances, the use of photography in this project is distinct through its structured and structuring form. Where it is attributable to individual memories, as recalled in interviews or testimonies, its use could be seen as sculptural, mirroring the shaping of the above 'figurine of an intimate self'. Recognizable and commonly utilised aesthetic conventions facilitate this mirroring function, the photographs acting as a 'springboard' for imaginations, as opposed to exerting an unduly self-referential artistic 'gravitational pull'.

Writing on *diasporic intimacy*, Svetlana Boym (Vatulescu et al., 2018, p. 206) frames this idea like this:

“Diasporic intimacy is belated and never final; objects and places were lost in the past, and one knows that they can be lost again. The illusion of complete belonging has been shattered. Yes, one discovers that there is still a lot to share. The foreign backdrop, the memory of past losses, and the recognition of transience do not obscure the shock of intimacy but rather heighten the pleasure and intensity of surprise.”

Naturally, fragmented memories would have been carried by communities and the individual, always shaping their present actions, emotions, and identity. Therefore, the digital book object would facilitate their re-construction through its own rhythm, recognition of commonalities, an accessible narrative. As interviewees were open in co-operating to re-construct memories of their sudden exodus from their homelands, the transient, ephemeral nature of the project is underlined by their now advanced, octogenarian age. However, since their personal recalls are held as audio files, transcribed, summarised, and discussed, there now remain newly added traces of their re-constructions, their memories, all of which will be added to the wider archive of cultural work.

6.8 Conclusion

In this chapter I sought to highlight the unique relationship of the forced migrant to landscapes, how their sense of belonging is based on uprootedness and empathy for a home and cultural embeddedness now lost. I argued that where the memories told are now discordant with what presents itself before the camera, they ought instead be seen as catalyst for new experiences. The analysis is indeed making a case for a humanism which encourages us to see what is submerged in our seas and what occurred seemingly without trace in our landscapes. I argued that in returning and directing even the briefest of lights onto a scene of past significance, the act of talking and photographing is itself leaving a new trace, a new imprint at a time of disorder and fading connectness to our landscapes. By doing so, I sought to loosen the ground and to question assumed certainties of settled belonging.

In the following final chapter 7 I shall reflect on the practice-led research, review its original aims and consider its impact. I will outline how it has already been informing new associated projects and how the study has now become the foundation for the coming years.

Chapter 7: Conclusion, impact, and further research

7.1 Conclusion

As the PhD research project ends, I see the interdependency of photographic field work and discursive writing strengthened, the questions answered through their co-existence, but also leaving the metaphorical curtain open with rich new research pathways already emerging. I'm content that discursive writing and landscape photography are presented here as complementary and that each offers unique 'agitations' of thought, imagination, and emotion while remaining mutually permeable. Indeed, so I claim, experiencing the two together does create a third mind space which accommodates the complexities of the historical context as well as their affective resonance.

Returning with my camera to an event which directly shaped the lives of about a fifth of the German population broadly a lifetime ago, allowed me to contemplate our present condition and photography's unique relationship to time. In doing so, its melancholic reach is as affecting as are the oral narrations of my interviewees. While I regret travel restrictions I encountered caused by Covid and the Russian invasion of Ukraine, they only further illustrate the complexity of the subject. Indeed, now sketched out future research travel plans emerging from the study to the Baltic Sea, Berlin, London, and the south coast of England present their strongest outlook because of their fragmented nature, much like a good drawing would.

I look forward to immersing myself further in the discourse of oral history work, the ethics of transcript notations for example and their truthful or interpreted representation, while photography, as presented in this study, does, add a new layer to this debate.

The interviews conducted, as well as archive recordings, confirmed the life-long impact of forced uprootedness and illustrated the fragmented nature of memories of home. Approaching the research through landscape photography did make sense to the participants and appeared to resonate with viewers too.

In his introduction to the 2014 Vintage edition of *Orientalism* (Said, 2014, p. 25) Edward W. Said quotes Antonio Gramsci's *The Prison Notebooks* in considering his

being “an Oriental” who grew up in two British colonies: “The starting-point of critical elaboration is the consciousness of what one really is, and is ‘knowing thyself’ as a product of the historical process to date, which has deposited in you an infinity of traces, without leaving an inventory.” (Gramsci, 1971, p. 324) [...] “therefore it is imperative at the outset to compile such an inventory.” (Gramsci, 1975, p. 1363)¹⁵⁹. This, I believe, is what I did.

7.2 Impact

The study has already fulfilled a key research aim which was the establishing of settled methodologies in combining historical research with photographic field work. The key role of oral history work now offers a supportive research framework as do emerging collaborations with historians, while interactions with research participants during the study phase have already led to follow-up projects on more than one occasion.

Recent associated research at Cromer Artspace on the Prom in Norfolk was participatory and included discussions with local cultural leaders as well as the public. In research collaborations with historians, I’ve been able to communicate the unique value of photography-led visual research methods at conferences and have entered a growing dialogue with historians across Europe.

As indicated in the ‘associated publications’ section, my research activities have been growing steadily throughout the period of this study and as such are complementing my changing teaching portfolio at university. The impact of this research (and the long-term prospect of further ‘offshoot’ projects on the wider subject of this thesis) is directly benefitting the students in my subject area.

7.3 Further research

Immediately after thesis submission in May 2025, I presented a paper at EURHO 2025 in Coimbra Portugal with the title *Memories imprinted across generations: the Great Colchester/Essex earthquake of 1884*. This research will also involved photographic field work in the wider Colchester area. I also was co-lead organiser at the above conference for a double-panel session titled *Working with visual archives: repositioning the arts in transdisciplinary collaborations*.

¹⁵⁹ Edward W. Said explains that only the later Italian edition contains this important additional sentence.

I aim to soon begin oral history work at the Wiener Holocaust Library in London about forced migration of members of the Jewish community across the Baltic Sea in the 1930s and 1940s.

Continuing with my preferred research mode starting at archives, I am planning thereafter for a project at the National Maritime Museum in Greenwich and its historic photography collection. This research is envisaged in association with historic writing on the sea in *The Book of the Sea*, edited by Aubrey de Selincourt and is to concern historic narratives of the sea in respect of migration. As with all my recent projects it is to be centred on current discourse of forced migration.

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Appendices

Appendix A: Oral History Interview Transcripts – English

Frau A

[00:00:00.000] - Frau A

... asked: "Do you feel comfortable here? I've been living here for five years now and then I said: "I'm lucky that I grew up so rootless, because I went back and forth so much: Cologne, then the Black Forest, then Westphalia, then Cologne again, then Linz, my greatest time was in Linz, but I wouldn't say that this is my main home. When I am asked about my heart's home or when you have to imagine yourself: "Where did you feel really comfortable?", then I always see the meadow and the forest behind it, behind our house in the Black Forest. Although we were there for almost five years, because in the first few years we went to Cologne again and again in winter, when not everything was bombed yet, because my mother just thought her small children would freeze to death in the Black Forest. And if you want to see my childhood home, all you have to do is drive up the Breiteck. Up there, you know the Fallers on Sunday evenings, are there, a bit of cheesy programs on television, on Südwestfunk? And Faller is a very Black Forest name. And there is the Fallerhof, where these recordings are made. I watch sometimes – the show is actually impossible – but I watch the run-up because there is this beautiful landscape and it's 500 meters from the house where I lived.

[00:01:56.410] - Frau A

My husband was an agricultural engineer and he was supposed to make a film before – my small children were there, almost 50 years ago – the one from his office in Bonn, "Holidays on the Farm. And they we were such a model family, young family, four small children. And there we were allowed to go to the guest beds and breakfast in this Fallerhof and there. And my youngest daughter, who will be 50 this year, was there for two years and we sat in the corner by the tiled stove and put eggs in the corner. And then my little daughter said: "But I want an egg. And then the nice Mrs. F. – that's their real name – went out and cooked the eggs so that the little girl could get her boiled egg. And from another farm, from this Breiteckhof, where I really lived. They had a

large farm horse. His name was M. and all my children were allowed to sit on it. And that all happens in the film, it really exists. My daughter in Oldenburg has this film.

[00:03:31.790] - Frau A

Well, it was all such a lucky coincidence that we ended up there. And then there was my kind mother, who managed to make sure that we didn't suffer. Well, she went through so many hardships, had her old mother with her, – well, old, she was younger than me, but she was an old lady from the Hunsrück and she walked around in the Black Forest in long, elegant dresses, with a stick umbrella, with a bag and with a long gold chain. She also has a story, this gold chain, inherited from her mother. She wasn't arrogant, but she was just a lady from the last century and, and my mother went through it all and I can't remember any major disagreements. And then I had a younger brother who died of meningitis. So, an insane amount of suffering. My big sister was also sick. I was such a silly, funny kid. Well, I think I was a real blessing for my mother, because I jumped along and she didn't have to worry much about me. Yes, so the word goes to the point where I just found home after I lost my Cologne home.

[00:05:17.400] - Frau A

But for my parents it was very important that we came back to Cologne. And I thought that was okay and I spent my whole youth there, experienced it. From 1951 we are ... So our stopover was Herford in Westphalia. And when my father came out of English captivity, right after the war, he was, I had already said... Is that also interesting?

[00:05:55.970] - Interviewer

Yes, I just wanted to ask a quick question. Of course, you know that very well. Where was that again, exactly, in the Black Forest?

[00:06:06.130] - Frau A

Gütenbach near Fuchtwangen. So here, when you drive up from Freiburg, Simonswälder Valley, you come to the village of Gütenbach after a little while and I even went into the first year of school there for half a year – I also have nice memories of it. And through a thick winter, thick ice on the way, but of course on foot down to the village and up again on the other side, because the school was on the mountain.

Well, I have good memories of it too. Except for a few times, low-flying planes came, we had this been drummed into us – not with blows, but very intensively: "When planes come, you lie down on your side in the ditch. They were certainly able to see us. And once I was really beaten up. There was an air raid alarm, these tinsel strips came up very high.

[00:07:18.570] - Interviewer

That was in the Black Forest or in Cologne?

[00:07:20.750] - Frau A

That was in the Black Forest. So, between our 500-year-old house and the forest. We were supposed to run into the forest and I didn't find my doll or what do I know. In any case, I ran after it, looked up and saw planes all the way up. And just these tinsel strips, which were somehow supposed to disturb their reception. That was interesting for us children. How beautiful. Silver linings from heaven. And because this is such a threatening ... So my mother found this so threatening, I was really beaten up when I arrived in the forest because it was dangerous.

[00:08:10.800] - Interviewer

And that was the forest?

[00:08:12.740] - Frau A

Very close, only ten meters and that was actually our protection, the forest. Yes, exactly. Well, there were no air-raid shelters or anything like that in the forest.

[00:08:23.400] - Interviewer

Yes, that's interesting. Yes, because it is also associated with myth, the forest, the Black Forest, the dark forest that is frightening. So, for you, of course, out of the house, because the bombs would fall on the house.

[00:08:43.400] - Frau A

Well, it never felt that threatening. I only noticed that. I have a niece of my brother, who lives near Bonn, and with her I once said when she was younger: "Would you like

to go to the Black Forest with me? And then she says: "No, I'd rather not. And that's when it dawned on me for the first time, Black Forest, that this is such a threatening word. For me it was only beautiful and childhood and freedom, because there were a lot of people – that's what we were called – in the lonely house, where for centuries there was only this one farmer, he was a roofer and shingle maker. It was such a shingle-covered house. They always lived alone and suddenly so many mothers with children from Essen, they were forced to have the mothers, I can remember and do I still have pictures of the children.

[00:09:53.320] - Interviewer

You were evacuated from Cologne before the bombs? You said that was in the beginning of 41?

[00:10:01.330] - Frau A

And I think we lived in an apartment building on the first floor and I think there were people stalking you. And my parents were probably afraid that they would somehow be stalked to see if they were doing something against the Nazis. I can remember, I have very early memories. I can't have been older than three years when my father hung over the radio and listened to the news. And he must have listened to the BBC and that was forbidden for a long time, and I remember that exactly and was so surprised and have kept it to this day. I don't know why. It wasn't scary for me, but interesting that my father didn't play the radio so loudly. And I think that's why my parents tried to get away from Cologne so early, from a Catholic environment. My father was then drafted as a soldier in Soest in Westphalia. I only heard that afterwards. We are Catholic, purely Catholic and my father once helped a French priest in Soest in the service as an altar boy and that had to be kept completely secret, otherwise this French priest would have been prosecuted somehow. Well, that was a side story. Yes, and my father was in Norway as a soldier – I think I had already said – that the screws fell into the snow and that as a lawyer he had two left hands as a practitioner.

[00:12:11.840] - Frau A

And then he was taken prisoner of war by the British, I don't even know where. In Belgium, perhaps. He has never been to Russia. So, these terrible experiences of the Russian soldiers, that, that, my father was spared. And then, because he was an absolute non-Nazi, he came to Ascot in England. There was the BBC, BBC. And there were broadcasts made for Germany, but they were strictly forbidden by the Nazis, but there were extra broadcasts from the BBC so that the Germans could hear what Hitler really meant. And my father joined in. My mother in the Black Forest – I don't even know if we had a radio at all – would never have dared to do that, for fear that someone might betray her in the Black Forest as well, and small children and an old mother and we had a nanny with us, she was a bit mentally limited from Euskirchen. The parents had said: "Why don't you take them with you? It's always so obstructive when we had to go to the air-raid shelter. And then my mother took them with her. She also took care of my little sick eight-year-old brother. So, I also have fond memories of it. And then there is someone in the Black Forest, also an evacuated professor, A bit like ..., I think, from...

[00:14:03.210] - Interviewer

Where did he come from?

[00:14:04.820] - Frau A

Offenburg, I think. And he asked around and said: "Have you ever heard of your husband? And my mother honestly said: "No, I don't know where he is at all. And then he tried to find out if my mother, if he said he had listened to the BBC, and he might be betraying her. Long afterwards, so that he was sure that she probably didn't, he said: "I've listened to the BBC. Your husband spoke there. He is in Ascot on the BBC and does broadcasts for Germany. And that was great for my mother, of course. Then afterwards someone tried to tell her that and she was not allowed to say: "I already know that. It was so terrible that one could not trust the other, because everyone was afraid that he would be stalked and perhaps betrayed. Terrible psychological stress.

[00:15:10.460] - Interviewer

Yes, for your mother too. She really wanted to know what had happened or whether her husband was alive or how he was doing and where he was.

[00:15:24.130] - Frau A

In this Ascot all were non-Nazis and there were also communists, for example, were also absolute non-Nazis. For example, the later famous Karl Eduard von Schnitzler. That was in the GDR, the one from the black channel or something like that, my father said: "He never swept the room when it was his turn. He was a lazy dog, he said. Yes, so that was it. And then my father came pretty quickly: "Is it good if I keep going like this- "I have a ...

[00:16:13.700] - Interviewer

Yes, but it's nice that you ask too. That's very exciting. Yes. And at the same time, I look at my little questions from time to time. Because I always like to come back to the pictures of the landscapes, so I want or wanted to... They then left Cologne as three-year-olds and then returned to ...

[00:16:49.640] - Frau A

Then we went to Bonn. My grandfather was Chancellor of the Reich in the Weimar Republic and lived in Bonn and therefore somehow had connections and the Black Forest was the French zone and Bonn was the English zone. That was a bit difficult. And I can remember that a French Swiss woman came to the totally icy Black Forest with high heels, and she made sure that we, although these were different areas, that we came from the Black Forest to Bonn directly when my father came home from prisoner of war. So, that was immediately '45. I do not know. No, '46. These trains were in February; I know that very well. And then in February '46 we came to Bonn, to my grandparents, lived there for half a year and, terribly, they both died, my 84-year-old grandfather [name] and 14 days later his wife, who was 10 years younger. And then we-, we were made to live there, so to speak, because they had a magnificent apartment in Bonn and there was far too little living space and forced admissions were made. And then they said: "The poor old people, they can't get used to any strangers. So, quickly the family from the Black Forest moved there, then it was done.

[00:18:37.400] - Frau A

And that's why we got there so quickly. Well, for my mother, it must have been a bit stressful under this strict mother-in-law. Yes, and half a year, then they died, then we

were no longer allowed to stay in the apartment. And then, in the meantime, because my father was a prisoner of war in England, he got a job in Herford as a government councillor for the British. And then we lived there in Herford, five years. That's when I went to high school. A new little brother was born, such a post-war joy for my parents. My mother was already quite old at the time, but a very nice one, that's the one who now lives in Rodesberg near Bonn. And my father was always on the move. Now he was finally able to tackle his dream profession of judge and that's when it got off the ground that the Jews were at least a little bit financially compensated – "It was called reparation – and then they said: "Yes, many judges are Nazis and are now back in office and dignity. You can't do that to the Jews. "Oh, there is [name]". And that's when my father quickly made a career and very quickly became the director of the district court in Cologne at the regional court.

[00:20:26.100] - Frau A

This was celebrated with a small piccolo – I can, I can remember. And there is the Chamber of Restitution. I think I had already said that he had many Jewish friends, because he probably did it to the best of his knowledge and belief. I also wanted to see him in the judge's robe; I also took a look. And there we were from '51 and my parents until my mother's death. That was 82 and my father then moved in with me in Linz. He had a small subtenant apartment and first we looked for another apartment and then we talked to each other. I had four children in the garden and they wanted to move. The eldest had an electro band, and they had to be able to make noise and not just be afraid of a strict grandfather. And that had proven to be excellent. My father then lived with me in the house for 14 years and died there. Quite beautiful, even really around his death. It was all so harmonious and these 50 years of Linz on the Rhine were also a good time. And then my and my children gradually moved out, and I found this great task in Palestine and Israel.

[00:22:08.800] - Frau A

I went there for three months every year, in the first few years even twice a year. You always get a visa at Tel Aviv airport for three months. I always stayed there. In between, I was also in a social project in northern Peru, where I was really good when my children left the house, my father was dead, so I thought: "Now nobody needs me

anymore. Depression for a short time, but that never lasts long for me. Me: "There is always a mouse hole here immediately" and then I remembered that I was once on a wonderful trip to Israel and that I found the country so beautiful. Wonderful country to feel good. And that's when I remembered it very quickly. I went to a place in Cologne where I said: "I don't want to be a funny figure, such an older woman who is catching up on her youth. I don't want to challenge any young person for a volunteer position. But is there such a thing? Yes, there are houses, such as guesthouses, that like to have older people who help them. And that turned into 20 years at this first address. And then I also got to know a project in the West Bank, where I was sent a snow film a few days ago.

[00:23:45.520] - Interviewer

They had snow?

[00:23:43.960] - Frau A

Yes.

[00:23:47.230] - Frau A

Yes, so again very different from your topic. But landscape, you can go there, and wonderful, this Israel. Such a wonderful country.

[00:24:01.300] - Interviewer

And before you went to Israel, this move to Israel, was it more political or was it because you had an idea that there were such beautiful landscapes or the desert or the sea?

[00:24:16.470] - Frau A

Yes, I was interested in that, also from the religion point of view. And my brother was there as a student, no, they were, I think, on a class trip. No, they were in Greece. But this was very quickly after his school days, he was once a volunteer in Israel and was so enthusiastic. And then I had the opportunity to go on such a trip and was then completely thrilled. And that was also the time when Israel's very questionable policy towards the Palestinians had not yet been seen at all. Of course, I see that very, very much today. But I say to myself, there are wonderful Israelis, there are wonderful

Palestinians and there are bad things on both sides, unfortunately. And there is always a matter close to my heart: I always say that Daniel Barenboim, the director of the Berlin Orchestra, should receive a Nobel Peace Prize. He founded an orchestra between Palestinian and Israeli youths. Others, Spaniards, are also in it, I think. So, something wonderful, of course I experienced him live there to some extent and then in Cologne he once performed all new Beethoven symphonies with this West-Eastern Divan Orchestra, that's what it's called, in the Magnificent Philharmonic Hall in Cologne. So, unbelievable what I have experienced in terms of many beautiful things, really.

[00:26:13.120] - Interviewer

Yes, that sounds really exciting, also that you then went out and also felt the freedom. Did you have anything to do in Bonn ... Or you first mentioned the Black Forest, as the first and the view and also as interesting at least or perhaps also partly as a child, perhaps also happy. And with Bonn or Cologne, have you only been in the city or are there also strong relationships there?

[00:26:49.970] - Frau A

We lived there in the middle of the city. I named the house, later I went there again, in Joachimstraße after the violinist, Joachim. That's where my grandparents lived and that's where I found the house, immediately. Well, now, maybe 20 years ago, I went. I knew exactly Joachimstraße 14. Well, everything always sticks in my mind. We only lived there for half a year, but I remember it all very well. Then I was also a young child in the church that belonged to it. Of course, that was a special thing and maybe because of that. And then I looked at the house, a beautiful old house. My grandparents lived on the Belletage, on the first floor. The house belonged to a professor. And when I was looking there, a young woman arrived there with her daughter on her bike and said: "Are you looking for something? Can I help you? And then I said: "In 1946 I lived here for half a year with Reich Chancellor [name]." "Oh yes, I know that he lived here. And the heirs of the professor, who wanted the house to be sold as a whole and we could afford that."

[00:28:25.570] - Frau A

Her husband, she had then told me, is a lawyer "And do you want to come in?" I could tell her exactly where which room was in my grandparents' apartment. Well, that was great too, so I thanked them very much, because I thought it was very nice. So that was an intense memory of Bonn. I didn't come to the city much then. That was such a bad time, there was nothing. There was a café near us, they had cream, it was suddenly said, they have cake with cream and then we actually went there with my mother and it was totally artificial, tasted like soap. We never went there again. That was my memory of Bonn. And then Herford, where I came to the third school year in July. A nice elementary school, nice teacher, [name]. I went there again later and I found someone who could also remember this Mr. [name]. We raved about him so much, a young 27-year-old teacher. I know that to this day, that he was 27. And afterwards we had a teacher who was 39 and we said, we have a very old teacher, who is 39.

[00:30:06.170] - Interviewer

And how old were you then?

[00:30:07.930] - Frau A

So, third year of school, I was ... When are we? It was 51, I was 13 years old. No, third year of school, 13 years? Can't be. In Bonn, that is, after Bonn, we are in 46, half a year. 46 to 46 to 51, about 46 to 51 we lived there, also in a beautiful old house. And the owner had been forcibly expropriated in his magnificent house precisely because of this living situation – there were only two of them. We, a large family, got much more space than him and therefore he was not at all kind to us, but my mother, in her kindness, made it all bearable. And afterwards, when this forced admission of the living situation improved. We were divided into very small, individually hidden rooms in the same house, and he got his nice apartment again. Then the mood in the house was better again and we came to terms with it. Well, it wasn't terribly depressing for me. I have always, I think I have also said somehow, that my father in Linz, when he lived with me, said: "I am a cheerful nature, and I think I have been able to inherit a lot of that.

[00:31:58.780] - Interviewer

That is, I wanted to take a quick look to see if the recording is running... Yes, that's great.

[00:32:05.820] - Frau A

So much you can cut it out, but I also think it's nice when I can tell stories like that. There is a lot to come.

[00:32:17.080] - Interviewer

Yes, I want to, too. I always have such half-knowledge. I don't want to make the question too rigid, because because you remember and then another thought comes up for me and so on. And it's really a much more interesting conversation, at least, I think. The next question for me. It sounds like your memory with, i.e. Cologne, refers more to houses, to the apartment, to the situation and, of course, to the tension between who owns what and so on. It's also very well known that it was always difficult. Well, less, like a park or a river now, for example. When I think about it, my own childhood is also like that. There are pictures even at the age of three or actually even earlier, such a small park in Hamburg, where we were briefly. And otherwise, so, also together with my father on the sledge and somehow that just stuck in the mind, because that was also emotionally of course a special moment. And then the next one again here in southern Germany under a conifer in the garden, also because it smelled like that and that was also imprinted on me and I want to go there too.

[00:33:54.480] - Interviewer

And then suddenly Linz comes along. Did you also have an idea why you went there? Because Linz is, of course, landscape pictures come immediately.

[00:34:10.290] - Frau A

My godmother was in Linz. She had a house in Linz and shortly before graduating from high school, she invited me once. She lived there, she also had a very interesting life, had studied and, which was not so self-evident at that time, was a social scientist and then lived in Linz with her husband, whom she married quite late. He had been such a loner, Corvette captain in Zinktau and was then head of the employment office in Neuwied. Yes, and she married him and they lived in Linz. And during the Nazi era, she

was also totally against Nazis and also spent three days in prison in Linz. And then her husband said: "You're too dangerous. We have to get out of Germany. And then they went to South America, to Uruguay and Brazil and so several..., Montevideo is the capital of Uruguay. And that's when she founded social women's schools. Afterwards, after her death, I also had contact with someone downstairs. And so, they traveled a lot, this boarding school, yes, so they were in South America and after the war they just went back to Linz and then they were both of retirement age and traveled a lot and always came back to Linz.

[00:36:06.650] - Frau A

And she was a strong diabetic and one day her husband stood in front of our door in Cologne and said: "[name] has died. And before graduating from high school, she had invited me and took me through her garden, on the mountain and in a garden shed up there and said: "You shall inherit all this. I was her only godchild, they didn't have children and I couldn't believe it. I don't think I said anything, went home, to Cologne, told my parents and they said: "Yes, they are fine, they'll live a long time. Well, let's forget that for now. And then she died quickly, at a good 60. And then I got the house. When was that now? 51, 58 I did the tour. Oh, she died in 58. Shortly after she invited me, she died in the fall. And then he lived there alone and led a good life. He had a housekeeper, traveled by himself and came in '61, my father got the message from the trip: "He arrives at the airport terminally ill", came to the hospital and there he died very quickly.

[00:37:48.640] - Frau A

That was in '61 and then there was the opening of the will, and it just said that I would inherit this house. And so, I was trained. I studied political science in Graz, but I didn't finish it. And she was previously trained at the university at the Max Planck Institute for plant breeding research in Cologne as an agricultural-technical assistant. And as such, I worked at the university in Bonn and met my husband, an agricultural engineer, there. And then we got married in 65 and, that was practical, we moved to Linz. Yes, of course. There are all my, no, my eldest was born in Cologne, because I thought there was no gynecologist in Linz, there was only one surgeon and I thought, in Cologne University Clinic and there is the children's clinic, if there is something with the good

child. And then it was a completely problem-free birth, and I gave birth to my other three children, even a very complicated birth, in Linz. Yes, and that's where we lived. Yes, until now I had the house and my children moved out, went their own ways and I could then make these trips. My husband died then, too. We broke up. For quite a long time I raised the children alone.

[00:39:42.990] - Frau A

He then lived nearby, was a strong diabetic and dealt very badly with his illness and then died of it. I've actually experienced a lot of hard things, but I managed it somehow, I don't know, because the good outweighed the bad, perhaps.

[00:40:12.880] - Interviewer

Or even an inner strength That they then also ...

[00:40:17.430] - Frau A

Yes, and we have already enjoyed living on the Rhine. The Rhine was always very important for us, in Cologne and then in Linz we often went on boat trips with the children on the Rhine or to the other side, where there were such terrible thunderstorms and floods on the Ahr. That was our destination, over in the evening in the ferry and there boats and also hikes along the Ahr. So, we did that a lot.

[00:40:59.650] - Interviewer

Did you then feel connected by the river that you thought to yourself, that still connects me to Cologne? Or is it a fantasy of mine?

[00:41:15.930] - Frau A

Well, I don't think I really realized that. That was perhaps emotional. Maybe, good. With my children, I notice it even more, that they lived so intensely by the river and appreciated it so much. They say that again and again and like to go back to Cologne, especially my eldest, who was born in Cologne, in the university hospital. He still has friends from back then who visit him, but he actually goes there more by bike, then they go on bike tours in the Eiffel. This is very pronounced in him, in this elder son.

[00:42:09.270] - Interviewer

Yes, often, in my research as well, also in my own life, there are leaps across the generation, even the unconscious, that you carry it on like this. Of course, if you always live by the river and then, of course, whether it has the view or the vastness of the river and the movements, for example, or ,of course, the boats, the freighters, they are just as much in Basel as they are now in Rotterdam. Now a cheeky question...

[00:42:51.330] - Frau A

It was always important to us to do my boat tour with the children as well, I also had my godfather, who was the head of the forestry office in Eltville in the Rheingau. And then I know, we actually only ever went to the Black Forest to go on vacation, never anywhere else, always to our childhood war apartment. It was then rented out as a holiday apartment in Gutenbach. And then on the return journey I was allowed to get off in, in, at Eltville's, was allowed to stay with my godmother and then – that was a really great thing, I did several times – was allowed to take the ship from Mainz to Cologne. That was a very good day.

[00:43:44.090] - Interviewer

That's the most beautiful piece.

[00:43:46.370] - Frau A

Beautiful. So, I enjoyed that very much. And Eltville. Eltville to Cologne. Beautiful. Yes, the Rhine is very important for us and so on in general. Well, I like being a Rhinelander, I think it's great that I was born with carnival in Cologne.

[00:44:15.040] - Interviewer

And in Israel, do you also have certain landscapes ... Or was it just a coincidence where you ended up?

[00:44:28.390] - Frau A

That was a coincidence, but a happy coincidence, so I stayed there for 20 years, really from 1998 to 2018. And then my grandson from Oldenburg said: "You talk so much about how beautiful it is. We want to go there with you. And then I initiated it.

Immediately, I'm so happy about it, with these five grandchildren and with my eldest son and daughter from Oldenburg, they were there, really such a tour. Well, of course I know a lot more about Israel. I was down in Elat and was also in Egypt. This guest house, where I was on duty at the gate, at the reception, they had a school, it was a gift. They had a school in Cairo and there was a bus from Jerusalem to Cairo. A whole day, at eight in the morning, it set off, at the Suez Canal it was sunset, unforgettable, where this cargo ship was now stuck. I said: "There I was, that's exactly where I was. And then I was allowed to live in this school for a few days and really got to know Cairo a bit. And afterwards I made another trip to Luxor.

[00:46:09.560] - Frau A

And so, landscapes, other people, that's such a wonderful thing to get to know. And I really have an incredibly happy, grateful life, really.

[00:46:28.900] - Interviewer

So, if I imagine that in my head, the school, how far was it from the Suez Canal?

[00:46:38.540] - Frau A

That was still a long way off. The sun set on the Suez Canal and then you came, ... yes, the Suez Canal is already Egyptian. Well, on the Israel-Egypt border, that was something so crass. Here everything was wonderfully hygienically perfect, toilets at the border and there no light and everything was full of cockroaches. But in spite of everything, they were beautiful and amiable people, the Egyptians. And we still went a long way, but when was that? So, under police protection behind our bus, Egyptian police then made sure that nothing would happen to us. And then we ended up at a really great first-class hotel, such a chain with S, Sharon maybe, I don't know. So, you get quite wonderful directly... I thought, cherry juice, that was hibiscus juice, you get served. So, unbelievable, unbelievable it was in the toilets, no towels, towels. Well, that was actually unbelievable for this poor country. But then I actually only had upper class perspectives, I have to be shameful, but that's just the way it is.

[00:48:27.260] - Interviewer

And around the school, how can you imagine the landscape there? Is it beautiful there?

[00:48:33.900] - Frau A

The school in Cairo was in the middle of the city, not far from the famous..., now there is a new Egyptian museum, but the beautiful old one, very close.

[00:48:48.220] - Interviewer

Yes, of course...

[00:48:51.690] - Frau A

Did you have a...

[00:00:00.220] - Frau A

At the start, buses arrived in the morning to the school and left in the afternoon, with many girls from all over Cairo. And at this guest house in Jerusalem, of the same order, Reformed sisters they are called, there is also a school. But now it is no longer a school, only a kindergarten. And there are Palestinian-Israelis, of course no one from the West Bank can get through the wall. I don't think that would be possible. I once got to know a school in Israel, Talitha Kummi. Children from both sides can go there, but I think they are also having great difficulties at the moment. I know, I've completely lost sight of how things are going today.

[00:01:06.470] - Interviewer

And at the wall, at the border wall? I'm sure you have that often.

[00:01:14.590] - Frau A

Yes, often. It is very easy to get from Jerusalem to Bethlehem. That's only eight kilometers and there are buses. I also like to travel in Jerusalem, I liked to ride with Arab buses sometimes and they go up to the wall. Then you have to get out, have to walk through the wall, get checked there, and I did that often and in addition.... I also always hid my passport a bit there so that they wouldn't see: "Oh, she's a European," and that they would make you do it. I wanted to be treated like the Palestinians. Well, that was sometimes really very unworthy. They had to take off their belts, some had to

take off their shoes. I once experienced such a fine Arab girl, she had shoes, such high heels, had to pull them out, because it always happens, rarely, but it happens that they hide something in the shoes. Well, especially these are soldiers who then check it, the military, who check it. Especially the women have always seemed very ruthless to me. So, also very short, never a bit friendly and at the border in Bethlehem, i.e. from Bethlehem, you really have to go through such a cage everywhere. I saw it.

[00:03:00.020] - Frau A

I said, that I used to experience in the circus – I don't think it should be allowed to happen anymore, where the predators come in through such a fence. But the Palestinians know that this is just the way it is: no one revolts against it, then it would be directly to their disadvantage.

[00:03:26.700] - Frau A

But I really wanted to experience it myself. And yes, very sad, bad.

[00:03:37.940] - Interviewer

And if you remember now, you also said that you travelled with your family in Austria, and went back not so long back and that you were so pleased about it. I wanted to come back to this idea of home. Does that mean home for you, that you are together with your family? Or is it a specific place? Or how do you imagine that? Or is it all together?

[00:04:15.390] - Frau A

Yes, like you say, I'm as personal now as I am with my family. I like to be with my children, I never come unannounced, I always let myself be asked: "Do you feel like it? Now at the weekend, my daughter-in-law just called: "We're going to Merzhausen to the swimming pool. Would you like to come there or should we pick you up? Then I walked there yesterday morning. It stretches quite a bit to the swimming pool and that's where we met and then they took me with them. They have been living in Bollschweil for half a year. And I was there all day and I experienced it like this: I have two little granddaughters. One is nine and the other five. And yes, then I live with them and talk to them and play with them a lot. In the first Corona period, I bought three

books, the same books. I have one for a granddaughter, I also have such a little granddaughter here in Oberau, I kept one, she got one and two. Oh, no. And they all read the same book in Bollschweil and then I practiced reading with them on the phone. Or there are beautiful books where you can stick something like that in and so on.

[00:05:49.640] - Frau A

And always three times. And then everyone knew what the other was doing. I never managed it in the combination of three, but always with one or the other. And that was very nice when they weren't allowed to go to school because of Corona. Now it is this way, they all go to school and always the corona-sick child has to stay at home. This is probably quite common, but also in kindergardens. One of them still goes to the kindergarden and in Buchenbach I also have a little one who will be six years old in February, who will go to school and the little one from Bolschweil will also be six years old. So, I live a lot with my family, but also with my larger family. This great grandmother, who was with us in the Black Forest, had three children: my mother, an older sister and a younger son. That was the head of the forestry office in Eltville, my mother, and the older sister, who lived in Neuss on the Rhine. And they have nine children together. We are nine cousins and for years, every five to seven years, we have had large family reunions at a cousin's house in Spey on the Rhine. That's near Koblenz.

[00:07:25.340] - Frau A

They had such a big garden, a big house. He came from Berlin, a cousin, from Munich, a cousin and me, of course. I've always been there because I'm incredibly interested in this wonderful extended family. Nine cousins. And when I started with my [name] in 1966, we had a child every year until 1984. In some years, even several children. Every year, we have 25 children together, so my children. And these 25 children, there is now the 43rd on January 6. That's when the last child was born. And there is a cousin who keeps up with the family tree. He has already sent me the updated family tree. Well, that's quite nice.

[00:08:29.460] - Interviewer

So, in your idea of home, the family tree plays a very important role and what that will look like.

[00:08:47.000] - Frau A

I'm very interested in it; I talk a lot on the phone with my cousins and especially with this cousin who keeps track of the family tree. He lives in Heidelberg, and a cousin, who are twins, one lives in Cologne and the other in Munich. The Cologne native has no children, the Munich woman has six children. Well, some of us also have a lot of children. I have four, another has four, one has five. And yes, a lot of interest in what will become of them. And of my grandchildren, twelve grandchildren, I know, the dates of birth, of course. And take a look at this beautiful family tree. Yes, yes, that's very important to me. But that's also partly due to my mother, my really wonderful mother. I can say that I look pretty much like her and my eldest daughter in Oldenburg, so when you see her, you think my mother is coming. So, I take the liberty of saying that I have a lot from my mother. That's a bit presumptuous, because my mother just ... I had quite a lot of arguments with her as a young girl, oh, because we are so similar.

[00:10:17.170] - Interviewer

That's what I was about to say.

[00:10:18.040] - Frau A

And today, when I can't tell her anymore, I see what a fantastic woman she was, human. And she couldn't really make anything out of her life. She was a teacher, a trade teacher, but I can remember that she once said in Herford that my parents were acquainted with another couple who were very similar ... He was also a lawyer, and she was also a trade teacher, but they only had one son, and she suddenly went back into the profession, around the 50s. And then my mother came and said: "What would it be like if I were to work again? And I didn't jump in with her and say, "Great, do it, Mom." I would like to do that today. I just saw how impractical it was and my father as a proud man from his generation who said: "I can feed my family alone." This stupid thinking of many family fathers.

[00:11:25.680] - Interviewer

But there was always the fear that if people talk and say: "He can't even ... Now I feel ...

[00:11:34.710] - Frau A

Yes, horrible, really. It's good that this has been overcome.

[00:11:41.960] - Interviewer

Yes, that's true. Unfortunately, there is always one. But if I were to see you now... Now comes a difficult question. Or I don't know. In any case, I think if I were to ask you now, you would go out with a camera or with a notebook or something to record your landscapes of home?

[00:12:10.050] - Frau A

I would go to the Black Forest first.

[00:12:12.890] - Interviewer

And why is that?

[00:12:17.010] - Frau A

Yes, because I really experienced the landscape there. The living was a bit or quite primitive. We only had one pump, which was also turned off in winter, an outhouse toilet. But we could be outside, out in the forest. And we went on hikes to St Märgen and to the Brent near Furtwangen. And since this vastness is... Of course, we also had skis, very primitive ones, which became straighter and straighter over time, – so artistic, of course, fir boards with bent tips. And it was a pleasure to move through the new snow with my skis. When we got it, Christmas, it was so cold and we, thrilled, we went out there and then stood screaming in the cold, couldn't move anymore and my mother had to carry us in as we froze, I can remember. So, that was beautiful.

[00:13:36.470] - Interviewer

In your imagination: Home is the happy place or the happy one, the happy being outside or the free happy being outside? Or do I understand that correctly?

[00:13:54.860] - Frau A

And.

[00:13:56.380] - Interviewer

And that's what you're looking for. There are people who say: "My homeland is the lost homeland, is the bombed-out homeland, is the exclusion and so on. You don't say that at all?

[00:14:16.280] - Frau A

So, if I mentally put myself into my many points of life, I can't call it home, or everything is home, because where I have laid out the shallow-rootedness in one place, everywhere, and then felt comfortable again, just everywhere. Well, when I think of Israel, I have of course found a home in these 20 years – always only for a quarter of a year – and can get excited about it. That's it then... But I don't think I could choose a home and say, "This is really ... Or maybe Cologne after all?

[00:15:12.730] - Interviewer

It doesn't have to be one. Then that would be questioned again, then it would be a combination of the first feeling in the Black Forest and then a travel journal. Yes, have you also traced back? You also went to Israel with your family, not by chance, of course. And then all the stations. Do I understand that correctly?

[00:15:46.230] - Frau A

And...

[00:15:46.880] - Interviewer

It's also interesting that they say: "I can't do that at all". And the roots, you already feel them as roots, otherwise you wouldn't have said roots, would you?

[00:15:56.490] - Frau A

But really like this everywhere? I feel like a fir tree is, I think, shallow-rooted. So, I put down roots everywhere, didn't feel homeless anywhere, insecure. Everything was interesting, worth experiencing. I don't want to do without it. Bonn, the short time in

Bonn, I can immediately develop such a feeling of enthusiasm again, because the time in Joachimstraße... But maybe Linz did, because it was really very long. I got married in '65 and now – when did I come here? 16. Well, it was really really long.

[00:16:55.400] - Interviewer

And would you say that you have accepted home or places as you have faced them. It sounds like your story that you were looking for something with Israel and also otherwise, but then you also had a connection, but actually there was also a lot of coincidence and that you then accepted the places.

[00:17:29.700] - Frau A

So, yes, a lot of happy coincidences, coincidences, I don't even know what you want to call it. And every time, I don't think I've ever resisted it. It was like this: Now it was Bonn's turn and then it was Herford's turn and then I get involved and then I just find my satisfaction there. I don't think I've ever resisted any renewal of my life.

[00:18:16.430] - Interviewer

That's also a piece of wisdom. I find that very impressive too. Also your image – I don't mean this in a funny way – of the shallow root, the fir, because it is also successful, as such a tree. And of course also symbolic, of course also here in the Black Forest.

[00:18:42.350] - Frau A

Yes, how else is it, I mean that my daughter-in-law said if I was satisfied here. I know that it would not be otherwise reasonable not to be satisfied. I want to be satisfied, but I don't have the feeling that I'm lying to myself, I'm covering up the fact that I'm actually not satisfied at all here. Of course, I feel comfortable here, because I can remember this good Black Forest childhood and because my children are all around, so fortunately my mind also plays a role that I say to myself: "What should I mourn Linz for?" My children would be worried. That's always very important to me, what others might worry about for me. So sometimes, sometimes for a week or whatever, several days without calling me or not knowing me, because they basically know that she is well accommodated there and that is very important to me that my children do not think about their unprotected mother all the time. And that would be more of a

danger in Linz. Well, especially my daughter in Oldenburg, who is also such a very sensitive girl. Girl?

[00:20:14.990] - Frau A

Mother, and she would certainly be very worried. She would have liked to have me in Oldenburg, but she just said: "You have most of them down there, and then it's easier for us to come and visit you. Or in the first few years, until Corona, I went to Oldenburg very often each year. And now recently – that was of course wonderful – Christmas we both met at my brother's house and she went down with me. There was the question: "Should I go up with them? And then the eight hours on the continuous train from Bremen to Freiburg and then she said: "I'm coming down there because she's also very attached to her siblings. That was wonderful for everyone. And one evening I even managed to do that, we were there - I may have told you last time - we were here in the Süden restaurant. Me with my four children, that wasn't for ages. Only with my four children. And my youngest daughter told her children at home, four children, said the eldest, who comes to help me very often: "What is that? We have that here every lunchtime." That was something really nice for me.

[00:21:43.840] - Interviewer

I think so.

[00:21:44.700] - Frau A

And then I went out to the toilet and my youngest daughter came after me and said: "I want to ask you something, not in front of the other siblings". So I thought she was asking me... Maybe I've already told you, because if that moved me deeply, I thought she'd ask me if I'd come to babysit or if I'd come to Buchenbach when I'll come next time. She had only followed me to say: "We talk so much to each other because we are so happy that we siblings all have each other for once and you are so left out. I was like that.... Tears come to my eyes now that she thinks of something like that. It was my greatest joy that they got along so well, and I always asked or said something in between. Well, that was so nice, because she can be quite forthright with me sometimes and tell me something or she is quite strict with her children.

[00:22:55.250] - Interviewer

But then you may have seen yourself there? That she quite normally says something like that, because when you talk like that, you always talk a lot about the family, about the other people and that's also very interesting.

[00:23:11.860] - Frau A

Yes that's true.

[00:23:13.690] - Interviewer

If you were to send me now - again connected with where one would then visit home again - if you were to send me off to take pictures now, where would you send me? Or are there certain situations?

[00:23:36.620] - Frau A

A trip from Freiburg, Glottertal, St Märgen and then over to Furtwangen, to Gütenbach and then maybe up the Brent. By the way, I did that two years ago with my daughter from Oldenburg. There was only one café that we knew from childhood. I would do that. And if I went to the Rhineland, I would definitely go to Cologne. I studied in Graz and many years ago I took a trip back to my youth with my youngest daughter – it was a big trip, to youth hostels in Passau and then in Graz, to my student hostel, Körblergasse – I still remember where I lived, quite primitively. Yes, too. That's also beautiful. I only need to tick off and can make a journey out of it.

[00:24:51.630] - Interviewer

So again, a travel journal.

[00:24:55.300] - Frau A

And...

[00:24:56.130] - Interviewer

Yes yes yes. That's exciting and also in contrast, because there are many people who say: "Only there, that's where I have to go, otherwise I can't. That is then determined and actually very closed often.

[00:25:18.940] - Frau A

I'm not afraid of people either. So, when I think I was alone, of course alone, drove from my place to Ramallah in Jerusalem early in the morning, it was very early, when they set up their stalls there, I can remember someone who made these flat breads, not those that you take for falafels, but very thin ones. I don't really know what they're called. It's a round oven, a heat source and a bit of dough and then it's pulled like this and is ready after a very short time. And of course I stopped, watched and he was happy and gave me his first cake. So "oh, have I passed people? They had their lunch there and I just greeted them in a friendly way. And then they said: "Here, I got something, of course I ate that in front of them, that it wasn't off-putting to me, that they had dirty hands. Actually, I'm very much in favor of hygiene, but I certainly don't mind. He wants me good, so it's good. So, I have a lot of trust in other people.

[00:26:54.740] - Interviewer

And also to the various countries and, yes, Peru.

[00:27:05.780] - Frau A

So, wonderful. Very exciting. There on Machu Picchu, there were also the people, so even when I went to the Old City of Jerusalem, there is in Damascus..., have you ever been there?

[00:27:23.470] - Interviewer

No not yet.

[00:27:24.570] - Frau A

At the Damascus Gate, where the Palestinians go in particularly often, we turned right to the Church of the Holy Sepulchre and left to the Austrian hospice. There you come behind a very shabby door into an Austrian catholic palace with mosaics and whatnot. And there is a falafel dealer who makes the most beautiful, delicious falafel. And that's where I've always been. My younger son visited me once, I went there with him, said: "This is my son [name]." And the next year I'm back and then he says: "Where's your son?" So, unbelievable.

[00:28:11.090] - Interviewer

Well, I always look at the people and on this way to the Austrian Hospice, where you can rest wonderfully.

[00:28:23.960] - Frau A

Or even toilet is very important that you know where a clean toilet is. And there I look ... Well, I don't look at men so consciously, because one of them told me: "With men, you also have to be careful at your advanced age. Ok then. But women with children, I always looked at them in a friendly way and saw how pleased these mothers were that there was such a tourist – of course, you could see directly that she was looking at her child so consciously. Such beautiful things.

[00:29:14.880] - Interviewer

Thank you very much. I'll take a break here, because that's also ...

[00:29:22.340] - Frau A

As you wish.

[00:29:24.100] - Interviewer

No, you have given me...

Herr B

[00:00:02.400] - Interviewer

And this will also be stored later on our server. It's all confidential and secured, and so on. Yes, firstly to describe the project again. You know that, I'm a photographer and I'm still studying photography and my world, my imagination is also in photography, and through photography I'm trying to find out about how migrants see the world, and also to develop an understanding of what that means for the people who are forced – mostly by force, ... So, there are also people who choose it, but had to leave their homeland and what then remained. Does that make sense, as an idea? The first question is practical, where you were born.

[00:01:05.810] - Herr B

I was born in Palestine, currently Israel, and that's where I grew up, where I grew up. I attended school, high school, I did an apprenticeship and at some point I left because the political conditions were so problematic against the Arabs and I couldn't stand it. That's why I emigrated from the country and then came to Switzerland. I lived, worked and studied in Basel for a while and the conditions in Switzerland were very, very foreign to me. I come from an oriental milieu, with a large family, and being alone in a Swiss village, where people hardly spoke to each other, weighed on me so much that I kept thinking I was going back. But I was ashamed and afraid of being laughed at: "Well, look, as soon as he's gone, he'll have to go back to mom." And that's why I stayed in Switzerland. I started studying at the University of Basel. But when it was actually no longer possible, a German colleague recommended to me that going to Germany is certainly easier than here. And so I came to Constance on Lake Constance. And I was at the engineering school there for a while and I wasn't much better off because I had to work to make a living in addition to my studies.

[00:03:18.040] - Herr B

And then I came to Freiburg. Well, this piece of my life story is actually a book, if I were to talk about all that I have experienced. But I think I'll stick to your question: I was born in Palestine and now I'm in Germany.

[00:03:42.850] - Interviewer

And an idea of home, is that Palestina?

[00:03:52.380] - Herr B

Yes, I think I was interviewed in 2004 by Haaretz, the largest newspaper in Israel. That was a very, very long interview. And then I said: Anyone born in Palestine would never want to have another homeland. My identification with Palestine is still very strong, politically, geographically and emotionally. And hence my inner turmoil sometimes, when in Germany ... I was born in Israel, I was not born in Israel. And here and there I could reach compromises with institutions, they write: "Born in Palestine and lived in

Israel. Emotionally, this is still my home, although I have lived in Germany for over 50 years. But when I talk about home, I don't mean Israel.

[00:05:04.850] - Interviewer

And I have also experienced this myself and heard elsewhere that the naming and the designation and the country in general is of course very important. So, as you say, Palestine, not Israel. What about the landscapes, the places, the view? Do you have something in your feelings, in your head?

[00:05:36.050] - Herr B

In feeling, in memory? Very, very intense. Very, very intense. I still dream today after more than 55 years abroad. This Mediterranean landscape of small hills, which looks desolate in summer, but I loved the scent of dry fig trees or olives. That accompanies me and I quickly have associations. And I noticed this particularly strongly when I was in southern Spain, where a similar infrastructure and structures also exist. The landscape is still my orientation. Well, I know wonderful landscapes, for example in the Caribbean or Africa, and so on. I perceive it as something beautiful, but when I see Mediterranean landscapes or when I visit my family, I am very emotionally entangled, and it takes me a while to get myself back and restore my mental balance.

[00:06:55.690] - Interviewer

And that is then a feeling of finding yourself again, but first the sad thought that you cannot be there yet? Or?

[00:07:03.260] - Herr B

I think it's a strange thing. First of all, I'm glad, because the landscape is familiar and familiar to me. That's interesting: In the place where I was born, there was once a mulberry tree before 'eternity and three days'. And at some point, it had to be sawn off. Every time I'm there, I look for this mulberry tree. This is very disturbing for me.

[00:07:42.490] - Interviewer

And the landscapes here, is that what you just said? It looks nice, it's pretty, but emotionally, isn't it ... Or is this a second home?

[00:07:56.500] - Herr B

Yes.

[00:07:57.990] - Interviewer

And isn't that the same thing, or is it? No no no.

[00:08:01.450] - Herr B

That's something different. The fact that I have so much success and friends in Germany makes Germany a second home for me. Home is actually where you have friends. Otherwise it makes no sense in a homeland. It's emotional. Friends, well-known colleagues. And the landscape, the landscape for me, is a secondary matter. So, the Kaiserstuhl or the Black Forest. I've never been an avid hiker. So that I run, kilometers long and also the beautiful field mountains and so on. That doesn't exist. Well, I don't feel this intensity, this emotionality. And this is Germany, my second home, because of my friends and acquaintances whom I have met here in the course of my life.

[00:09:06.780] - Interviewer

So, again, to follow up again: but the intensity would be very much there in Palestine? Or in general, are you just not in a place within the landscape, or is it just here?

[00:09:21.610] - Herr B

No, no. In Palestine, it is very clear. My emotion, the memories, the childhood memories, the scent of the daffodils that no longer exist, the wild animals I met as a child, and I know where they belong, the birds of the landscape, the sea and so on.

[00:09:48.890] - Herr B

I have the feeling that this is a piece of my soul, a very big piece that also partly determines my happiness and my sadness. Yes, and that's very important. It's actually a big piece of identity that I also identify with.

[00:10:11.360] - Interviewer

Are there any others? So, the mulberry tree, the Mediterranean? I can imagine that too. I have also seen such landscapes, but not in Palestine. Are there any other places, landscapes, cities, scenes that come back to you again and again in your dreams or imaginations? In Palestine or at all?

[00:10:45.980] - Herr B

So now ,... yes, southern Spain, Andalusia. I feel comfortable in Andalusia because it reminds me of my childhood, of my home. And I think I could imagine making Andalusia a piece of home that I can't do anywhere else ... So I feel a bit at home in Germany, but my real home is Palestine. I could imagine that something like this is also possible in Andalusia, in Spain, because there is also a lot of Arabic, Oriental, in the scriptures, in agriculture and so on. I could say in southern Italy, but it's not as intense as with Andalusia.

[00:11:44.880] - Interviewer

And that's also a ... I have to translate in my head. I think sometimes there is too much English, sometimes – 'Rural Landscape'? So, that's outside? This is not a city centre. These are the trees that ... The landscape and the buildings, the architecture.

[00:12:10.490] - Herr B

There are a lot of mosques, a lot of churches, so much ... written in Arabic.

[00:12:17.360] - Interviewer

Yes, of course.

[00:12:18.410] - Herr B

And I imagine that it also smells very Arabic, which is actually nonsense. But I have the feeling that I am in a place that is very familiar and very familiar to me. And that doesn't happen often. So, I've been to a lot of countries, I've been to England, to all the Scandinavian countries, to Italy, to Greece and so on and so forth. But I have rarely experienced such a feeling abroad, as in Andalusia.

[00:12:51.100] - Interviewer

Interesting, yes. So, as we say at home, this could be a 'substitute landscape', i.e. one of feelings. Yes, I can imagine that very well. Yes, another question then in connection with leaving or fleeing. Can you talk about it? How was that? How did that take place?

[00:13:28.950] - Herr B

Yes Yes, it is so that my opposition has to do with the expulsion of Palestinians in general. But we belonged to this group of Palestinians who were allowed to stay there according to the partition plan, from Sykes-Picot and then later Biltmore, and English colonialism organized everything so that they were doing well and not us. In Israel, very quickly, we, and I in particular, felt something like discrimination ... We were given the feeling: "You are tolerated, but this is not your home." And again and again there was persecution, oppression, assaults and so on. And I was born in a very political house. My father was a freedom fighter in the 1930s against English colonialism and it was bad because of his escape and then re-arrest and so on. And for me it was: Keeping my dignity is not just something the Arab says, it's the greatest thing we have. I don't think there are that as many great things, but for me, dignity, self-respect, respect for other people, was a defining part of my behavior in myself as a person. And again and again, when I had to leave my place, I had to have a pass from the military authorities. And I always found it such a humiliation.

[00:15:29.370] - Herr B

And the soldiers who were there deliberately humiliated and hurt us. And I couldn't do that anymore. I actually couldn't cope with it. I realized that if I continued to live like this, I would perish and so on. And then I told my family: "I'm leaving. It was quite a protest because togetherness was necessary, economically and socially. But when I had a few serious conflicts with the Israelis, my father said, "Go. Before I cause any catastrophe." Well, I didn't like to leave. This is not the case. The landscape had a magnetic influence on my behavior. I love the country in an unimaginable way. And then suddenly you have to say goodbye to this country, seemingly voluntarily. And until now, the memory of my departure from Haifa is so vivid and how I felt after the ship was about 20 kilometers away from Haifa and when the city slowly disappeared. I realized that this was the worst moment in my life. I had such heaviness in my heart

and fear. I suddenly thought: "Yes, what are they doing, what am I doing? The ship arrives in Venice. Yes and then? Yes, should I go to Basel by train?"

[00:17:24.410] - Herr B

Yes, and then? Everything is foreign. Everything is foreign. And then there was my longing for home, for my family, for saying goodbye and then the fear of the new. That was a big, big burden for me. I have always hoped that the conditions in Israel would change, that I would then be able to return. But as we all know, the conditions are becoming more and more complicated, the discrimination and cruelty are getting stronger and stronger. And sometimes I wish I had learned to subordinate myself and just pretend to be like all people. I didn't manage that.

[00:18:15.410] - Interviewer

And how old were you then?

[00:18:18.110] - Herr B

21.

[00:18:19.660] - Interviewer

And then alone? And did no one else from the family come along?

[00:18:24.030] - Herr B

Absolute. I didn't do anything without my family or a family member. And being alone, little money and so on. It's basically how to ...

[00:18:38.740] - Interviewer

But the view ... So, in Basel, there was already a connection somehow, somebody you knew, I can ...

[00:18:46.510] - Herr B

Yes, I'm a paper technician and a Swiss company offered me work, so I was in a hurry to come to Basel. But just waking up in the morning, normally at home, it smelled like breakfast. Something was taking place, something was being fried or yoghurt was

being made and so on. And now I sleep alone in the room, I wake up, I am alone and out of sheer loneliness I often did not eat. That was very, very, very difficult. And that is something special, being alone. When I hear in the evening, the Swiss sometimes sat together in the summer and they had, I don't know what they drank and laughed every now and then and I sat in my room. I kept asking the question, "Why couldn't I stand this and stay with my family? But for me, being ashamed is something very unbearable and that was actually a very, very important reason that I didn't pack my suitcase and say, "Okay, now I'm going back."

[00:20:10.030] - Interviewer

Yes, I always hear that. I work as an international coordinator at my university for our department and I talk a lot with students who come from India, but especially from Nigeria and where we have connections. And that comes back again and again. Also, of course, if I understand correctly, this "I have to be strong now, I have to endure this, but I actually want to go back, but I've invested so much."

[00:20:52.590] - Herr B

That is the inner conflict. This is a problem that I discovered later in my research, I call it internal culture conflict. So, not culture conflict, my problem with German neighbors who think differently and live differently and so on and what I can't cope with and what I didn't know. No, the inner conflict, the struggle between two norms, what I have to learn to be able to live here and my identity, the norms that are an orientation for me and that sometimes I can't reconcile under one roof. This is an incredibly difficult matter, and I think that is actually one of the reasons why still, when I talk about home, I mean Israel, I mean Palestine. So, this idea: You are there, but you were not born here. So, many things are foreign to you. What is familiar to you is something that may have been practiced in your culture for thousands of years. So, they have come to an agreement after so much experience. So, we agree in this way, for example premarital sexuality. As an example, we don't want to accept that, because there are social problems and so on and so forth. Then you come to a country where people tell you: "That's quite normal", or drink alcohol or eat pork.

[00:22:31.530] - Herr B

When I first saw a pig... I almost died. I said: "I can do that, even if I don't want to..." I'm hungry, but the "I don't want to do that." Yes, listen, that's silly." You are now in Germany or Switzerland. And I think that this direct and indirect compulsion to adopt the new norms, customs and ideas – most foreigners and I experience too – is the greatest betrayal of our own culture, of our own tradition, of our own customs. And in my case, it was special because the British colonial officers in Palestine tried by all means either to annul, prohibit or undo everything that was valuable in Palestine.

[00:23:31.370] - Interviewer

Yes, yes. How can one imagine the commonality of the large families in Palestine - the opposite of the Swiss room there alone? Is that outside? Is that under the mulberry tree? Is that in the courtyard?

[00:23:52.830] - Herr B

No, in Switzerland I couldn't have a courtyard or anything else.

[00:23:56.190] - Interviewer

No, I mean, at home.

[00:23:57.230] - Herr B

At home, in other words. No matter where I was, with my aunt, with my uncle, with my father's friends, I always had the feeling that it was a roof over me. I am protected.

[00:24:09.490] - Interviewer

So also in the street?

[00:24:12.530] - Herr B

Also in the street. Well, I could walk on the street at 11 o'clock, 12 o'clock at night and I was convinced that nothing would ever happen to me. Even if there are dangers, it would probably take a half or a few minutes, then there would be hundreds of people on the street who want to help and help.

[00:24:33.500] - Interviewer

And all those who are known? All acquaintances or relatives?

[00:24:37.660] - Herr B

Well-known, related. Even people who come from the village ... And I have experienced that someone has stumbled in Basel and I have also seen it here. They were lying on the street, and people gave this person a wide berth. That would be out of the question in my town, where I was born and raised. There would be a lot of people..., even in car accidents, immediately people are there to help and not first call the police and then look and so on. Yes, I felt carried by a feeling of home, of the mulberry tree, and I also carried it within me. This is this supplement, which made me very strong, also very emotional and I was not very afraid. This mulberry tree and the solidarity of the neighbors and friends I was always sure of.

[00:25:45.870] - Interviewer

So, a feeling of security with a community of solidarity that was really always present, even ...

[00:25:59.120] - Herr B

Even if they weren't there, it's present.

[00:26:01.090] - Interviewer

Genau, yes, yes, yes.

[00:26:02.550] - Herr B

So, it's like a trusting child. It's playing, the mother went shopping, but the child is sure that if anything should happen, then my mother will be here immediately through the wall or through the window. That's the feeling I had. And therefore, this tribalism of ours has to do with connectedness, with the environment. Well, we are in the place where I was born, 22,000, 22,000 may be. And we stick together to some extent, it's not as strong as it used to be, but we're there for each other. That's a lot, a lot of protection on all levels, physically and psychologically. And then suddenly you're standing naked on the street in St Alban or Dornach. No one knows you. So, if you're lucky, an older person said: "Grüetzi", and walks on. But what I know ... I said hello and

then I stood with him in front of the world and we talked and vice versa. This strengthens and intensifies the feelings of home if we don't just understand home as something geographical. And that, I think, home is something like my mulberry tree, which I carry within me.

[00:27:29.870] - Interviewer

Are there certain direct experiences, perhaps as a child or adolescent at home, i.e. at home, that have been particularly memorable? Now an example: A woman I interviewed, she said she once rode a pig, and it stayed with her that way.

[00:27:57.780] - Herr B

No, but that we were always together as children, in the fields, meadows, olives, because there we played, sometimes barbecued, sometimes we kidnapped the donkey from the neighbor and then we rode it. These are experiences that are very pronounced in me and so that I always see and feel them. This cohesion, even children who are there for each other. A child screams "Snake!", then we were all there, each with a stone, and attacked this snake. Or someone has heard that the neighbor is sick. Then we went there as children and although we couldn't do much, we asked if we could do something. I think the most important thing for me in my childhood is solidarity with each other. When the fighting between Palestinians and Israelis started, and we had lost a lot. The Israeli army came and said: "You can't cross this border." So, we lost a lot. Suddenly we had little food. I grew up in a middle-class family. There was never a shortage of food. I always had that, yes. And then suddenly we stood there and I am convinced that without the support of relatives and friends we would have starved to death. My mother also told me that I had noticed this very, very much when my father was fleeing from the colonial soldiers, most of our friends, acquaintances and relatives took care of my mother and my parents, siblings, so that we missed nothing.

[00:30:09.570] - Herr B

That's a feeling. There is also a feeling where there is solidarity, there is no war. People argue, but I don't think it's possible for people to harm each other with real feelings of solidarity. And that was just this peaceful, quiet atmosphere that I experienced as a

child back then. Now a lot has changed. It remains with me as part of my person, my idea of life and my future perspective. That's how I want to live. And that's why when I have friends, we have a very, very close and intense relationship. Otherwise, I just have people I know and respect, because I also want to be respected. But with friendship, I provide everything I can if they need anything. I had the experience in Palestine.

[00:31:14.400] - Interviewer

Were there certain seasonal rituals, for example the olive harvest or, of course, religious festivals, Ramadan, and where did they take place? Did they then take to the streets together?

[00:31:37.890] - Herr B

Muslims have few holidays, fewer than Jews and Christians. So, the holidays, that is in Ramadan, the end of Ramadan and the Day of Sacrifice and the birthday of the Prophet, which most people don't know. But the harvest time, olive harvest, is a ritual, as I said. There we are, we are all in our olive fields and have harvested the olives. We cooked there, the neighbor also cooked, then we gave something of ourselves and got something. Then we started singing together. Then we helped each other to transport the olives. The feeling of this connection, we and olives, also have a great symbolic meaning, the oil and light and so on. When parties were celebrated, they were always public, whether it was a wedding or something else. People met on so, no, not in the city center, but on a piece of land where people met again and again. Everyone brought their chair and then we sat there and then there was a storyteller. That was one of the most beautiful things. Then we sat there and someone told and suddenly someone brought a pot of tea and there are not so many occasions, but when there was a celebration, it was actually done very intensively, especially at weddings or at the end of Ramadan or the Day of Sacrifice, always together.

[00:33:39.170] - Herr B

Then we visited each other, and so we went with my father and so on to his sister, to my aunt. Then we got something small to eat, a coffee and so on. And then, my aunt and her children and her husband came to us and returned the visit and then we sat

together. We have just started to speak, but in the past we sang a lot, sang a lot, which unfortunately is not the case at the moment.

[00:34:23.100] - Interviewer

And that was out on the pitch? Yes, yes.

[00:34:27.550] - Herr B

It's like such a simple village centre there.

[00:34:31.680] - Interviewer

And then with fire and storytellers or a stone oven for the bread?

[00:34:38.890] - Herr B

No no no. Open fire. You then fetched wood and put a teapot in there and so on. Or sometimes without a fire and so on, when it was light in summer, we all sat together like that. In winter we met at someone's house, who were relatives, then it was dark quite early. There was no TV or anything, but then you either fall asleep at 6 or people come. And there were also nice memories of such visits, where we started to make tea or roast something on our oil stove. And then we sat together and in the back wall there was a fireplace that warmed us up in the front and we were freezing in the back.

[00:35:36.490] - Interviewer

I know that.

[00:35:37.150] - Herr B

And the closeness, the physical closeness and then the storytelling, were very, very impressive and very moving moments in my life to this day.

[00:35:50.530] - Interviewer

And what were the stories about?

[00:35:55.480] - Herr B

About everyday things or stories about the past. Everyone knows Arabic fairy tales and it actually has to do with life there, because the people haven't experienced much, hardly anything new. And that's why when they met and didn't talk about a current topic, then one of them started telling a story. Some older people have talked about their experiences in the First World War, when they were part of the Turkish army and fought here and there in the Balkans or partly in Russia. Then they talked about their memories and for us it was always so impressive when they told us what it was like and how the enemy armies came and so on. So, these were history lessons without teachers, but storytellers.

[00:37:00.720] - Interviewer

Yes, and were there also landscapes or dreams of situations?

[00:37:09.500] - Herr B

Like the images that these people ...?

[00:37:13.060] - Interviewer

Yes, the stories, yes.

[00:37:14.270] - Herr B

Yes, then they told us what the Balkans looked like. And then, of course, they left it to our imagination to imagine what it might have looked like back then. Yes, you always have ... We, the community, were particularly important, because the means of transport were either camels or donkeys. Well, one is from my place to Damascus, and Turkey, with camels for days, or to Arabia across the desert, for days. And then they just described what they saw on the way, what new places, whatever they saw and where there are friendly people and where there are less friendly people and so on. Yes, yes, pictures were always there. And that's why, when we talk, we always have images. The Arabic language is actually a language of images. And I think the images were there, then the language came and not the other way around.

[00:38:19.750] - Interviewer

And now directly asked: You then set off by ship. Did you ever ride a camel through the desert yourself?

[00:38:34.890] - Herr B

Yes, yes. Not through the desert, because I was too young and that would have been too adventurous. Yes, yes, but relatives of ours had a caravan, so with them they transported fruit to Damascus or grain in the summer, and so on. And I rode one of these camels again and again and I liked to do that, but not very far. So, I was in a familiar environment, because if something, if a camel starts to go mad, then it's very, very difficult to tame.

[00:39:09.770] - Interviewer

That's really very high for a small child. But it was incredibly beautiful?

[00:39:16.590] - Herr B

Such a small child, seven, eight years old and this huge camel. And the camel then did what I wanted.

[00:39:27.020] - Interviewer

And then? Yes, and they, yes, that's what I'm imagining. As it is ... Because it's a powerful animal and then it's really impressive.

[00:39:43.530] - Herr B

Yes it is... yes, yes, also a peaceful animal. Actually, you could do anything with a camel. But if the camel is provoked, then it is a scary animal. It's scary. But we knew that. We knew that, for example, a camel should never be hit on the mouth, because it is one of the few soft parts.

[00:40:12.720] - Interviewer

When that happens, a camel can become unpredictable, and it actually looks scary.

[00:40:21.290] - Herr B

I experienced it once. I actually panicked from a distance of about 30, 40 meters, how violent these animals were?

[00:40:35.450] - Interviewer

And I? That's not in my list at all, but I was once pushed by a cow. They have these beautiful, soft snouts. And that was also a mother, and she defended her little one and we walked into a field where we shouldn't be on. That wasn't so long ago, but that was actually ... the most beautiful moment ever, where I was told: "Not here, stop, you can't go any further!" It was aggressive, but it was very soft and very determined, and I still remember that and I actually still feel that. So, the snout ...

[00:41:21.350] - Herr B

For the camel is actually very soft. It also hangs a bit strange.

[00:41:29.410] - Interviewer

Then on again from the idea of landscapes. Now I imagine what you knew about Basel or Europe and so on, was there already a picture? Did you look at pictures? Did you know a lot? Or were those the stories? Was that ...

[00:41:53.800] - Herr B

Very little. I had heard that there are very high mountains in the Alps, but I thought the highest mountain in Palestine was 1200 meters. And there is nothing else higher, even the waves, for example. But about the landscape, something, and also about neutrality and peaceful coexistence in Switzerland. I found it and I still think it is actually a big lie. They are not peaceful. They are, but if you talk to people under certain conditions, then sometimes they dream of wars and feel powerful and they supported Hitler and they still know it. If the Nazis had only whistled back then, the Swiss would have at least ended up in Sicily. I would have had a very positive image. The landscape, a neutral country, a country in which everyone has actually been given their rights, people are respected, no persecution and - this was very, very important for me, no discrimination. And I have experienced; my disappointment was that there is persecution and discrimination. And in the EU it is a bit different than in Israel. In

Israel, it was open and clumsy to some extent, so that a soldier, a young person, simply announced it publicly.

[00:43:28.960] - Herr B

This would not be possible in Switzerland. He would have been told you won't get a residence permit.

[00:43:35.490] - Interviewer

Yes yes yes. Or no work.

[00:43:36.570] - Herr B

This is a very subtle kind of persecution and oppression. And I had the feeling that this is a country with very little solidarity, especially towards non-Swiss people. And that was a huge problem for me, a huge problem, to live in an environment, in a milieu in which there is so little solidarity and support, because I needed it. I didn't speak the language. I couldn't eat these "Röschdi" and "Wienerle" at all. The first time...

[00:44:10.390] - Interviewer

Sorry to laugh. No, no, no, no, no, and I thought, "Oh God, if they don't do something, the people."

[00:44:20.480] - Herr B

When I started working in the company, there was always a baker who came for breakfast, had fresh rolls and a kind of sausage that you cook.

[00:44:33.390] - Interviewer

Not everyone, but ... and so on. That's one of those cooked meat slices on it. Yes, yes.

[00:44:37.730] - Herr B

And then a colleague tells me: "Are you buying something? And I say, "What should I buy?" Yes, do you eat that?" "Yes, of course. Try it." The word "try it" shook me so much that I thought, "No, I'd rather eat a piece of earth and stuff. And, also with food, that was a very, very problematic matter for me. I once went to a supermarket – it

used to be smaller shops and not so huge supermarkets in the 60s – I saw a freezer. That was the first time in my life, I saw it. And I looked, I saw fish there. I used to live on the beach. Every day I had fetched my fish from the fisherman. And then I got one and then I asked the saleswoman: "What do you do with it? How are you supposed to eat that?" At first, she laughed, but afterwards I thought, I am actually a pathetic foreigner and then she explained it to me and still I bought it. I then searched for garlic in Basel in the morning.

[00:46:05.380] - Interviewer

Try having fun with that.

[00:46:06.840] - Herr B

And not winning.

[00:46:07.970] - Interviewer

Now it's a little better.

[00:46:09.820] - Herr B

Now it's a little better. They are a bit more open, but and so on...

[00:46:18.290] - Interviewer

Does the sea have a meaning for you? So, the beach, the sea, the fishermen, the...

[00:46:25.900] - Herr B

Yes, visually, that's very important. That's very important, these are familiar things. I am very, very, very happy to see them. For example, the sea in Israel. It's something I hear sometimes, when I think about it, I hear the water.

[00:46:47.950] - Interviewer

Were you at the beach a lot? Yes.

[00:46:49.720] - Herr B

I was very directly at the beach. I lived in a house sometimes I jumped out of the window and I got fish. So, 20 meters...

[00:46:58.990] - Interviewer

So, fishing with your hand?

[00:47:07.230] - Herr B

No, no, no, with the fisherman. They catch them so early in the morning and I helped and had breakfast. These pictures, for example, the sea, the Khamsin winds, or what is the name of this wind? Yes, that is also something that we feared very much, but which has a huge significance for us.

[00:47:29.960] - Interviewer

And when did they always come? Was that late summer, autumn?

[00:47:34.260] - Herr B

Autumn, not summer, in autumn these winds came from the Arabian desert.

[00:47:40.790] - Interviewer

So, from inland?

[00:47:47.240] - Herr B

Yes, that was very hot and a lot of sand and so on. I have these pictures of it.

[00:47:52.040] - Interviewer

Yes, I can well understand that there are of course the ... That's so different and so... too... ..

[00:48:04.420] - Herr B

It's not better or worse for me, it's just different. And I'm used to living without something I loved very much. I think that makes life difficult. So, you live in Reute and then you dream of Taibe. So, that's my feeling. Yes, I know.

[00:48:25.340] - Interviewer

This is such a complicated matter, and you don't want to miss out on any.

[00:48:35.270] - Herr B

Reute is for me because I live here and want to survive and Taibe is a big piece of history for me and an emotional connection.

[00:48:48.000] - Interviewer

If you succeed in building a bridge, then you have achieved a lot.

[00:48:54.890] - Herr B

I succeeded here and there, but I think it is very important that Palestine was lost. This melancholy that the country is actually there, but at the same time it does not exist.

[00:49:15.030] - Interviewer

Yes, yes.

[00:49:16.240] - Herr B

In the past, at the university, when we said Palestine, they would say: "What is that?" Because Palestine does not exist. For them, Palestine did not exist, but with me, in my memory, I had the very clear images of these cities, of the sea, of the coast, and so on.

[00:49:36.550] - Interviewer

If you were to go back to the bridge now in your mind, if you had the opportunity to build it or if you would photograph it? The first question: Would you take or record photography at all, the imagination, would you choose photography at all or any other form?

[00:50:03.600] - Herr B

No, the safest thing is a photo. I got that from our home, and so on. But actually, that's a miserable solution for me, because what I love is the image inside me. That remains and it can stay that way, just as I want. With a photo there is a picture and then I look at it, it always stays that way. I can revise the pictures a little bit in my imagination, in

my imagination. I can make them better, I can make them more beautiful, it can stay that way and so on. And that is the safest thing for me, the source and orientation is my memory and what is imprinted in my memory.

[00:50:53.550] - Interviewer

So, the photo in that sense doesn't work at all? Nevertheless. Or as ...?

[00:50:58.000] - Herr B

As a tool that supports my memory, but I rely mainly on myself. Because when I see a photo, my memory is, "Yes, was it really like that? What kind of house is that?" ... and so on. And I can partially revive my memory through the photo, but my source and emotional basis for these memories is my memory Yes, yes, yes.

[00:51:31.580] - Interviewer

And I know, you have often flown back to Taibe, and you always take pictures there?

[00:51:48.080] - Herr B

No more. No more. I used to have a camera and I really liked to take pictures, but this mobile phone, that puts everything together. This is actually a repulsive instrument because in the past, it was art to take pictures. For a long time I had a Leica. With my last money I had bought it from a Hungarian student. And I think I have a lot of photos from the past. But I don't think I have taken pictures for 20 years.

[00:52:20.640] - Interviewer

And what did you photograph there?

[00:52:23.770] - Herr B

People and everything that has to do with this person. Their houses, their landscape, walks and so on.

[00:52:36.040] - Interviewer

Well, also landscapes, but just from the person's view at the beginning.

[00:52:38.990] - Herr B

Not without people. So, if you do, then there is always ... Or I photographed a strangely twisted olive tree that is 2000 years old. There is that. I photographed it, but not as something special, but now I have the picture of this one olive tree, because everyone photographed it. But I wouldn't have come up with the idea of photographing this olive tree, but I slept under this tree again and again and I was incredibly happy when the little birds flew up and sang and so on. For me, this is what has been integrated into my memory, it is the safest image I take with me. Other photographs were to help my memory, but not as a document that I could use for anything.

[00:53:45.730] - Interviewer

Now I want to ask again, if I may. You photographed the olive tree with the Leica camera because you had an idea, you meant that you would photograph it if it was supposed to be art? Or did you actually say, because I didn't understand that exactly, you photographed it because you were lying under the olive tree and it was almost personal, something connected you to this olive tree, but otherwise I would never have come up with the idea of photographing it.

[00:54:24.500] - Herr B

That was normality for me: The tree exists, why should I photograph it?

[00:54:30.110] - Interviewer

Yes, yes, yes, yes.

[00:54:30.960] - Herr B

Yes yes yes yes. Later, when tourists came and they noticed that there was an old tree and they took pictures there, left, right and up and down. And then it became such a matter of course that people also had cameras ... there was a camera in Taibe, not the Leica, I think, that I had. But when I had a camera, I photographed it, actually to have the picture of the tree with me and not as a work of art or something. I could have taken a handful of earth with me, and so on.

[00:55:16.620] - Interviewer

Yes, it's a good image, the earth. The pictures, they probably still exist?

[00:55:27.690] - Herr B

To some extent, yes.

[00:55:30.210] - Interviewer

May I see them, you think?

[00:55:33.090] - Herr B

You just have to look, come by and then we'll see what all the pictures would be of. We have many, many pictures that I haven't looked at for at least 20 years, but I'm sure...

[00:55:49.110] - Interviewer

So, if I would come by?

[00:55:51.000] - Herr B

Yes, then you just have to tell me.

[00:55:52.540] - Interviewer

That would be great. Yes, of course. So I can't it make this trip. It's ...

[00:56:01.790] - Herr B

Next time. My parents' house and also the landscape, a lot of landscape, where we sit and so on. Everything is there.

[00:56:11.510] - Interviewer

That would be very exciting.

[00:56:12.900] - Herr B

Yes, of course.

[00:56:14.850] - Interviewer

And then one last question: If you were to send me, you say I'm a photographer now, and you say, "You have to see that. I want you to go to Taibe now. Where would you send me? What should I photograph?

[00:56:40.890] - Herr B

For me or for you?

[00:56:43.670] - Interviewer

For you. And I'm yours, so to speak...

[00:56:47.230] - Herr B

My parents' house. The old parental home. It is now an office for an insurance company, rather unimaginative. My brother has his insurance there, he is an agent and he works there. What is that? That has a special meaning for me. I have some photos of the house, but if you do, then it would be important to please go there, take pictures and have a coffee there.

[00:57:21.250] - Interviewer

And to look and take your time.

[00:57:24.860] - Herr B

Yes, I hope that the lemon tree in the yard still exists now. That was something special for me, to harvest fresh lemons again and again and press them in summer with a lot of sugar.

[00:57:42.080] - Interviewer

And it's also on the photos? Do you still have the lemon tree in your photos?

[00:57:47.260] - Herr B

Sure, but I just have to find it. Well, if you look, I can imagine it. I think it exists. I've seen it once, but I honestly don't know where it is at the moment.

[00:58:01.970] - Interviewer

Thank you very much.

[00:58:03.480] - Herr B

Not to be thanked. I was happy to do it for you and if you need anything, I'll do it.

Ms C

[00:00:01.750] - Ms C

This meeting is being recorded.. With a kid voice...

[00:00:16.280] - Interviewer

I don't know. It's very strange. Anyway, thanks for finding the time again. And so, I guess you read a little bit about the research idea overall. You had a look. And so, I'm trying to overall relate the experience of migration in the family and the generations after and the psychological impact of that and the impact on identity on that. And I'm trying to relate that to landscape. And so, I will ask, and I will keep coming back to the landscapes because of what they signify, I guess. But they may not mean that much for you, although I have an inkling, they might. So please, there's no problem at all. If at any one time or repeatedly you say, landscape doesn't mean anything to me. I don't know what you're talking about. To me, I always refer to people and all I'm interested is money or something. It may be a different thing. Would you mind telling me where you were born and where you grew up?

[00:01:48.840] - Ms C

I was born in Montevideo, and actually I grew up until my 21st or something. I was quite stable in Montevideo, let's say. Then I started travelling, but I grew up in Montevideo in Uruguay.

[00:02:02.060] - Interviewer

Was that an urban area? Like a big city, urban area?

[00:02:10.340] - Ms C

City centre. And that's the capital of the country of Uruguay. Actually, it's one million and a half population, which is the biggest city in Uruguay. Not big at all. The country has only three million, so it's no big deal. But I mean, it's the biggest city in the country. Actually, I grew up in a really small building apartment that I lived with my parents and my sister, and it was super small. When I was until seven years old, we slept together in the same room with my sister, and it was right in the city centre. It's a big avenue. It's called 18 Julio. And it's like the building was heading towards that avenue. So, you could even listen to the noises of the cars. So yeah, I grew up in the middle of the city. I think probably that's why I'm always looking for more than rural areas for cities, and that's why I moved to Madrid, too, because I need that sense of city. The possibility to be quiet, but at least to go out and just hear noises and people and others.

[00:03:18.460] - Interviewer

Where's home and what does it mean to you?

[00:03:26.860] - Ms C

That's a difficult question, actually. I don't know. Maybe not so much. No, actually, there's a nice documentary that I watched recently because I did the drawing for the poster of that documentary. I probably recommend that for you to watch that it's called Bosco, B-O-S-C-O, like the painter, but it's the story of the family of the filmmaker that she's Uruguayan. But her father and her grandparents were from a really small town in Italy that is called Bosco. That's the name of the town that nowadays has only 20 people living there. And she filmed that town during 11 years or 15, I don't remember. And so it's a collection of the memories on the things that she records. Actually, I connect this to your questions because there is one moment that she asks to the two of the main, we could say, characters from the movie, but actually are people that live there. It's a documentary. So, people that live in the town. And she asked, where is home and what means home to you? So it's super nice the answer that they will tell you, but it's not the same that I would say. But the movie I do recommend it because it deals with memory.

[00:04:46.520] - Ms C

It's a different one, but it deals with memory and inherited things from grandparents and father. And also the father of this... Sorry that I'm deviating a little bit, but I will come back.

[00:04:58.570] - Interviewer

No, it's all right. It's interesting. I'm sorry.

[00:05:01.270] - Ms C

But the story of Alicia, that is the director, her father never came back to Italy. So, she's going back as the grandchild. She is going back to the town of her family. But her father didn't. And actually once she told him, "we should go together". And he said, No, I just don't find any time to do that. And it's funny because she told that in the movie and the father took one night without sleeping. And at the end, the next day, he said, I don't think I should go. Yeah, it's a nice movie. And it's short. So if you can find it, you should watch it, Bocco. Anyways, going back. If you asked me what is home to me. Basically, I was also as a migrant myself, what I can call family home. Actually, that's a good mix of concepts. It's where I have family, which is weird because I don't have family in the same country that I'm living now. But still the sense of home doesn't mean that I'm living in the same place but then, but to know that I have parents that love me and a sister and now a brother, for me, that's home.

[00:06:26.380] - Ms C

Even if it's not in the same place, it's more like a mental state rather than a place in the world for myself. And I'm telling this because I discovered that that was home for me because now it appears like the last year, we discovered it. That's weird to say this way, but we found out that we have another brother from my father's side. And so, for me, that destabilised my whole thing because I thought what was home to me, and it was something that was known, and suddenly that changed it. So that affected me much more than actually moving myself to live in another country. So that's why I define home as this mental state where I found family in my head, something like that. I don't know if it's clear, but...

[00:07:17.090] - Interviewer

No, it makes perfect sense. Would you say is it one place or is it more than one? It sounds like it's actually the family root.

[00:07:27.680] - Ms C

Yes, but it's not rooted to a specific place. That's the weird part. That's the thing that I want to say. It's not rooted to a territory, we could say. It's more rooted to an idea of that family that I grew up. If it's Uruguay, if it's Spain, if it's whatever, I really don't think... Because nowadays, I go back home to Uruguay, and I don't feel that's my place anymore. I still feel connected to it, but I don't think it's my home. And when I'm here in Madrid, and I also don't end up feeling that it's really my home either. So basically, my home is something that doesn't depend on land. It's more an idea. I think maybe just for staying mentally healthy that I found that home could be something that is not physical in this sense.

[00:08:22.270] - Interviewer

Yeah. It's very common in at least the interviews I'm conducting to the people and/or connect the people to place and have that. And of course, find a way to deal with the situation you find yourself in or you choose to find yourself in. Of course, you could, I guess, run a bicycle repair shop in Montevideo if you wanted to. How intimate would you say are you with the landscapes of your home? The ones now and the ones in the past, if at all?

[00:09:10.550] - Ms C

Well, I'm trying I think because the landscapes that I picture in mind, like firstly, without thinking that much is, of course, I see the landscape because that's what I'm more used to. And I always tend to attach memories to those places. So, the city ends up being a map of memories or situations that I lived. Because when I go out walking, I'm all the time... even I tell this to my friends, I walk out and say, oh, on this bar or on this street, I did this. I refer to that. And in Uruguay, it's the same. It's like I always go back and it's funny because I was discussing this with some friends before that there are some places, for example, a bar that we used to go every Thursday because it was the jazz band was playing there and we tended to go during, I don't know, five or six

years of my life. We went every Thursday to that bar in Uruguay. The owner decided to close it. And for me, in my head, it's still that corner where the bar is. It has nothing to do nowadays and everything. But for me, that's the corner of that bar still.

[00:10:35.650] - Ms C

My head is, I don't know, stuck in that idea, and it's still there. That's why probably every time I go to Uruguay, it's the sensation I don't know. I'm still going back to my teenager years because that's where I left it a little bit later. But still, I connect my maturity more in Spain and all my teenager years and my childhood to Uruguay. So, every time I go back, it's like reconnecting to that part of myself.

[00:11:11.290] - Interviewer

From what I can tell so far, also my own history, I guess, is teenager years are enormously formative. We joke about them, want to get through it or whatever. But in in terms of place, in terms of memories, they're quite powerful and they're very interesting, of course. And how then did you experience your own migration? I'm guessing it is voluntary. I'm guessing it is related to wanting to, perhaps... perhaps it's art-related, wanting to see the world. Is that the case? Or is it a...

[00:12:07.020] - Ms C

It is actually the case. And as I'm saying, I'm a migrant. I'm a privileged migrant because I chose to do so. It's not that I was escaping any bad situation in Uruguay. Actually, I found Uruguay too small for the art scene, specifically, and I didn't have more opportunities to, for example, when I left Uruguay, there were no masters in art. There were no, of course, PhD. There were not too many things to do. Or if I wanted to learn something new, the options were super... There were not so many options. So basically, I just decided to migrate. But it was funny because until I was 21, that I did my first trip to Europe, I studied Fine Arts, my bachelor's degrees in Uruguay. I did it in Uruguay, and we were collecting saving money during four years to travel to the Venice Biennale as backpackers. And we went and we did that trip. And actually that trip was good and bad for me because I didn't connect with the group. We didn't know each other because they were people from different grades of the university. And we had really different interests on what to do in Europe.

[00:13:22.780] - Ms C

So, I had a bad time in that sense, in that sense. But at the end, I found that I could travel by myself. Of course, thanks to technology, because I was with the GPS everywhere. But I mean, I realised that I could travel, and then I started liking to travel. And I promised myself that I will start travelling. That was how it came, that idea to my head. But before that, I was not considering moving at all. I was happy in Uruguay. But this trip did change me somehow. And once I started travelling, I could not stop doing it. And once you see things that work better or all the possibilities or all the world that you could discover or find, it was impossible to come back home and say, I'm staying here. Also because Uruguay seems to be in the middle of nowhere. That's the idea that we have because we were raised looking towards Europe. So for us, Uruguay is like, Where are we? And unfortunately, the connexions between Latin America itself are really bad. So, it's even easier to know places in Europe or United States rather than your own continent.

[00:14:40.160] - Interviewer

That seems odd, isn't it? Politically, even, the connection seems stronger for you with Europe and Northern America. That's interesting.

[00:14:54.680] - Ms C

Probably with United States, it's cultural. But with Europe, it's like, yeah, I think it's, it's like, yeah, even some traditions. Like as Latins, we are, like as you could see, of course, I have like hair and I'm short and everything, but I'm still like super white and so there are many things that we carry from Europe somehow, from a huge amount of migration that Latin America had. And as Montevideo, it's like a port city. So It makes sense that, for example, Montevideo and Buenos Aires are two cities that you can find some European traditions in the food, in everything you can find it.

[00:15:40.610] - Interviewer

It does sound like a really interesting city.

[00:15:44.800] - Ms C

It's actually weird. Montevideo has a problem, well, a problem or whatever. It seems to be suspended in time. It's super weird what I'm saying. Well, maybe no. That's why also Tango comes from that side of the world because it's super nostalgic. And we actually in Uruguay, we have one day that is because the 25th of August is a holiday because of something related to, I don't know if it was the constitution or what holiday is. Sorry for the ignorance. So, the night of 24th, they created the Nostalgic Night. So, it's a night that everyone goes out. It's one of the national holidays. Now, after 10 years, it became super popular. And basically, it's a night that you only listen to old music.

[00:16:41.290] - Interviewer

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[00:16:42.300] - Ms C

Well, it depends because now, And the conversations are, of course, people are growing up. And it's my music from when I was a teenager. It's not the same music that my mum had as a teenager, but it tends to be the music from the '70s that people listened during that night. But now, of course, it gets to the '80s and the '90s already.

[00:17:02.070] - Interviewer

We can believe that. Another question. If you understand landscapes in the broadest sense, urban landscapes as well, what we encounter. Are there those of your childhood? Which of their aspects do you recognise, recognise in your current environment or your current landscapes, or do you actually seek them out as well?

[00:17:38.370] - Ms C

I haven't thought about that before if I'm seeking them out here. Probably I could say instinctively that I'm doing so. I don't know how or why, but probably that's why I started telling to you that I moved to a city. I live in the countryside just because I never live there. So that's a hint, but that's super broad.

[00:18:04.280] - Interviewer

I don't know.

[00:18:05.590] - Ms C

Yeah, go ahead.

[00:18:06.810] - Interviewer

So you could, for example, you mentioned the noises, the buzz of the street, the, I guess, even the language you would hear from a distance, if you opened the window where you are now, if you opened the window in your family home, even something like that, you could consider as a landscape and/or an environment. That may be similar.

[00:18:34.440] - Ms C

It's funny because I have to finish an illustration. So I was drawing before getting into this call, and I hear this where I'm living now, from where we are talking, I have this window that you see here that heads to a smaller... How do you say? Country? No. Smaller... I forgot the word.

[00:19:04.990] - Interviewer

Like a courtyard, maybe.

[00:19:07.420] - Ms C

Courtyard, that was the word. It's a small one in between all the windows of the building. So, if I open the door, I can hear to my neighbours. Actually, that's why I have it close, because they could hear me if I opened it. And today I was listening because there's a French woman that lives here and has a child, a small child, and she was listening to the Lion King movie in French, which was funny because I remember... Because I just thought it today and I was paying attention to that, that I remember being a child and watching the same movies. And so, it really connected. It was nice, actually, to... This is not expected, but it was super nice. Even if it was in French, you could recognise the sound and the voices. And I remember also I was thinking because they are in holiday, the children now here. So I was thinking, how were my holidays when I was when I was younger. I don't know. It triggered my memory back, which

doesn't happen every day. So it's funny because it happened today that I was going to talk to you.

[00:20:09.630] - Ms C

But yeah, going back to the landscape, I really don't know, actually. I think there's a part that triggers the same. But as I don't feel like Madrid, I'm not sure if Madrid is my place to stay for longer. I'm not sure if I found it yet.

[00:20:34.150] - Interviewer

In your imagination, the next question would be about your imagination anyway, but maybe that could be an interesting transition as well. Is there an imagined landscape, an imagined place you're seeking? And in other words, if you found it, would you just find it and then you'd recognise it and you can't really, you don't really know what that might be until you find it.

[00:21:05.110] - Ms C

It's funny because I have, I guess most of us we have the same, but repetitive dreams of places that sometimes I get to travel to weird, to different countries. When I was in Porto, it happened to me that I was not travelling because of that, but I was walking towards one street because one friend recommended me a bar, yeah, whatever. And I was walking into that street, and suddenly, I recognised from my dreams one of those places, and I have never been before. And that tends to happen to me a lot, that I dream with some weird or what I found weird places because they are not something that I recognise from Uruguay, or in my dream, I don't say this is Uruguay. Because sometimes in the dream, you see whatever and just your head fills in Uruguay and you just believe in that. But in this case, I know it's somewhere, but I don't know where. And suddenly I'm travelling around whatever, and I found something that, that reminds me, that triggers me that memory. And I said, maybe this is the place.

[00:22:10.870] - Interviewer

Are they like cityscapes?

[00:22:12.920] - Ms C

They tend to be city in this case, yes. But for example, this place was such a weird construction. It was a building, but super... It was weird. If I remember the street that I was walking by, that I was passing, and maybe I can pass it to you and show you what is the place that I found it in. The last time that happened this to me was in Porto, actually, as I'm telling to you.

[00:22:45.240] - Interviewer

Yeah. I'm asking because I have this idea, which is photographic in part, of course, this imprinted landscapes and/or environments that you, that it's a subconscious element, and that they're even producing pictures in your dreams and in that recognition as well, of familiarity as well.

[00:23:12.370] - Ms C

Sorry, but it happens to me that with memories. There are memories that I only remember the photographic memory of it, of that moment. I stick too much to that image, but it's not related really to landscape. It's much more related to people or to a specific moment. But the landscape itself is not something that really comes to my mind. It's funny because I'm saying all this, but at the same time, I do believe that landscape have a super powerful memory. It's not maybe where I do my logical focus.

[00:23:56.170] - Interviewer

Those places, do I would imagine in part, you actually draw them as well. Do you?

[00:24:08.460] - Ms C

I don't. I have one other thing that I found it has a name, which I thought it was my not ability to draw, but then randomly I found out that it's called Aphantasia. I don't know if you... Aphantasia, probably in English. But that is basically that you cannot be imagining with pictures that I cannot think of a picture. And basically, that's what I have. So I have ideas, those are questions, but I cannot draw for my mind. Every time I want to draw something, I do a search I do a search, Google search or something to find out that. And then I compose my drawings based on many pictures. First, I have to do a collage based on real images and then draw a part or ask people to post for me or stuff like that, but I cannot draw from what I have in my head. That's why my dreams, I

cannot draw them because they are not images. They're probably, it will be easier for me to draw in perfumes and on sensations, like tactile sensations, rather than draw them themselves. So that's why I have no pictures. No created pictures based on them.

[00:25:34.930] - Interviewer

Interesting. Are there specific locations, perhaps at different times in the year which you remember more frequently than others, or moments. I mean, of course, if we're talking about imagining pictures, we could happily travel away from that and talk about sounds, emotions. Are they related to place, I guess?

[00:26:09.570] - Ms C

Yes, but they need to be triggered somehow. And yes, they are always related to places. Of course, an idea of the place that I have, all the sensation of that place that I have, it's not a photographic memory. But yeah, I think so. I'm, I'm trying to think in something now, but most of the time it's at least related to a house or to a building. Probably if I have to draw it, I will never be able to do so, or I will draw it completely different from what it is, but in my head, it connects to that specific place. So, yeah, I could say, yes.

[00:26:51.060] - Interviewer

Yeah, I'm thinking I'd give an example of my... For me, it's always an element of longing as well, especially associated with the winter season, which is not very pronounced in England. It's just rain. It's just misery. But in the mountains in Southern Germany, back home, or in one of my homes, the heavy snow and the deep snow is a very, very strong memory and a very strong emotion as well. And each year, that seeking that or not having that is a real, real powerful loss, actually.

[00:27:37.980] - Ms C

I'm trying to think now, but I don't think I have that connected to a specific season or time of the year. I do realise that without wanting it, I'm all the time, around September or that period, I'm starting things or travelling, but never was on purpose until I started realising that I always did travel in September, which I don't know to which pattern it concerns, but that's travelling back home at that point or no, it could

be anywhere. But a trip that it's important to me most of the time. It's something that... and of course, I started travelling later in my life. I travel a lot now, but there was a moment that my travels, my trips were only in that period. So, it was funny, not because I wanted, it was always because of different reasons, but they end up doing... And I don't know, I put my narrative that I build from that is that the New Year is the Jewish New Year around that time. And probably that's myself really starting my year somehow different. But that's a narrative that I build. I don't know if it really relates to that or if it's just something that I...

[00:29:03.960] - Ms C

Give me just five seconds that I'm running out. Let's connect this. But as I was telling, I don't know if that's something that I've created to myself, or is it actually related to that. But it may, of course, be related to rituals as well, with the landscape, especially the rural landscapes.

[00:29:43.230] - Interviewer

It's often to do with the harvest rituals, with the seasons, the rhythm of a slow winter, for example, and a very excited, vibrant Easter, plus the looking ahead to the summer and so on.

[00:29:59.530] - Ms C

Now that we were talking, two landscapes came to my mind. One is that when I was much younger, but it has been a long time since I didn't remember that memory, but now it came out again, is that I was having the sensation of this fields, but the fields that they have really long... I don't know if it's wheat or which one is it the grain, but it's really long.

[00:30:31.760] - Interviewer

Can be quite high, yeah.

[00:30:34.350] - Ms C

And I had always the sensation of that landscape, but I don't know why. I remember when I was super young to having the feeling of this view, but I really don't know if I'm

able to connect it to anything. It's just like something that I'd go up to many times. And the second one, and this one is one that got into my head like a photographic memory because, of course, I didn't have it, but it impressed me a lot. And I was not able to get that picture back again. I saw it once and I didn't find it because it was... I don't remember. It was a long time ago, but I did also an interview regarding... When I went to a Jewish school and I interviewed someone or something like that, and he showed me. He was an old guy, and he showed me then in the Synagogue from or their town, they used to store potatoes. During the war, they used all the Synagogue to store the thing of potatoes. And they had a picture of that. And for me, that was... I don't know. It shocked me, the image. I don't know why it shocked me that much, but it got stick to my head, and I could not find that image again.

[00:31:59.860] - Ms C

I don't remember who showed me that image. So it's something that... But yeah, those are the two things that I could relate to. But I don't know from where they come, but they have been in my life. Now that we are talking, I'm remembering, but as constant, we could say.

[00:32:21.550] - Interviewer

Yeah, they feature frequently. The fields, well, of course, as child as well, being in the field and it's different, it's also quite sensual. And I guess it's a nice warm place normally as well. And it's quite contained. It feels quite safe normally. And it's a little world. And I have those that we'd roam the fields endlessly, lying in those weed fields, which the farmers of course mostly didn't like.

[00:33:03.380] - Ms C

Yes, but it's an idea because I never experienced it. I mean, I experienced it in normal, from what Uruguay was normal, which is like short grass and flat, too, because Uruguay has no mountain, so it's such a flat landscape. But I still do have the sensation that I never experienced. Maybe it's from movies or maybe it's like a cultural thing that it got stuck in. I remember even, I don't know if it was from Jane of Arc, the movie that she sleeps in this field and has a dream or something like that. I don't know if it was from there that it got stick in my mind because in her experience, actually, to be in a

place where the vegetation is taller than me, which is not difficult. I haven't experienced it. So, I don't know if it's culturally inherited somehow or if it's something that it's my own.

[00:34:01.090] - Interviewer

Well, then you just must do it and see what happens. There's plenty of... I would say... Go to Poland at a time when... Obviously, it's about a month now or so when the weed harvest is actually not over. It was quite high when I went. And then, yeah. And then just meet your imagination, I guess.

[00:34:27.320] - Ms C

And see what happens with the Closing the Circle.

[00:34:32.510] - Interviewer

So again, I think I asked that already, but cultural rituals, of course, they're seasonal as well a lot. You may have, and you mentioned a bit already, are there those at home? Of course, they're often migrant communities as well. Even if something is silly as pancake day or something travels across. Are there rituals you travel with?

[00:35:09.510] - Ms C

The Jewish New Year is something that for me, it's important. Even if I don't celebrate it because I hear, I don't know, almost no Jewish people here in Spain, but it's something that it stays in my head. And also my community from Uruguay, I always get a message that is like Shanah Tovah or something, celebrating the new year. So that's an important one that I'm telling you. It's September, October because it's the moon calendar, so it always changes a little bit. It's not an exact day. I'm trying to think. These rituals that... Probably I'm full of rituals. I'm not sure which are rituals and which are... But the one that came from my head now, it's the Jewish New Year's.

[00:36:10.890] - Interviewer

Related to cooking, perhaps, are there seasonal cooking events and/or recipes of the month?

[00:36:20.160] - Ms C

Not now. It really changed it when I lived in Uruguay because I was in this background where I even went some Fridays to the synagogue and stuff. So that was my ritual. Fridays, they tend to be different from the rest of the week. And I did somehow have these rituals or a as you were saying, or the food, it really depended on the... My family is not orthodox or far from that, but we still have the main foods from each. If it was Passover, and we were doing Passover, Jewish Passover, we cooked what it should be cooked in that time. And same as the new Year and same... Also, the Day of the Forgiveness, Yom Kippur, it's something that is also super stick into the calendar. But now as I'm here, I don't have that community. I'm a little bit lost. And the only one that I remember, I can be sure in the calendar is the new year. Then the rest, I know because of my parents or because of family, but not because the life here gets me closer to that.

[00:37:36.250] - Interviewer

So, you wouldn't seek out and/or practise your Jewish community actively?

[00:37:46.230] - Ms C

I actually seek for it. I found a small community, but I felt like it was super different from myself, and I didn't feel comfortable with that. I felt it was like... I didn't feel that I really belong to that community, so I just don't participate anymore. And now I connected with another community. And actually, when I went to Porto, I found this other rabbi that has a super different community. And I asked them if I could join one Friday or something just to try out. And then my life became complicated, and I didn't figure out how to. But that's something that I will probably catch up because there are some moments that I feel like I need it. But one of the things that I grew up with that I learned during being outside and being here in Spain is that the type of Jewishness that I lived with, it was super mixed with the word being Uruguayan. So I don't know which parts of that identity are from being Uruguayan and which parts are from being Jewish or for being, I don't know. So I said this because when I found like, Argentinian Jewish Jews or Uruguayan Jews, I feel super connected immediately.

[00:39:10.700] - Ms C

But for example, here in Spain, I didn't feel that connection. So I don't know if it has to do with being Uruguayan or Latin, the limits of each one of these circles.

[00:39:25.590] - Interviewer

Yeah. It's super interesting to explore, I imagine. Just, of course, the Jewish diaspora is such a strong theme, generally, but then also having that specific as your Latin connectons and your Latin groups.

[00:39:46.170] - Ms C

Yeah, it's super complicated. No, it's super complicated to find the, the limits of each one of these identities, because, for example, being a mother, it's super easy. It's like you have a child or you don't, and that finds you as being a mother. It doesn't matter if you're a good one or a bad one, that's another thing, but you're a mother. But being Uruguayan, what does it mean? Being Jewish, what does it mean? It's extremely complicated. And that's the area I even took also for my thesis; I took in the past three months of Jewish history in the University here in Madrid. And it was funny for me because it somehow was how they organised knowledge and many things that I didn't know historically wise, or maybe I knew and I forgot. But it's super complicated to It's still complicated to define something like Jewishness. I have been trying to do that since I'm a teenager, certainly. But the more I find or the more I talk about people that know about identities or whatever or things, the difficulty it gets to define things like that. I don't know what I'm saying this, but probably I just derailed the conversation.

[00:41:10.760] - Ms C

Sorry.

[00:41:13.250] - Interviewer

That's all right, because anyway, it's just enormously interesting to have a conversation. And if it drifts into different areas, then that may be very interesting in ways I hadn't anticipated. And that's, of course, also potentially very powerful. There are two or three things, of course, I haven't asked yet, but the one that strikes me, of course, is the outset. How much do you know about your... And you said a little bit, or you mentioned this in a little bit, which, of course, instantly also triggered my curiosity

as well. How much do know about your people and, of course, having a history of migration in that period with a Jewish background is instantly, of course, making one think about what might have happened. And how much do you know?

[00:42:24.480] - Ms C

Actually, as I was telling you, it's something... Well, I want to go back a little bit because I think it's important. I went to a Jewish school from the kindergarten from 2 years old until 15 years old. I went to a Jewish school. Then I switched. I think, as I told you, I was a teenager. I did a change and I just... Yeah, complicated teenage years. So I just switched to a non-religious school to do my two last years. But then until that moment, I learned Hebrew and this school was not religious, but we still learned and had a lot of... I don't remember, but probably it's like I was seven hours at the school or something like that because it was complete. And I had one hour of English, three of Spanish, and probably three of Hebrew. So it was an intense load. My parents, though, they didn't have a Jewish education. They went to a public school in Uruguay, but they decided that they wanted to. And they actually met each other randomly at the University. They are both architects. And it happened that they were the only Jewish in the whole generation, which is like 400 people, and they were the only two, and they connected, or at least that's how they tell me the story, that it's not that they looked for, that it just happened.

[00:43:52.900] - Ms C

But they didn't have a Jewish education. So, I think probably because they felt that lack of, probably, of their connection with the roots, they decided to send my sister and I to Jewish schools. So, I grew up in that, let's say, surroundings or bubble, because it is a little bit of a bubble. Well, a community, I mean. And what I was going to say with all of this. Yeah, how much I know about that. One of the things that when we were in the first years of high school, it's super common that they make you do a family tree and see how far you can get. And of course, at that time, I was not interested. So basically, I copied the one that my sister did with no further research on it. And I regret about that because my grandparents were alive, because I could have done much better. But I was like, yeah, I'm not going to do the job that my sister did six years ago. So, I'm not

going to basically repeat it. And that's what I did. I just change a little bit then I have a lot of the things and I copy it.

[00:45:02.460] - Ms C

And I really regret because I think also, they were... Yeah, I could have taken much more advantage of my grandparents. I didn't get to meet my great grandparents, but with my grandparents, yes. And I could have got much sharper questions if I was interested in that. But okay, at that moment, I wasn't. And I think that's a seed that it stays on you. Not everyone I was interested because I have a lot of friends from that time that are not interested in catching up with that. But in me, I think longer in time, something grew up and I needed to go back to that. Actually, my artistic practise started to get more, let's say, systematic one. I started working with my family pictures that most of them I took from this book that we created based on this research that I did when I was in high school. So, it was much more important than what I could recall there that it was at that time. And because I had super weird pictures, the real ones. And that always strike me a lot because it's like, how do these pictures managed to first to get to my hands.

[00:46:18.360] - Ms C

And second, they are always like... I have one picture that is from the late 19th century, that is supposedly my family in Poland. That is like one of my grandmothers got married in a second time. And it's regarding the family of this guy. I don't know how to call it. It could be my great grandfather, but not from blood, let's say. And it's from his family. And it's incredible because it's supposedly taken in Poland, which I cannot say if it wasn't or not true. But that, and the picture, is amazing. For example, I have one picture. Also, they say it's from Poland, that it's like a cemetery. Well, I have many pictures from the cemeteries, which don't make any sense. One, it's like the... How do you say the piece of the stone?

[00:47:23.860] - Interviewer

The headstone.

[00:47:25.310] - Ms C

Yeah, the headstone of the tomb, or how to call it in English. That it's in Hebrew written, and it's like two people that I guess they are family on the cemetery. But then we have one which is probably not a Jewish, or if it is, it's in weird conditions because it's like the tomb, it's open, so you could see part of the face of the person that was on the grave or on the tomb. And then you have a lot of people surrounding that person. But we cannot recall who he is, who are they burying, And I have a lot of pictures like this that we are like, we suppose that these pictures are... But there's no way to prove what period, roughly, were they? Beginning, I have the 20th century, end of the 19th century, but not more than that. Because I didn't do the questions in the right time. Probably when I was getting to be more interested in these things, my grandparents were super old and started mixing memories, and my parents forgot a lot. And also, my parents also regret not to have asked certain questions. So, it's a carry-over of regrets, of not doing the right questions in the right time, basically.

[00:48:48.070] - Ms C

But we know smaller stories.

[00:48:53.850] - Interviewer

What I do a lot with the research I'm doing is that the situation to start with and not having been able to ask or not wanting to talk as somebody who fled Poland or Germany at that time. It's so common as well. And what I'm doing a lot is also about my own family history. I then frame the story with stories of other people who have experienced similar things. And that's actually helping. It's a bit like an archaeologist, I guess, you dig around, what you find is how they made fire. And from then you can deduct, all right, okay, my family that must have had similar practises.

[00:49:49.120] - Ms C

That's a good research...

[00:49:51.760] - Interviewer

It is. And it takes a bit pressure out. And of course, the feeling of, I should have asked then. It is probably true that you could say, hey, for me, I wish I had talked to my grandparents more. But then I was very little, and the situation wasn't such. And they

may not have been able to. And funny enough, I do speak and I have been for forever, really, do speak with my mother a lot. But now we're talking about different things, also to do with this research, but then also to deal with what she's discovering. And all of a sudden, there are different memories as well. And often I trigger those memories through reporting stories of other people. So which community had to flee at that point? Am I right to assume that it is your grandparents who had to flee Poland?

[00:50:58.770] - Ms C

Yes, they actually, they were the ones that arrived to Uruguay with, for example... That's why I don't speak Polish. I'm learning now. With the excuse of the trip, I start taking classes, online classes of Polish. Tomorrow is my second one, so I just started with it. Just because I want to go there and be able to say at least three words, and also because I always deal with the word, Yeah, you are Polish. Do you speak Polish? And I'm like, No. At least now I would say I know some words. But what I was going to say about this sorry.

[00:51:33.660] - Interviewer

So, both your grandparents are...

[00:51:41.530] - Ms C

From four of my grandparents, three of them, flee from Poland. And they arrived all the way with four, six years old. So, they were super young. That's why we don't speak Polish, basically. And also because they spoke Yiddish, mostly. So some words of Yiddish we know. And until today, I can understand, but not Polish at all. And they flew when they were super, super young. And what I was going to say about that, too, from my grandparents. I know they were from a really small town, most of them, which is funny because two of them met in Uruguay, and they were from the same small village, but they didn't know there. Well, of course, they were very young. This is what I was going to say, that they didn't escape from Nazis. They escape from pogroms. That's how they saved themselves from the Nazis, basically.

[00:52:43.170] - Interviewer

From the early their pogroms predating the Nazi period.

[00:52:50.010] - Ms C

In between the two wars, in the '20s, something like that. Around the '19s, this is when my- very common...

[00:52:58.310] - Interviewer

And of course, they had persecution of Jews, sadly, this had a long tradition and still has, even more sadly. I recall now you mentioned that in Porto, that actually the dramatic situation as it was then, which I guess they may have foreseen, but also helped them then to escape before they wouldn't have been able to. And of course, the invasion of Poland was so sudden as well and so swift, that would have been really, really difficult. In terms of your returning to Poland then, I would think that that is to do with family roots, as you said, and identity, perhaps, and finding out, and of course, producing artwork and having a discourse, I guess, with that part of your identity. Were there ever conversations or snippets of conversations about the place that was Poland carried down in your family? Is that something they talked about?

[00:54:33.210] - Ms C

Not maybe related or not that I can recall related to landscape, specifically. But my grandfather, when he was about to die and he got Alzheimer, he was talking about his town, some town in Poland, because we don't know if it was something out of real or if it was just a mix of things, which I don't remember exactly what he said because this was long ago. It was probably more than seven years ago. And I was not paying attention. As I told you, I regret not paying attention to what he said. And also, it's like, under the category of Alzheimer, it's like you get the idea, the general idea, but you don't pay attention that much, unfortunately. But, yeah, he was recalled like, going back to Poland because everything in Poland was better and stuff like that. But of course, my grandfather, he arrived to Uruguay when he I was six years old, so I don't know also which memories did he really have regarding Poland. I don't know. Maybe when you get older, you get clear on your early years. I have no idea, actually. But for example, one of the things that I do work a lot with my artistic practise is the picture of a synagogue that I could found from my grandparents were there, that nowadays is like a cultural centre, but it's not anymore a synagogue.

[00:56:11.420] - Ms C

And because of that, there was like an Uruguayan filmmaker that his family has the same origin as mine. It's from the same town, and he has the same last name. And he actually did go to that specific town to record it, and he didn't find anything interesting, and he didn't follow anything to shoot the movie. So basically, what he did was a word document where he put pictures and text. And I don't know where that document... That's amazing. I find amazing discoveries in the way on the path, but somehow, I lost track on them in super silly ways. And I think this document... Because I got this document when I was even 17 or 18 years old, so it was a really long time ago. And it was nice because it was the pictures of the town, and it was a lot of grass, like nothing really in the town. Even the woman, the only woman that could speak with them and tell them something. And there were pictures from this synagogue that is actually the few ones that appear on Internet. And I'm basing a lot of artwork on the imaginary architectural way of how that synagogue could have been because there's no images from inside.

[00:57:32.910] - Ms C

So, I invented based on other scenarios that I saw or stuff like that. But, yeah, it's like, I don't know if this is a small town. I don't know if it was... Because now it belongs to Poland, but I don't know if this belongs to Poland all the time or if the borders before the first World War, they just moved a lot in that part. But it's super mixed. The information that I have is not clear at all. I don't know if during this trip or next year, I'm going to manage to go there. The thing is, as I don't speak Polish, it doesn't make any sense to go there and not understand anything. And probably in this town, no one speaks English, so I need to make sure that I go with someone that could translate.

[00:58:26.820] - Interviewer

I don't speak Polish, and that clearly is a barrier, of course. But then also in my case, my own roots and identity is not that easy, of course. And what I'm saying, of course, is probably what I mean that my own relationship with that identity isn't easy. And then others might find that actually easier and or not as charged as they... So, I would often disguise my roots. I would make out I'm English just to think I have an easier life, which

actually then is true at that moment, only for them to then find out I'm German after all. And then they just look at me, why did you say you were English? And then, of course, most of the time it's just fine. And then people were quite helpful and, depending on where they are, if they're working in an archive, working in the education setting, communicating English is quite straightforward. And of course, sometimes communicating in German actually is possible. And yeah, I think, so it'll be great learning a bit of Polish. I guess that in itself, of course, will give you clues in terms of just reading signs.

[00:59:56.560] - Ms C

Of course, it will take years to learn it, and I'm I did not get that point to really... But I think even knowing some words, some small things, and start getting familiar with the sound, I think the experience will get a little bit closer to, I don't know, I So it's an excuse for me to learn languages. Actually, I was remembering when we were saying about these guys in identity, that when I was at the university in Uruguay, I wanted to... Because when you are on the public university there, you have the right to take classes from to take language classes for free in the university. But no one knows about this, and probably no one takes advantage of that. But I found it out and I said, I want to learn German. And my parents were like, why? And it was being like a...

[01:00:49.620] - Interviewer

It's probably a harsh statement as well, isn't it? I guess.

[01:00:53.930] - Ms C

It's funny because we don't know anything, almost, about the story and anything. And it's like, why would you learn German? Then it was fine. And I just learned German, and they were happy that I was learning a lot of language. But it was something cultural also inherited from them that I should not be learning German as a joke. For me, it made no sense, that assumption. For me, it was like, what has that to do. And I started learning it, and they were like, Okay, fine. And then they were happy. But it's funny because when you were saying no, you're hiding parts of it. I could understand. Actually, my Jewish part is something that I hide a lot. That's something that I don't say unless I feel like I trust the person that I'm saying that. That's not something I say

because I feel... My specific experience is, for example, now that here in Spain, they are really advanced or at least trying to go further with women, female rights and yeah. And with like, yeah, with regarding sexuality and stuff like that. And I never find, fortunately or maybe I didn't pay attention enough.

[01:02:09.980] - Ms C

I didn't find barriers being a woman or whatever. But from being Jewish, I found a lot. So basically, my battle is not about being, let's say, a free woman or whatever. It's accepting also my Jewishness, even if I want to pursue it or keep it or just leave it. But I mean, that's something that strikes me as a person. It's more my Jewishness rather than other of my identities, let's say.

[01:02:43.040] - Interviewer

It's interesting. And playing in my mind, if you're saying that your barriers are stronger. And are you saying that, which is drifting away from my... But never mind because it's so interesting. And for me to try to understand, is that because of the Israeli politics of today?

[01:03:11.050] - Ms C

It's Israeli politics, and it's not. I mean, that's the excuse because many times people approach me and I'm Jewish, and they already complain about Israel, and they don't know even my thoughts about that. That's first. But I found I was talking about this with many, many people that know more, and they are like, study history or philosophy or many other things. And at the end, it's just like, I think it's like anti-Semitism, these guys as anti-Israel. Because if you start watching at the end, you get to nowhere. And it's like, why are you telling? And also, the need to say this out loud to someone when you first meet is like, you don't know my political thoughts. If I'm from right, from left, from middle, from whatever. How else you can say that if you don't know? It's like, I don't know, going to North Korea. Well, it's really far away, but it's like complaining a North Korean for it. Yeah, you have a dictator in your country, that doesn't mean you're both them or it doesn't mean many things. Or even if I agree with the Israeli government, it doesn't mean... I don't know.

[01:04:25.660] - Ms C

It's much more complicated. And that's why I think at the end, it's like, these guys as anti-Israel. That's my conclusion out of.

[01:04:34.360] - Interviewer

Yeah, I guess I agree in terms of what I can see and read.

[01:04:42.880] - Ms C

Yeah. The comments that I get, I found many, many and also travelling in Europe, which for me was weird. It's like I found it a lot. So, yeah, I'm actually even thinking I haven't been to Israel since I'm 15 years old. I probably am thinking to go and just check it. Also to find this part of identities that as I'm going to Poland, I think also going to Israel, even if I don't feel it's my country. I do know it's not my country, but I mean, just to see what happens if I in a place where I can say it out loud that I'm Jewish. If it's important- I think it would be really powerful to do. At least interesting.

[01:05:27.230] - Interviewer

Because I'm more and more drawn also through this research as well, which hopefully I'll have to finish soon in terms of the doctorate and then move on from it. But I'm more and more drawn towards those, well, troubled identities, really, and/or what you call complicated. That it isn't settled. In short, it isn't settled, in short it isn't settled and it probably won't be. But then at the same time, seeking out those places, and of course, as we're around that, coming from intellectual, I guess, place and an understanding of self with that. And then, for example, I've interviewed a Palestinian, who's living now in Germany, a psychoanalyst who's living in Germany, who's been a family friend for many, many years. And who is still and who's now in this closing in on his 80s and is still not settled and it's really conflicted all the way across and battling with the Palestinian question, of course, like everybody else. And I'm drawn to it. I'm drawn to it because in the summer, I also interviewed him. He's still wanting to go back to where he grew up and at the same time, literally looking at it from Taibe across to the barriers.

[01:07:29.430] - Interviewer

You, you can literally see the walls. And of course, any German in my generation, the walls have a strong meaning. I think it'd be, I don't know if I may say that like that, because I don't know you so well, but I think it'd be a great thing to do, to go to Israel to see how that feels, how people talk about it. And of course, you're meeting people there who will have shared experiences in that way.

[01:08:07.160] - Ms C

No, I found that the last month it became something that I should be doing. And also my work is like remote work, so I don't need, you know I can travel and just work from there and then my spare time actually enjoy or walk or just there are many things. And also many of my friends from school, they migrated to Israel to live. So, it's also going in a weird way to my childhood somehow, even if my childhood was never in Israel.

[01:08:38.770] - Interviewer

It'd be interesting to find out about their motivations as well and what happened next and what they saw and just, of course, understanding the flip side of the perhaps more secular life approach, I guess, that has us searching across, across the different- Yes.

[01:09:02.830] - Ms C

I knew, for example, that from all the things that I know from Israel and the times, the future, I went only two times in my life. And one, I was nine years old and the other one, I was 15. And I always felt that, yeah, this is not my country at all. This is another country which I don't feel a connection to. But also many things happened after that. As you were saying, it could be nice to confront it and see with my own eyes and confront my ideas or what I have been created in my head or growing in my head since the last time I was there towards where I am now. So, if I could do Poland and Israel this year, that's going to be intense.

[01:09:45.210] - Interviewer

Yeah, quite a journey, but fascinating at the same time, and internally deeply fascinating, not in an American fascinating.

[01:09:54.080] - Ms C

No, no, no, no, really, as you were saying, internally fascinating. And I think now I'm prepared for doing those. Before, I didn't even feel like it, but I think now it could be a nice time, too.

[01:10:08.420] - Interviewer

Yeah, I mean, Sebald is talking, as I understand it, he's talking about this idea that once you've migrated and you're never quite, and you mentioned before, you're never quite able to go back home in the same way because you've travelled, and you've travelled internally, of course, as well. It took it, its soul, perhaps. And then you go different places. But the journey to, that's also and/or discovery through it, that's also a way of identity, I think. And so, nobody says you are moving back to Israel, but you might. But what to find out is, and it would have been, which is why I asked as well, because it's also on my little list of the questions in terms of what type of roots you're exploring, which I think is particularly interesting. And I think it shines through what you said at the beginning. It isn't necessarily the landscapes themselves. It's the family, it's the roots. And then I guess it does connect with the rituals, especially, and with religion, of course, And then politics is another layer. At the same time, it's also, I think, what I'm trying to do as well is this idea that you're finding yourself through others.

[01:11:41.730] - Interviewer

In other words, you're more than stuff happens to you and how people talk to you, how people react to you, how people see you as well, and how people distance themselves, perhaps, for example.

[01:11:59.410] - Ms C

Well, there's one, I could say, even now a friend, he's a guy and he's Uruguayan, and he lived in Madrid for a long time, but now I think he's in his 70s, and he decided to go back to living in Uruguay, and he happens to be Jewish, too. And he's a philosopher and stuff, and he had written many good books regarding religion. It's history of truth. I could after send, I don't know if they are translated to English. For me, it's one of the guys that he knows. It's unbelievable because he's really committed to intellectuality in a good way. I mean, he really commits to at least support what he says in a way that I think probably nowadays it's difficult to find. So, every time I found a person like that, I

try to get as much as I can. And I tend to meet with him once a month or something like to drink something, to have a coffee or have lunch, and then to discuss about it. And I have a lot of questions. And also, because he dealt with this, probably with the same questions that some of them that we have the same regarding what means to be Jewish nowadays, what means to be a migrant, what means to be Uruguayan outside Uruguay.

[01:13:17.670] - Ms C

We have many common questions, but he has much more time to thought on them and some conclusions that, of course, work for him, but maybe could give me hints or could also work in a future for me. So basically, we're also discussing that most of the names of the country, for example, Uruguay or Israel or stuff like that, are names that others gave to those countries. They are not names. It's how people tend to call to that piece of land. Uruguay, the complete name, it's like Republic of the West, of the river Uruguay. That's how they say, this piece of land, it's called about that piece of land that is passing the Rio Uruguay, basically. And Israel, it's the same. It's the land over there, means to, so it's like how others also give you that piece of identity. And he was also saying that identity, according to his research and stuff, it's something that the need of defining identity is something really contemporary-based I mean, the last 200 or 300, I don't remember exactly if it was with the illustration on which period it was that it became the idea of we need to define ourselves and put names or labels on that.

[01:14:42.460] - Ms C

So basically, people before it was just not being themselves because there were a lot of limits and there were many things society didn't allow you to do as individual. But at least the thought of individual was not as sharp as it got in the last year. So basically, you were or you were not a Jew, but there weren't all these questions like, what does it mean to be or what they are quite... You live in a community at the time, even being a Jewish, you were part of a community, and you didn't question that. You were just doing as you were saying, the rituals that your community did. The most you could get is you didn't want to be part of the community, and you went out and you find your own way, but it was not this question of identity. So that talk for me changed a lot

because most of the time we find words to define what we are. And sometimes for me, it gets super impossible to determine. And that was a nice answer to be a little bit more relaxed about I'm being, and I don't know if also, again, I derailed the conversation a lot, but I found it just so fascinating what he said, because for me, it was obvious that we always ask about our identities, but it seems that it was not always like that.

[01:16:00.160] - Ms C

Or maybe the question appears when you are far from or when you, I don't know.

[01:16:07.900] - Interviewer

I think it would also. It shows you how commonly fragmented our identities and lives are. And a lot of it is explored through exciting opportunities as well. So, it's not the dream, let's move back to that small village with three families, and they're all interlinked over seven generations or something. But it's more that that is our condition. And then they do, I'm trying to remember where, I read this the other day about the identity of the migrant is also shaped by the understanding that place names are changing frequently. And in other words, the migrant is often not really one of ownership or certainly not of land, but also of identity in that's especially the case for Poland, of course, where basically every other Tuesday, the town name changes, to put it brutally, depending on whichever, whether the Germans invade you or the Russians invade you or the Prussians or you get sold off to the Hungarian or. And I think that's very much common in this case as well. Even the understanding of what case changes while we navigate the world, I guess.

[01:17:48.110] - Ms C

No, now that you were saying this. I just got stuck on the first, what do you call home? And it also has to do maybe the landscape that I could remember much more is like indoors landscape. It's like maybe because I was talking about landscape, I was like maybe. But apart from the field that I told you and this sensation that I don't know if it's important from others' memories or if it's mine about these big, tall things. Apart from that, the things that I miss or stuff like that are more like family life indoors, big tables and people and some rituals regarding that life. So maybe that's why the

country is not the most important in that sense, or maybe the discourse of the city, or maybe it's not that of a thing because most of the life that I had was indoors more than outdoors, maybe because I was raised in a city. I don't know. But it tended to happen much more indoors. So, yeah, I could recall much more those memories of the landscape, as I told you, the table, the long table and the different... How do you say that?

[01:19:04.680] - Ms C

The piece of fabric that you put on top of the table, how do you call it?

[01:19:09.270] - Interviewer

Cloth.

[01:19:11.240] - Ms C

How do you say again? Cloth.

[01:19:13.460] - Interviewer

It's hard for me as well. C-l-o-t-h, cloth.

[01:19:18.230] - Ms C

Like the cloth. I have much more sensations. And even if I don't remember exactly, my landscape has much more to do where the children were seated. It's this landscape, probably that I remember much more.

[01:19:35.010] - Interviewer

I'm laughing because you're frowning while you say it as if you're not able to give me exactly what I was asking or something. And it's quite the opposite, because I'm specific with the questions, because then what I discover is, and you're not the only one. And many people talk about the flats, the rooms, the spaces, the dining table. We had a long conversation with one of my interviews about the tiled fireplace. And we really digressed for ages in a most entertaining, interesting, deep way, talking about fireplaces and how they're different between regions and how the Southern Germans have the fireplace in the kitchen. And that also heats the house and so on and so on.

So, it is actually the indoor place. And of course, the dialectic way of seeing things. So you have the flip side of the landscape. You have the internal spaces and then, of course, the family rituals, the connectedness that way is often ritualistically played out at the dinner table, isn't it? Especially in the Jewish tradition.

[01:20:56.240] - Ms C

And now that you said the fireplace, there's actually a, a poetry that from the poetry, I made an exhibition based on the fireplace. Because, of course, symbolically as it is regarding to Jewishness, it's super intense because it has... Yeah, it could connect to it.

[01:21:12.780] - Interviewer

It couldn't be more intense if you tried.

[01:21:14.520] - Ms C

So basically, a poem based on this super... It's famous because after Schindler's List, the Schindler's List is the movie, it became super famous. The song, it's one Yiddish song that was a teacher that tells that the students, the Hebrew students, like to learn the alphabet, and they are sitting around the fireplace. So basically, that's... And I read a poem that actually connected that with, of course, with the Holocaust. It's not that clear, of course, but it has that as a layer below. And also the exhibition place that I was doing, that I was going to put the exhibition, it actually in the room, there's a huge fireplace that we could not disguise because it's like It's part of the city, I don't know how to say, heritage or whatever, so you cannot touch it. You have to do something, but I cannot even hide it or whatever. For that, I should have done a second wall just to hide it, and it didn't make any sense. So, we find a way to integrate it, and it became super obvious how to integrate it. So, the exhibition was around Actually, it made it more obvious and it was around that fireplace.

[01:22:35.050] - Ms C

And it was regarding migration and stuff, and it really connected. But yeah, so the fireplace is also a common, let's say, archetype when talking about maybe the Second World War or a certain period of history. I do connect it to the first half of the 20th

century, maybe because the houses were built there, because there was no heating in a different way. So fireplaces were like a meeting point.

[01:23:06.950] - Interviewer

Yeah, they're so emotive and universal. Of course, At the same time, yet again, very specific and very, very powerful. I'm mindful that I'm keeping you, whatever.

[01:23:27.900] - Ms C

I have to start working I'm saying two and a half the most, but I just didn't realise about the time now I watch it. But 10 more minutes, so if you have a last question.

[01:23:38.100] - Interviewer

Yeah, okay. Let's do that. If you were to send me to take pictures for you around this idea of what home in the broadest sense, landscapes and/or spaces, indoor, whatever. Where would you send me? If you were to send me to seek this idea of what home might be, where would you send me and what would you ask me to take pictures of, you think?

[01:24:23.850] - Ms C

It's funny because one of the things that, for example, I have a lot of books here, and And I travel with books a lot, which is the most uncomfortable. And it's the most stupid thing to do. But actually, during one time, every place that I moved, because I moved a lot at the beginning when I arrived in Madrid, I was switching from rooms to rooms until I found this place. And the only thing that gave me the sensation also of homes were the books, to have the books, which doesn't make any sense because it's not the content of the book. It's the object of the book itself. Give me the idea of home. Don't ask me why. And so probably it should be, for me, definitely it's an interior that's different. It's going to be an interior, probably. It should be a little bit staged, but it should have books, definitely. That's something that should be. It should be a big table. I could tell you how I could stage that place to look like home. One idea that I also liked that it stuck to my head, for example, a difference from synagogues regarding, for example, churches is that everything could be a synagogue.

[01:25:39.250] - Ms C

You only need to have the roles of the Torah, and basically that's it. And every room could be. And you have to basically have 10 men that could do the prayer because you need a minimum... To call it community should be 10 men older than 13 years old to call that community. But that's called minyan. If you have the... That's called minyan. If you have a minyan and you have the Torah rolls, that's the synagogue. You don't need anything else. So basically, with home, it will be the same. I could tell you the elements that should be like the Torah rolls, and I could probably... And that's going to be home. So, I don't know if I answer your question, but...

[01:26:24.830] - Interviewer

No, the question is such that I haven't got the answer already in mind, and then all you have to do is meet that, quite the opposite.

[01:26:35.860] - Ms C

Probably I will stage something for you. If you ask me, I will tell you it's in an interior, and we will look for elements that will build something called home.

[01:26:48.950] - Interviewer

Interesting.

[01:26:49.720] - Ms C

That's probably my answer.

[01:26:53.440] - Interviewer

Well, thank you. What I do is I stop the recording at this point, point because...

Frau D

[00:00:02.730] - Interviewer

Yes, hello again. First, if you could tell me where you were born.

[00:00:11.960] - Frau D

In Ostbrunzen, in Dankfelde, in the district of Lötzen.

[00:00:15.760] - Interviewer

And which city is nearby? Which bigger city?

[00:00:20.800] - Frau D

The larger town is Lötzen, which is located in Masuria, where the Mauer lake, the Löventin lake and the Spürding lake are, these three lakes. They always say 'Land of a Thousand Lakes' and that is the city of Lötzen.

[00:00:37.600] - Interviewer

And I'm already curious about the lakes, but we'll definitely come back to it again, because that's really impressive here in Masuria. If you were to say where your home is now, ...

[00:01:05.840] - Frau D

My home is where I am, I have to create such an environment for myself that I say: "I feel comfortable there." And I say: "Where I am, there I am at home."

[00:01:15.770] - Interviewer

And that doesn't have anything to do with villages, landscapes?

[00:01:23.940] - Frau D

No, I was much too young for that. I left home at the age of twelve.

[00:01:31.870] - Interviewer

Do you... So if you say my home is where I am, can you say you have one home? Or do you have several homes? How would you ...

[00:01:52.000] - Frau D

No, I would say that I have created an environment for myself where I say: "There, here I am."

[00:02:00.670] - Interviewer

And would that also mean that it travels with you at home, so to speak? So, your environment is ...

[00:02:13.330] - Frau D

I moved from the Black Forest to Lörrach and had a woman friend in the Black Forest and she said: "You actually belong in the country. You won't feel comfortable in Lörrach." But she had said of herself before: "Where I am, I am at home" and I said: "I will feel the same way." And then, when I moved to Lörrach, I felt at home there too. Actually, I also wanted to die where I lived in Lörrach, in the little house we rented. I didn't know that my fate meant it differently with me.

[00:02:52.080] - Interviewer

So, when your woman friend said, did she think you come from the countryside, so you should actually feel comfortable in the countryside? But you yourself didn't feel that way at all.

[00:03:05.920] - Frau D

I moved to the city, but the cottage was out of town. I lived there again like in the countryside. I had a big garden, so I wasn't in the middle of the city, I was outside.

[00:03:18.820] - Interviewer

And would you say that if we talked about coincidence before, i.e. before the meeting, would you say that it was a coincidence or were you looking for it, this outside?

[00:03:36.860] - Frau D

For me, it was always like this: I lived in the Rhineland and I had a place in the Rhineland. We: "We're moving somewhere where I don't understand the language." And then acquaintances bought a house in the Black Forest and took us with them so that they could have someone for their parents to take care of them. And I really didn't understand the language there. That was the Hotzenwald. If someone says: "Go out, then you say: "Gang usse. " What is he talking about?" So, I did ... I often had hunches.

[00:04:16.740] - Interviewer

And that was the linguistic premonition? That was after fleeing to the Rhineland.

[00:04:28.390] - Frau D

Yes, that was already when I had been married. Well, with my children, yes. The children, they were ten, the little one was two and then I had a child in the Black Forest.

[00:04:39.570] - Interviewer

And then you have, and this is also interesting, that you then introduced yourself, or dreamed ahead. Yes. The people in the Hotzenwand are really difficult to understand.

[00:04:51.220] - Frau D

And my husband, after we lived in this house for two years, I dreamed that my husband was stung somewhere, and we opened the blanket and there was the little son and he was bleeding. And then I said: "Oh, what did you do there? And when I woke up, I thought: "What kind of dream did I have? And a few days later my husband crashed in the mine and was almost bleeding to death and was then taken to the clinic in Freiburg.

[00:05:26.400] - Interviewer

So, such a hunch?

[00:05:28.050] - Frau D

I often have some idea or something somewhere and then I think: "What is this?" And that's why I think today: "Why do I know some things in advance?"

[00:05:41.530] - Interviewer

Yes, I don't have an answer either. To come back to it: You mentioned the lakes, the Masurian lakes. Are the landscapes important to you or is it just an idea of mine that you actually say: "No, that ..."

[00:06:11.910] - Frau D

That means that it was important to me right from the beginning how I left, that I always had a longing. The longing went on until I came to the Black Forest with my husband and family and these old houses and the tiled stoves and all the snow, because in East Prussia we had a lot of snow. And that was then somewhere ... That's when I actually lost my homesickness, I'll say.

[00:06:39.360] - Interviewer

Well, that's only natural. So first of all, you already had...

[00:06:46.740] - Frau D

I've always been homesick.

[00:06:48.350] - Interviewer

Yes, yes. And that was also the frozen lakes?

[00:06:54.080] - Frau D

I didn't experience that. I have actually always experienced them open. We weren't there in winter, but in Masuria, the lakes in winter are frozen over.

[00:07:09.110] - Interviewer

Yes. And then there is the snow in the Black Forest and the tiled stoves, which you mentioned yesterday.

[00:07:22.300] - Frau D

And we actually had low houses in East Prussia. And in the Black Forest, the old houses are low Yes, yes. With wood and ...

[00:07:32.910] - Interviewer

And were the tiled stoves ... Because the Black Forest tiled stoves are – I probably don't need to tell you this – they are heated by the kitchen. Yes. And that's the same in East Prussia?

[00:07:46.090] - Frau D

No, that's not the case. The tiled stove in the bedroom was heated extra, in the living room, it was heated extra.

[00:07:52.830] - Interviewer

Like in England then?

[00:07:53.940] - Frau D

Yes, they didn't have that in East Prussia. In Schwarzwad they liked to heat a tiled stove from the kitchen and at the same time there is also a bench on which you can lie down, which is also heated from the kitchen.

[00:08:08.490] - Interviewer

And at the same time it bakes the bread, on the same flame, so to speak.

[00:08:13.330] - Frau D

Yes, exactly.

[00:08:14.180] - Interviewer

But that wasn't the case in East Prussia?

[00:08:16.080] - Frau D

No, that was not the case.

[00:08:17.650] - Interviewer

So, also three or four stoves in the house, each in the room. Yes. And was it the same as it was in England, at least historically, that you actually only heated one room. So the bedrooms were actually always cold.

[00:08:41.140] - Frau D

They were always cold. But sometimes it was fueled like that. We had peat. I can remember, the kitchen was right next to the bedroom, so you could open the doors. But we had, when it was so cold in winter and that meant: "Now we're going to bed, and the beds were cold. Then I remember that we took our duvet and went to the

stove and there was a bench at the stove. Then you went to the bench and held your duvet so that it got warm and then you put it back to bed, in winter.

[00:09:19.090] - Interviewer

And yet you didn't have a ... We had that here too, we warmed up a brick and then took it with us.

[00:09:27.130] - Frau D

No, we didn't have anything like that. If so, then I think it was made of sheet metal, such ...

[00:09:33.170] - Interviewer

Such pans? Yes, so. Yes, yes. And in the Black Forest there is no peat. No, no. That's fir wood or hardwood there.

[00:09:48.720] - Frau D

Yes, wood was used for heating.

[00:09:50.940] - Interviewer

But that was still a feeling of home, then? Yes. But that smelled different, didn't it?

[00:09:58.750] - Frau D

Yes, but in the meantime, look, in the meantime I had a family and then it's different when you have a family. Then everything else is overcome.

[00:10:08.750] - Interviewer

Yes, yes, that's true. You are also so busy, look ahead and there is hope through the children. Yes, that's interesting. I ask that, I want to ask again about the peat, because that's also the case in England or Ireland. This peat smell, the goal fires, that's something special. And if you were to ask an Irish family now, it would certainly be a childhood memory: "We went to cut peat."

[00:10:40.910] - Frau D

As children, we went along with them when peat was cut. But they always had to be careful that we didn't go too far into the moor. I was curious and caught frogs. And then it may be that I was too far and I already noticed under me how soft it is. And the parents paid attention. Because if the children went too far, they could sink into the moor. They were afraid.

[00:11:07.510] - Interviewer

Yes, interesting. Of course, peat cutting is also necessarily due to the landscape. Well, that's right and then onto the many lakes and of course, that's right in front of the door.

[00:11:22.160] - Frau D

Yes, but you know how peat is cut, right?

[00:11:24.740] - Interviewer

Yes, I've cut peat before.

[00:11:26.340] - Frau D

Such a certain, such a thing, such an apparatus, that was not a ...

[00:11:32.150] - Interviewer

Such an iron, such an angled iron.

[00:11:34.850] - Frau D

Such an angled iron. And then they stabbed in and then they always pulled it up and then it was laid on the meadow and the women then layered it like this, this one, little heaps, and it had to dry first.

[00:11:45.730] - Interviewer

And the children, they could play. Yes, actually a nice moment.

[00:11:50.890] - Frau D

Yes, it was nice.

[00:11:54.140] - Interviewer

Yes, and my next question: Do you still have, ... Are there any other images in your head, of Masuria, as a child? Something memorable?

[00:12:12.820] - Frau D

Well, in the house where I lived, my father inherited it from his parents. He was the twelfth child and got this farm. The father was a shoemaker, but they had a farm and he was the twelfth child. What did I want to say?

[00:12:35.140] - Interviewer

Any embossed ...

[00:12:36.980] - Frau D

Oh, I see. And it was so that we had an apartment. Well, downstairs was the apartment and upstairs the father had a workshop in the house with workbenches, but above the yard was a barn and there he had a machine that was a combination of five functions, where he could saw out or if you make window frames, you have to saw a rebate, and so on – he was able to work with the machine. Yes, and we children, we went to school, came out of school, did our homework, of course we also helped at home. For example, when the harvest took place, berries have been picked or when the potatoes have been harvested. And afterwards we had a little sister, so we looked after her too. Well, we were busy as children, too. Not that we were just walking around then.

[00:13:38.840] - Interviewer

And the mother always kept an eye on where you were. There was also a lot to do, I suppose.

[00:13:44.970] - Frau D

There was also a lot to do, yes.

[00:13:46.960] - Interviewer

Were there harvest festivals like that?

[00:13:50.350] - Frau D

Yes, there was something like that, also potato fires and all that. That was also the case.

[00:13:56.030] - Interviewer

The potato fire, I don't know that at all.

[00:13:59.080] - Frau D

The potato fire is when potatoes are harvested, then the shrub, that which is dry, is put on the heap and that is set on fire. And if you light it, you put a few potatoes in it. Because when the fire is out and everything is ready, then they have the potatoes, they can peel them off and then they can eat them.

[00:14:19.420] - Interviewer

Yes, I know that. We sometimes did that with my mother. But that was right, such a village community. That was an event, such a party?

[00:14:31.220] - Frau D

Yes.

[00:14:33.220] - Interviewer

And religious festivals or gatherings like that?

[00:14:39.190] - Frau D

Yes, religious festivals were also celebrated when it was Easter or something. We didn't have a church in the village, so someone found out that they held services at school or for the children as well. And also that the children celebrated certain festivals somewhere, that was all done. So that was nice.

[00:14:59.430] - Interviewer

Did you then adopt any of it? So, in the Black Forest or here, what has remained of it?

[00:15:08.270] - Frau D

No, people celebrate differently here. And look, I had a family with my children. Then we celebrated the way they do here.

[00:15:18.180] - Interviewer

Yes, sometimes it's like this: "Oh, the harvest festival, it's similar to the wine festival, or something like that. Yes yes, there is ...

[00:15:32.270] - Frau D

Yes, you could perhaps say that the harvest festival was perhaps the same. But as a child, I didn't feel that way. Maybe the older ones have that, yes?

[00:15:41.100] - Interviewer

Yes, definitely. Yes, that's true, of course.

[00:15:42.290] - Frau D

That they celebrated it. And we children were like that for ourselves. We children usually played along - we were taken along - or we played with the other children. Well, everything was simpler, where some people say primitive, but what is primitive? That's actually the simple thing, isn't it?

[00:16:04.710] - Interviewer

Yes, I would never say that. Well, my grandfather, he repaired sewing machines and bicycles back then. I don't know how you can say that.

[00:16:23.340] - Frau D

Locksmith for... Craftsman for everything.

[00:16:25.040] - Interviewer

Craftsman for everything and metal fitter.

[00:16:29.010] - Frau D

A tinkerer. My husband was a tinkerer. I always say I'm the tinkerer's wife.

[00:16:37.570] - Interviewer

The one who has learned nothing and can do everything.

[00:16:40.520] - Frau D

At some point I tinkered for so long. And if I don't know something, then I know someone who knows and I ask them.

[00:16:47.930] - Interviewer

That's modern. This is really... Today you can look up everything. Do you have now, ...now I'm also asking about migration, i.e. the moment when you ... How did you experience it when you had to leave Masuria?

[00:17:13.680] - Frau D

Perhaps this had not yet been realized. I can only remember; I was twelve years old and we were already in my grandfather's house and should now go to the train station and then I remembered: I drew at school and always got good grades and the folder with the drawings was on the cupboard in the kitchen. And then I said to my mother: "You, the folder, I forgot it, I want to take it with me." That was the most important thing to me. Well, as a child, I actually wanted to become an art craftswoman, i.e. with art. I liked to do handicrafts and did it a lot. And I went there and got it and it was important to me. Look, it didn't matter to me at all, whether I had clothes or anything else, but this folder was important to me, and it was on its way... We had a big box with everything in it and in Prussian Eilau we had to leave everything behind. And then we continued on foot. Then it was gone.

[00:18:21.430] - Interviewer

And what had you drawn there?

[00:18:27.000] - Frau D

If the teacher said: "We're going to make a table with the bouquet of flowers or we're going to do that, then I drew something like that on the sheet of paper and then you

handed it in and then you got either a one, a two or a three. It was already assessed back then.

[00:18:41.160] - Interviewer

Yes yes yes yes. But then you had it, no, that wasn't possible on the run either. They certainly couldn't draw or write something down.

[00:18:53.020] - Frau D

No, no. That was all... There was nothing left.

[00:18:57.600] - Interviewer

And the moment when the box was left behind, that was ...

[00:19:04.030] - Frau D

That moment, I think I told you that we were in a house where Prussian Eilau was bombed that day. No one heard a siren and it was bombed. And then there was such chaos. I thought just now, like here, it was a marketplace where the planes shot at the refugees. The refugees were waiting for cars to take with them somewhere. And we were in the basement, and when we came out of the basement and walked across this square, we could only hear screaming. The children screamed for their mother, who was dead, or the mother screamed for the dead child. Well, it was some scream. And I can remember, that was a terrible moment for me, when I went back to my mother with my aunt and searched and I had to step over a man. He was lying there bleeding from the head and when I turned around, he raised his head and I was so scared that he wasn't actually dead yet. Well, I actually stepped over a corpse and when we went back and didn't find the mother there, I was crying. You know, all other things are unimportant when it comes to finding the mother or the siblings. And so, we went because Prussian Eilau burned, we went at night ...

[00:20:35.130] - Frau D

My aunt, I said, she heard something, a noise – and we had a family with whom we stayed together. It was a railway official who was allowed to go with his wife because the woman had a baby and another child as old as me and the sick mother. And then

he got a leave of absence from duty, he was allowed to accompany them until the end, until they went to the ship. And then he had to report again that he was returning to his service.

[00:21:04.640] - Interviewer

And those were moments when you went out of this cellar at night.

[00:21:13.270] - Frau D

There was the box that stood in the house and here was the luggage. That was all unimportant, our life, but out, dressed and out and the beds, up. And the next day we left there - that is, my mother urged her sister to come back because she wanted to get something out of the box. It could have been, they go back and they both didn't come back. Then we were four children up there and that's how the children got lost. The fact that many parents... The train stopped at the station, the mother goes out and wants to get milk and when she comes back, the train is gone. Where is my child now and where is it? Later, they looked for their children through the Red Cross. Well, we were lucky that we always stayed together somehow.

[00:22:06.800] - Interviewer

My grandmother, who also had my father, got off the train and of course looked for water or milk or something and then couldn't find the wagon and then got on somewhere different on the same train...

[00:22:23.720] - Frau D

Yes, then that's good.

[00:22:24.740] - Interviewer

...after all, and then she found them again and my father had to take care of the very little ones, the two of them. And he has always been aware of that and of course about the fear, among other things. And then you were, as you have already told...

[00:22:47.740] - Frau D

From there, from Preußisch Eilau, from this village, from this city, we went up and the next day we went with a stolen handcart - my aunt saw a handcart in the neighborhood and got it, and everything was packed up. Then the baby came from the railway officials, the old mother came on it and maybe a few bags from us and then we set off. So, then we didn't go the way that the trek, the trek went. The trek went with horses and it had a certain road. They had to go, where I actually heard much later that this trek was 70 kilometers long and everything happened in an organized way.

[00:23:30.490] - Interviewer

But that's also terrible, also what people had to see and at times ... ending up in the ditch. Exactly, yes. And then you have so...

[00:23:44.610] - Frau D

And so we went through it until we got somewhere and then it was said: "Königsberg is taken, we have to go up now the Curonian Spit and across the Vistula Lagoon.

[00:23:56.190] - Interviewer

Yes? I was there. There they were, good.

[00:23:59.900] - Frau D

And over the Vistula Lagoon. We started in the morning and arrived there in the evening, in the Curonian Spit. And the people locked the houses because they knew that the refugees would come across the water again: "We don't want them here in the house." I can remember sitting with my sister on a sled outside on a porch, so I packed up, gloved and everything and then slept like that.

[00:24:26.750] - Interviewer

And you knew there were people in the house, but they had everything. Yes. Man.

[00:24:33.460] - Frau D

They didn't want to have anything to do with the refugees.

[00:24:38.230] - Interviewer

Yes, yes.

[00:24:39.320] - Frau D

They didn't know that one day they would ...

[00:24:41.770] - Interviewer

Exactly, yes, yes. But the Almighty is then also ...

[00:24:47.110] - Frau D

Sometimes he is gracious.

[00:24:50.140] - Interviewer

And then... And then you walked over the ice.

[00:24:56.240] - Frau D

And then we walked over the ice. Started in the morning, arrived in the evening. And then we were ... We were in ... We had to go up to Pillau. The big ships did set off from Pillau. And when we arrived in Pillau - I have to say that, now, when I think back, it used to be a seaside resort in peacetime. And when the ships, they had big houses where they ... How do you say with such a ship where it arrives. That's usually where they dock.

[00:25:37.340] - Interviewer

Yes, yes. The quays.

[00:25:39.640] - Frau D

Yes, and then there was also at this harbour – there was a huge house in the harbour. Here they could go in, there the refugees stood one behind the other. They were already standing day and night so that they could get their turn. We were lucky. Oh, I didn't tell you that. We were lucky. When we were in Preußisch Eilau, the owners of this house, who had a business, sat in the car and said: "We're going to Königsberg now, we're leaving, just so you know. If you need something, you can go down the cellar." They had a business with shoes and textiles and gloves. "You can dress up." So,

they drove off. They drove off. In the evening, they stood in front of the door again by car and said: "We have to change our plans again. Königsberg is already taken. We have to take a different path now. We'll drive the other way tomorrow." And the next morning they drove the other way. And at some point, that is, that it was bombed, that wasn't yet. When it was bombed, everything was open and stuff. There was my aunt, who was 27 years old... I said, yes, she worked in a shop somewhere in Lötzen and now she was with the Red Cross.

[00:27:05.130] - Frau D

They got them all. And then we went into this, it was a small room, there were all the shoes. And then my aunt says: "Look what your height is and so and so. So, I was supposed to give the box down because I was standing on top of it. And suddenly, after I take out a box, there is such a box behind it, with Juno Extras. Because Juno Extra, that was a peace brand. You may have heard this before. These were Juno Extra cigarettes and this was a special cigarette. My aunt says: "Give the box down. You can trade with it, later." And she had in her Red Cross – had a lot of bags – and packed them everywhere. And as we were now standing in front of this house, where we were supposed to queue up and then staff went back and forth: "Can't we go around there?" "No, that's not possible!" My aunt goes like this: "Come with me later." Then they made sure that we could get in there and that's exactly how it worked. When we arrived in Gdansk, after a long drive... and we were in such a big hall with wood shavings and we wanted to sleep now and then the loudspeaker says: "The last train is leaving to the West!"

[00:28:29.710] - Frau D

My aunt says, "Emma, get the kids ready." "Oh, they have to ..." "Finish them off, we have to go with the last train." We arrived at the platform and they were now standing there and saying: "Is everything full? Yes yes yes. Then he opens the door. "Please continue. Move up, the people still have to get in."

[00:28:51.180] - Interviewer

And that was really the last departure, probably?

[00:28:55.470] - Frau D

Probably the last departure, yes. We also went along with a Red Cross car. A train sent by the Red Cross with the wounded. I can remember that there were some whining and we sat there. We were only allowed to go because my aunt had bribed him: "We have to go. Yes?" And that got us somewhere... You see, it was already like that back then.

[00:29:22.030] - Interviewer

Yes, yes. Even with foresight, then. Yes.

[00:29:26.770] - Frau D

Well, my aunt, who was 27 years old, was well organized. Back then, as a child, I had no idea. Later, as I got older, I thought, "How did she know all this? She lived in her grandfather's house, that's, yes, that's where she was born. And upstairs in the house there was a room and there were two officers stationed there. The usual thing was in barracks, but the officers had private rooms in East Prussia. And they said to my aunt: "If you have to get out of here, make sure you get away. The Russian general said: "If we cross the border in Germany, then you have to violate the women. The Germans deserve that. Then we listened to the enemy stations, which we were not allowed to do.

[00:30:26.740] - Interviewer

Yes, I've also heard that you could then also receive the BBC in this way, sometimes and then very secretly for real, and that really no one was allowed to know that, that you were listening to it or then also information ...

[00:30:53.320] - Frau D

You had to be very careful. My father told that later. Even if you were friends as a soldier, you needed to be careful. That is, if I told you something then and thought: "You keep that to yourself, it could be that he is reporting him."

[00:31:12.380] - Interviewer

Are there still places or - you have seen a lot then also experienced a lot - places or events that you don't want to remember. Or where you then say: "No, that's too difficult. I don't want to ...

[00:31:31.770] - Frau D

No, I couldn't really say. I've processed that. You then try to process it. You have now seen me as a bride on the picture. I was previously at an estate, where I was supposed to become an apprentice chef. But I had just met my husband and I had been on the estate for about three quarters of a year. Yes, and then we got married. But before that, I was with my aunt on the farm and my aunt would have liked me to marry a farmer. She explained everything to me, she showed me everything. Well, I could bake and cook and on the estate the cook asked me what I wanted to learn. I can do everything. I said: "Yes, but it's like this, if I marry a farmer in the village and the whole village knows: I worked on the estate as an apprentice cook, then I'm somebody."

[00:32:35.430] - Interviewer

Good catch.

[00:32:37.750] - Frau D

And then I met my husband, so I didn't marry a farmer. But I have... Oh, that was a bad time for me too. After I arrived in Westphalia after my escape and was with my aunt on the farm, I became weaker and weaker and nobody noticed it. I suddenly couldn't take it anymore. Then my aunt noticed it. Something was wrong with me. Then she said: "Go upstairs, then you lie down, but you can still sort the laundry first." And then I sat on such a couch and in front of me was the laundry to sort and I must have fallen asleep like that. She came up, took my feet, put them in the sheets, covered me. After two hours she came and said, of course, as I woke up... Then she said: "You know what? I'll take you to the doctor's. Doctor [name]. The nearest town is three kilometers. Do you think you can ride a bike?" "Yes," I always said yes. Because if they said no, then there were discussions. I said, "Yes." And then I rode my bike with her for three kilometers and I can still remember today that I sat on the bike and thought, I always saw the road edge: "I have to steer, I have to steer."

[00:34:03.540] - Frau D

I struggled. And then we finally arrived at the doctor's and there I had to wait and when it was my turn, it was said: "Breathe, do it. Take a deep breath and take a third breath, the receptionist had to hold me, because otherwise I would have fallen over. And then he said: "Yes, how are you going to get home now? "Yes," I said, "I have a cousin living here, I mean, I have a bicycle." This receptionist had to take me to my cousin by bike, and the cousin was then called: "The uncle has to get me with the car. I can't walk." The doctor said, "I'll come tomorrow and let you know." And now my uncle had taken me and when I arrived back at the farm, I saw that my father had come back from captivity. I've never heard of him and now I see him sitting at the table. And now I'm coming in. My mother and father went to my aunt. The aunt was my father's sister, and I didn't know that they were coming. I had no idea about that. And now I came into the kitchen and saw my father and fall on my father and greet him.

[00:35:19.300] - Frau D

And then another aunt says: "Yes, and you don't greet your mother?" I hadn't seen my mother at all. And then I sat on a little stool and then my aunt says, "What do you want to eat?" "I'm not hungry." And then she actually wanted to do something good for me, went to the cellar and got a jar of strawberries. Put that into me, gave me that. And I do the first three and say, "Huh? Very bitter." I already had a taste. I already had... Well, anyway, the doctor came the next day. I was lying on the couch and the doctor said to my aunt, "So your niece has thyfus." At that moment I get a fright, because in our village a soldier who was dead and had fleckthufus was brought into a galvanized coffin and at that moment: "No thyfus, I have to die!" I lay there and said, "Doctor, do I have to die?" "You don't die that quickly," he said. "So, if she stays here, everything has to be buried, clothes and stuff. And then: "We can't do that here." So, the next day the ambulance came, picked me up and I can still remember that I was afraid that my feet would bump into the driver and pulled my feet back.

[00:36:43.720] - Frau D

And then, the car drove off to Unna to the hospital and when the door opened, I saw a bush and was gone. I was unconscious for 14 days and my mother was informed, I

came to the clinic too late. Well, I can't do it. I was unconscious for 14 days and then I slowly came to myself and then at the window my father and mother were standing: "Would you like something? " Yes, "Appe, Appe, Bina haben." I couldn't say "apple or pear. I was just weak after 14 days of unconsciousness, I guess I came to myself and then they treated me. And I went to this hospital – I wasn't a fat girl – I lost 20 pounds and came back to the farm and then they said: "She can't really stay here, because she has to do something." And my sister was somewhere in the household. At that time you had refugees and anyway,... I recently said to a Turk: "First the Italians came and then the Turks came to Germany to rebuild. But I said to him: "But before the Italians came the refugees and they were good for everything. And so, my sister was in a household, worked there and he was a master watchmaker, had a business and she was a hairdresser and my sister was in the household.

[00:38:26.560] - Frau D

And they had a brother. The brother had a vegetable shop, and he sees my sister working there and says: "We're still looking for a girl like that." They had a vegetable shop. And then she said: "I have a sister." "Take care of children and help a little and everything like that, whatever it is, you clean up." And so, I tried, when I was back on my feet a bit, I came into the household. This vegetable shop was still an old couple, they were from Silesia and the son set up this vegetable shop in Kamen, in Westphalia and I was now with them. And now that was a time when, you know that we got food stamps, so and so many grams of fat, so and so many grams of bread. And this greengrocer, he had a business, he always had to bring his goods to Dortmund. And in the meantime, after I was there, I noticed what kind of business he was doing. He came from Ukraine. There were also care packages and things like that back then, as they called them. And then he got coffee and liquor and wine somewhere and I don't know what. In that time, I was in this household for two years, in those two years I gained the 20 pounds back.

[00:39:55.050] - Frau D

But I did, in the time I was... I had to go to school before I even got here. I had to have a degree and then I walked three kilometers from my aunt to a school that was Catholic. I was Protestant now. It's terrible when a Protestant in a village that is only

Catholic goes to a Catholic school and now after typhus they lost all their hair.

Afterwards I had a net and put my combed hair in it. I was the laughingstock of the class and from there I went into the household. And when I was in the household and everything, I had gained weight again and my hair had grown back, I went back to my aunt after two years and she wanted me to go to the young girls' circle. And when I went to the young girls' circle – there was the Protestant pastor – the Protestant pastor who confirmed me did not recognize me. He came and said, "Oh, do we have a new one?" And next door I sat next to one: "Oh, you were a girl at school, weren't you? Wasn't she called "Thürre"? "Yes, yes, she was called "Thürre". I say, "That's me.

[00:41:24.250] - Frau D

They called me "Thürre" because the teacher once asked what the animals suffer in winter. And then I said: "The Thürre" suffer in great need in winter. Since then I had been the "Thürre"" and she had been the mockery of the class.

[00:41:36.140] - Interviewer

And that's what you said when you were still sick, actually, right?

[00:41:46.260] - Frau D

Yes, at least. And as I came back in the village and then I looked good and was in the village and I had a cousin who actually liked me, but he was kind of jealous or what do I know. He didn't have a girlfriend, he was looking for a girlfriend. And suddenly I had a farmer's son who liked me. And then he went over and said, "By the way, do you know that my cousin is a refugee." That meant something like, "Do you know that this is the last filth you're walking with now?" I have already suffered from it. I have to be honest about that.

[00:42:27.680] - Interviewer

I think that's also ... That, that is also a story that comes up again and again.

[00:42:32.920] - Frau D

Yes, and whenever they were somewhere, they said: "Yes, the refugees, they have everything, they want everything." And when I was married and moved to Cologne

with my husband, I didn't have to tell everyone: "I'm a refugee." That's what I tried. Not many people asked that question. And then everything was fine. And then I moved from Cologne to the Black Forest. Everything was good in the Black Forest. So, I've overcome one thing. Shall I tell you something? Years ago, there was a case that Genscher had to go somewhere and had to do so and so much, not millions, even more. Help me... More than millions.

[00:43:21.770] - Interviewer

Where did he go?

[00:43:24.520] - Frau D

He went. It was a country that was at war and we didn't participate, but we had to pay a contribution. And there he went with so and so much, if I say ten million, with so and so many billions, he went there. And we had to make the contribution. So, I was already in Lörrach. I lived in Lörrach and was in a Kaltenbach Foundation and in the Kaltenbach Foundation there was a senior citizens' afternoon and I was a helper, so for 20 years I was a helper in the senior citizens' facility. And these were ladies who all did it voluntarily. Do you know who did this voluntarily? The owner of the manufacturer brought it to life, the CEO of KBC. Mrs. [name] was the director of the Volksbank. Mrs. [name] was the wife of the director of Deutsche Bank, the other was the wife of a lawyer. Why was I there? Because I gardened in the Kaltenbach Foundation, gardened with children and helped senior citizens. Then I said: "Oh, do you want me too?" And then she took me too. Basically, I didn't belong there at all, in these layers of society in which I was now moving. Now we were in the kitchen and "I need a cover for the old people."

[00:45:02.310] - Frau D

One said: "I find that outrageous. That's where Genscher has the money now. We could have used that and so and so. And then the next one started again and then I thought: "You have to be very quiet. You see now, that's not true at all, that you've processed this and that you think they're different now. They are still exactly as they were. We are the last. Yes, what did they have to do over there? And then it started afterwards, how the border opened. "Yes, what are they thinking? We lived here for

40 years. That goes to our substance when the West and the East go together." I was outraged. I was outraged. I thought: "I've actually processed everything, haven't I? No, that's not true at all: It's still just like back then, that you make these distinctions." And that's why I say: "I stand like this today when I still think of this circle. She started it, they said, "We all know each other." They are all surprised that Mrs. D is happy and lives here. They are all well-heeled, they all have to stay somewhere in their big houses because they don't just go out and then go into an apartment somewhere.

[00:46:33.670] - Frau D

So today I'm better off than them.

[00:46:38.060] - Interviewer

Yes, we talk a lot about it with [name] at home. And I understand that too. I feel the same way, even as a later generation, that you don't get rid of it, not even instinctively. And this privilege, this security, it always strikes me. That's how it seems to be, and so is the isolation. And there is probably something too. My father has always been such and then, unfortunately, the feeling of not being worth much, i.e. the feeling of inferiority that you were told again and again "You're still a refugee here, you're ... and so on. "Oh, we maybe... "But you can actually ... and also, of course, that you are then accepted by the family and so on. And they always gave him a hard time, again and again. That's not easy to get rid of. But actually, it's also a special fate that also has value in itself and you then also have strength and then you can say: "Now, I'm also more flexible," for example.

[00:48:08.040] - Frau D

Well, when I told them about my life or flight or something, the others said: "Us, we have to be quiet when we say now that we went to the border and begged the Swiss for milk or soup." You have experienced something completely different. Once I even said to my sister when I had told her something about the escape and so on. Then my sister said: "Did you notice that they were a bit jealous of what we experienced and they weren't?"

[00:48:40.270] - Interviewer

Yes, but of course also, if you really were, then that's naïve.

[00:48:47.700] - Frau D

But you know, I'll put it this way: I've always been like this: I'm a nature person. I don't like their way that much, I don't have to put on my lips. I then noticed when we did something, all of us helpers, and I in between. Then I knew they had to go to pedicures, to the hairdresser and to the boutique and so on, they all did that, only Mrs. D always came in her tightrope skirt and the way she was. Somewhere they also envied me, how should I put it, a bit that I had this self-confidence.

[00:49:29.110] - Interviewer

Yes, yes.

[00:49:30.140] - Frau D

That I don't care about it at all, this or that.

[00:49:34.000] - Interviewer

Yes, yes. If you can do that, then it's really worth more.

[00:49:36.930] - Frau D

Yes, and I can improvise very quickly or do something somewhere. And I was a helper and then it was said: "Oh, he's visiting us from the valley with the priests, anyway with a few people. Yes, the few people, there were about 15: "What? What do we do now?" Then they stood there, and I said: "Quickly get the dishes, move tables. So, I could do it right away and that was something I could do. And I also told you that I had a school hostel in the Black Forest for seven and a half years. Yes, yes, exactly. And I got to know my parents afterwards. Yes, they liked me because they said I knew everyone. My daughter or my son, said that too. I had surgery here at Loretto Hospital years ago, on my hip. But before that, I had to x-ray here and there. And then it was said: "Yes, actually you have several 'construction sites'. Good, so go to your room first, the doctor will come later." Afterwards the doctor came – about the same as you are now, tall, handsome – with another doctor, and the doctor came in and said: "Mrs. D, there are several 'construction sites' with you. With you, you have this and that..."

[00:51:02.120] - Frau D

"Wait a minute, I know you." I say, "I don't know." I say: "I've been living here in Freiburg for so many years now. Where did you live before?" – "In Lörrach." "And before that?" "Before that, I lived in the Black Forest" and then I thought, then he said: "Where?" "I said, "Near Sankt Blasien." I thought: "'No one knows me." Then he says to his colleague: "Oh, Mrs. D had the best steamed dumplings." Then: "Oh, and so you will find me here again. Well, then I'm in the best hands." After that, I heard from some other doctor: "Oh, that's you, that good, steamed dumpling?" Then I thought: "That's what he already told me "So I'm meeting a former pupil here in Freiburg who was in the school hostel.

[00:51:51.300] - Interviewer

Yes, that's nice too. Yes.

[00:51:53.190] - Frau D

Well, I have to say, somewhere I'm a lucky child.

[00:51:58.240] - Interviewer

And that's then, that's what you said at the beginning of our conversation, that's home too.

[00:52:05.060] - Frau D

Yes.

[00:52:05.920] - Interviewer

Just this, that you then sow something like that, maybe over time and then just house the children and then cook and ...

[00:52:17.640] - Frau D

Yes, and it does...

[00:52:18.730] - Interviewer

And then ten years later, 15 years later or whatever.

[00:52:24.100] - Frau D

Yes.

[00:52:24.810] - Interviewer

Yes, I know that. It's very similar with [name].

[00:52:29.490] - Frau D

Yes, [name] is who?

[00:52:33.370] - Interviewer

My mother.

[00:52:34.080] - Frau D

What did you say?

[00:52:35.220] - Interviewer

Oh, sorry. No, I was thinking of Mrs. [name] now, because somehow she also ...

[00:52:39.090] - Frau D

And I don't know, you will have a good relationship with your mother, I think. I tried to give my children everything and since I didn't learn a profession, I decided that when I have children, I will do everything I can to ensure that my children learn a profession so that they can stand on their own two feet. Yes, I have managed to get my children to all have professions, even two. One is a typesetter and gardener, the other, he trained as a craftsman and then he made his craftsman master and my older daughter, who is a nurse, she was here in the Diakonie hospital for 46 years, so that a doctor said: "You broke the record."

[00:53:26.080] - Interviewer

This is also a lifetime achievement.

[00:53:29.310] - Frau D

Yes, and she is artistic, what she crafts, what she does. And when she became a pensioner, she said: "Mom, actually I missed my job. Actually, I should have done that instead of this, sister. Yes? Yes, yes. And the youngest has trained as a landscape gardener and office clerk. That's why I say I'm somewhere... I have to say, I'm with everything, especially things, I thought I was building a good relationship, even with my children. It was difficult with the youngest. They were ten years old when I took over the school camp. And then she suffered from the fact that the mother now had the other children and when she came, I didn't have time. And then I thought: "I don't have to worry about it now. One day, when she gets older, she will understand why I didn't have time, but that I had to be there for everyone.

[00:54:32.800] - Interviewer

And I have to say, now approximately, I'll say, the last three years actually, we've become so close that she understands it now, that she understands today why her mother was there and was there and was here and organized everything.

[00:54:52.380] - Frau D

And that's for me ... For me, that's enough. And my eldest and my daughter, she's actually my... She has the authority and she does everything for me. So, if I say now, months ago I ... I have to take medication because of the heart and everything. I'm a hemophiliac and the other day it bled at 5 o'clock in the morning. I go to the bathroom, and it bleeds and I think, "What am I going to do? I call the emergency services. And then I thought, "No, I can't see my daughter at 5 ... But then I thought: "Yes, you have to let her know, because she said I always have my cell phone next to me if something happens, because if I'm picked up now and she doesn't know ... She would have resented me.

[00:55:42.370] - Interviewer

Yes, I know that well.

[00:55:44.460] - Frau D

And then I have to say... And if it's today, I still have many relationships in Lörrach and so on. I recently held a note: "Who do I have to congratulate on my birthday or "on Christmas and so on: 38. 39, 40?" When I was at 40 counts, I said to myself very loudly: "No, you're not normal. You're a madwoman, of course."

[00:56:16.010] - Interviewer

But that's your home then, isn't it? And another two or three questions about the landscape topic as well. And are there also stories about Masuria among your siblings or in the family, which are then passed on? Does that even happen? Are there anecdotes that keep cropping up?

[00:56:46.140] - Frau D

So, pay attention. My father, I said, is the twelfth. The twelfth child. My father had a brother in Essen and the brother wrote down something that the mother actually said. So, my father and his mother. When the mother was pregnant with her brother, who was born in Essen – his name is [name] – the mother was in the field and – I don't know what she was doing there – anyway, there was a thunderstorm. She was pregnant with him. There was a thunderstorm and there was lightning and thunder and the mother was standing there in the field and suddenly there was an angel. And when the boy, [name], was 14 and had his confirmation, his mother told him this: "You'll be lucky. You are protected by an angel. And the brother wrote down what his mother told him and what she experienced. And then he wrote down his story that he had visions. That means he was then also tested afterwards, with the soldiers there. Something must have been there. It was said that back then they didn't just walk around somewhere with a rifle, with a machine gun or something, as they do today.

[00:58:20.080] - Frau D

Well, a whole group went somewhere and then he said to the person who was in charge: "No, we can't go there. This is dangerous. We should walk this way. And then they went that way and then there was a detonation, something was blown up. And now the others knew: "Oh, they went there. Now they're all dead or what. He wrote that down. And then they came back and then it was: "Why are you here?" "[name] told us. " He wrote something like that down. He wrote down a few things and that

was an exercise book. And he sent it to my father and wrote to my father, "Give this to your children, that they may know that there is a God." My father read this and thought: "My brother is out of his mind. I don't give that to my children." It disappeared. My mother died and the household was dissolved and they found this notebook in a briefcase. The siblings told me something about it and laughed. I said, "I'd be interested in that. And I got the magazine and it is strange that [name] was married, had three children and the third child was a baby and then his wife died.

[00:59:53.290] - Frau D

And then he gave this child to my aunt, with whom I was staying, to the friend who lived in the Sauerland. And then he said: "My uncle, I am not giving this up for adoption, but only for care. And she was actually his daughter. And I read it to her, she was in the hospital. So I read to her, and I said: "Or should I send you the notebook? And she had a man, I'll say he was something like you now, a strong figure, represented something and she had the feeling: "No, don't send me that, because if he reads this anyway, then he thinks: "See? Then this is always thought: What is she making up?

[01:00:49.590] - Interviewer

Yes yes yes. That's actually an exciting story, isn't it? Yes.

[01:00:55.510] - Frau D

I also have something. I don't know, now I have to ask you. If I were to say now, is there a previous life? I'll ask you now: Where were you in your previous life?

[01:01:11.700] - Interviewer

I don't know that. I believe... But there is such a thing.

[01:01:21.850] - Frau D

There are several lives.

[01:01:25.590] - Interviewer

Now for oneself, for one's own soul, you think, or for ...

[01:01:29.840] - Frau D

That you are born again. That someone says: "I've been in the world before."

[01:01:36.380] - Interviewer

There is a feeling that you have, the feeling. Yes, but I don't know if that's the case. Or I would find it hard to believe that.

[01:01:50.990] - Frau D

Yes.

[01:01:51.620] - Interviewer

Yes, yes. But the opposite is also impossible to believe, if it makes sense now.

[01:02:02.840] - Frau D

There are people who can tell where they have been before. Or they visit somewhere and say, "I know that."

[01:02:11.100] - Interviewer

Yes, there is. They know that.

[01:02:13.210] - Frau D

Well, the human has been there before.

[01:02:15.670] - Interviewer

Yes, or it's a vague feeling, or do you mean... Yes.

[01:02:22.630] - Frau D

I've arrived somewhere at a certain point. And I've always wondered, why is she saying that now? When we lived in the Black Forest and my husband – it also says in there that he had an accident – we couldn't stay in the house and when my husband got back on his feet, we built an apartment one house away in a barn – the Black Forest barns are big and also flat. And the owner of this house came and gave me a picture. I

have to show you. He gave me the picture and said: "I would like to give you this as a gift for moving in. I thought that would suit you. Who is this? This is Saint George, who actually kills the dragon. And I thought, "Why is she giving me such a picture? She says: "That suits you. And then we moved from this house – it didn't work out there – to another house. A cook bought a house from a sanatorium and had this farmhouse expanded a bit. And when it was finished, she said: "I would like to call this farm 'Georgenhof'.

[01:04:07.440] - Frau D

George. Because, back there is the Michelshöhe and Georg actually suits Michael. So, she called the 'Georgenhof'. My brother-in-law was artistic and made a sign, Saint George with the horse. Really a nice sign was then on the house. And one day – we didn't stay there either, we then had the school hostel – from the school hostel we moved to Lörrach and from Lörrach we moved to Freiburg. And in Freiburg, my husband is lying at St. George's Church in the urn. And the other day we were in day care: "Yes, should we, should I read you something about what was in Freiburg 100 years ago?" "Yes, read it." Then I learned, not 100 years ago, but in the Middle Ages, 32 women were burned here as witches. They were familiar with herbs, they knew them. That's when I thought: "Georg is accompanying you? Then you must have been burned here as a witch in the Middle Ages. And I also have to do with herbs. Well, I also showed the children how to work with small plants ... So, I know my way around plants. Or if I see something, if I'm somewhere and there's a plant, the plant speaks to me.

[01:05:56.540] - Frau D

Not so with language.

[01:05:58.160] - Interviewer

Yes, I know what you mean. Yes yes yes.

[01:06:00.940] - Frau D

They say: "I'm actually in a pretty bad position here. Or in the house you also know that if something happens, someone says: "My rose, it has too many leaves here", just

ask Mrs. D. Or they say: "I have a pot and there are always dry leaves. I don't even know what to do. Can you give me some advice?" Then I say, "I need to see the plant. When I see the plant and the way I saw the plant, I said: "Yes, it's much too narrow and much too ... you have to do that this way and that, the other has to go everything. So, that's my story, my vision.

[01:06:39.620] - Interviewer

So, your vision is that you are rooted in a certain way with the Middle Ages, with St. George, as a herbalist witch in the Black Forest. Well, rather than a farmer's daughter in Masuria.

[01:07:09.500] - Frau D

Yes, exactly. Actually, much further back.

[01:07:14.190] - Interviewer

Yes, I find that exciting. But it is also a reference to nature, with the herbs, with the ... as I understand it, you have a deep knowledge of the herbs, their importance, their effects.

[01:07:39.810] - Frau D

And they were burned as witches at that time because they had knowledge. They healed with herbs and that's why they cursed them somewhere and burned them. Well, I recently had a couple from Heidelberg here, she was my woman friend, the man was sitting in the front, we were both sitting in the front and then I say: "Sabine, where did we get together in the previous life?" Then she says quite simply: "You were the convent woman." "Oh, then you were my replacement. That's where we met." I said, "That's why I know so many women like [name] and [name] and so many women I'm friends with."

[01:08:31.210] - Interviewer

Yes, one more question, because I think that's also a good conclusion. Or two questions. First one and then another. If I told you now: Send me off and photograph your home, where would you send me? Or would that be possible at all?

[01:09:00.780] - Frau D

I have pictures of my home. I don't know where I would send them now.

[01:09:08.660] - Interviewer

Maybe it's actually a stupid question, because you described it much better and I don't mean that in a funny way, with the herb witch. That's also an interesting picture, really an interesting vision.

[01:09:26.230] - Frau D

Yes, it's like that, I say herb witch now, but they were herb women. Hildegardt von Bingen was lucky that she had one.

[01:09:36.770] - Interviewer

Yes, that's much better to put it that way. She was lucky. Yes yes yes.

[01:09:40.040] - Frau D

Because if she hadn't met the one who questioned her and so on, then you would have said she was a ... Yes yes of course. But as I said, I said to my woman friend here the other day: "Oh, I just told you that. Where did we meet?" Or so. And she said, "Well, quite simply, you were a nun." And you know, today it's like this, if I know something or someone else says: "What could she do?" "Oh, you know what, let's ask [name]. Someone knows [name]. Then I am called and asked. "Listen, you know, the man is going to have an operation and she doesn't know how to do it now? Do you know someone who might be able to do something? Then I remember: "Ah yes, I know [name] and [name] is there and then I call [name] and say: "[name], listen to this. And she is quite good professionally and she then told her: "You can do this or this or that."

[01:10:40.810] - Interviewer

So how should I put it, a shamanic mediator? Not that they then stir the pot and then administer something, directly. More like: "I know someone ...

[01:10:57.720] - Frau D

Yes, "I know someone who knows someone who..."

[01:11:01.180] - Interviewer

Yes, that fits. I think that's also a good end to the interview. I'll press "pause or on" now. Look, this has already taken over an hour and a half.

Frau E

[00:00:00.000] - Frau E

That's just that, but, yes, the damned, crazy schooling. So, it's terrible. I have to see all this.

[00:00:06.230] - Interviewer

But shorthand is also interesting. So, let's get started.

[00:00:09.100] - Frau E

But I can't write about that anymore. I write what I have. I may write a shopping list, even shorthand again, I can't read it myself afterwards.

[00:00:16.350] - Interviewer

Yes, I can also read my handwriting badly.

[00:00:18.250] - Frau E

I mean, the ending, it all goes almost like that. That's really bad. Well, I never liked to write. Yes, I also learned Sütterlin, with my grandmother the thing I liked was also with mother. Otherwise, you would have had to learn Sütterlin in the third year of school, in the Third Reich. I mean, that was over. But I didn't know, what do you have to be able to do now in the third year of school?

[00:00:39.720] - Interviewer

Yes, my grandmother also wrote Sütterlin.

[00:00:42.720] - Frau E

All of them did in the Third Reich at that time.

[00:00:44.750] - Interviewer

Yes, yes. And at first I didn't know what it was. Not as a little one, of course.

[00:00:50.100] - Frau E

But I thought it was so beautiful, because my writing was not beautiful. It was so widely spread out and it didn't look nice. But with Sütterlin it looked just as stupid.

[00:00:58.380] - Interviewer

But the third grade then ...

[00:01:03.720] - Frau E

After fights with the headmaster, I was in the third grade for ten days. So, finally, on a trial basis. Well, I thought that was stupid. The teacher sent me to the fourth grade. And, I mean, I could do arithmetic anyway and then I spoke High German well. That's why grammar wasn't a problem.

[00:01:22.770] - Interviewer

So, you were born in Breslau?

[00:01:25.180] - Frau E

Yes, sorry.

[00:01:27.870] - Interviewer

And now just to get to what you just said: does Breslau have a strong accent? Is there a dialect that is really very ...

[00:01:38.190] - Frau E

Yes, yes, yes, yes, yes, but you spoke High German even then, you were able to change so well. We only spoke High German.

[00:01:50.910] - Interviewer

Also at home?

[00:01:51.580] - Frau E

All my relatives spoke only High German.

[00:01:54.380] - Interviewer

But Breslau? How does it sound?

[00:01:57.210] - Frau E

I can't say. They are Silesian. Well, the funny thing is, I mean, although I'm not overly musical or anything else, but I suddenly said here in Freiburg when I came back: "Oh, are you coming from Silesia to several people? And that was always true. Then they say: "Impossible". Yes, but I never spoke Silesian. But they had said that about the parents. That's weird. Sometimes, now I don't pay attention to it anymore. I don't think I was that old when I asked people.

[00:02:30.890] - Interviewer

Yes, but my father has always ... My mother is from northern Germany and she has more High German anyway and sometimes a bit with southern German here. But my father always had a strong East Prussian dialect ...

[00:02:44.740] - Frau E

Yes, yes, they couldn't help it. No, no. So, Silesian, what I did after the war ... That was always the loss of language, although that wasn't the case for us. But Silesia was lost and also the whole Silesian language and my aunt, who was so very fanatical in everything, she then ... My sister, my mother, she always read Silesian poems or Silesian stories when we were together, but she couldn't do that at all. That was terrible. I thought that was terrible as a child. I found that somehow mean towards the Silesian language, that she then convinced herself that she could save Silesian, even though it was crazy. She didn't speak Silesian.

[00:03:35.830] - Interviewer

Yes, but maybe that was the case ...

[00:03:38.370] - Frau E

No, of course. That was really important to her. But I thought it was terrible. I found my aunt's depths bad in general.

[00:03:51.780] - Interviewer

So, where is home? Where is home? Do you have more than one home?

[00:03:58.350] - Frau E

Yes, I mean good, good. Well, well. Well, well. The fact that we lived in the castle there, on the estate, that was also natural there at the beginning. We were refugees, we weren't from the whole village. We were gypsies for the...

[00:04:16.190] - Interviewer

And what was the name of the village?

[00:04:17.810] - Frau E

Westtönnen, district of Soest. It was a very Catholic village and next to it Osttönnen, a very Protestant village. Only Hitler wanted to break something like that a bit back then. He then sent civil servants to the villages in the opposite language. Teachers didn't work, there weren't many civil servants, otherwise there wasn't one. We were very few Protestant or so-called Protestants.

[00:04:43.880] - Interviewer

And is it for you still a kind of home?

[00:04:46.570] - Frau E

Or is that ...? It would be in the future, but yes, that's good. Although that has changed completely in the meantime, everything. The son who was inherited later, the second son of ...who was not born at the time, inherited it later, but he sold it at some point. He is now in South America, still has a lot of contact with my sister, has even visited her twice in Australia and for him my sister is his big sister. They always had only

nannies, the three or four boys. They practically had their mothers. And she then took care of the girls who came later. But somehow, my sister was in favor of the... I mean, then they also went into the stream, into the pond. Well, we had a river or a watercourse that went through the park and they went in the handcart, when they were a bit older, they were allowed to be alone without children, as girls. Then they all went into the water and my sister ...

[00:05:52.630] - Interviewer

That was there in the village?

[00:05:54.360] - Frau E

No, we were then outside the village. And then... our window, went to the park and my sister suddenly heard her screaming and she was blown away and out... she saved the children. Well, that was very big. They were not yet schoolchildren. And then they had all their things on the stove ... Well, my mother washed them and I wasn't there at all. I wasn't there ... Well, I only noticed that theoretically. But somehow ... and then the ... my sister... my sister was a Karl May fanatic. And she played with them forever Karl May and something else in the park. They then built something and celebrated it.

[00:06:38.790] - Interviewer

And the landscapes are important to you?

[00:06:41.880] - Frau E

The Silesian countryside is not. So the Westphalian landscape, where we lived, was only flat. Well, there was a mountain in the park. There was a potato cellar and a hut above it. Above it was a revolving pavilion that I used to hear, a beautiful revolving pavilion, which the Belgians then smashed with all the windows. But later it was my grandfather's wooden stable. And for us, you could play table tennis because there wasn't such a wind. But otherwise, the landscape and the wind and all the rain were not for me. But when I came back from Wört later, then I must ... and then seen from far away and it all looked good. That was nice.

[00:07:15.230] - Interviewer

So that was still in Breslau or already in Westphalia?

[00:07:20.980] - Frau E

No, in Westphalia. In Westphalia then.

[00:07:34.330] – Interviewer

They went to Westphalia then.

[00:07:38.050] - Frau E

Yes, exactly. We then lived on this estate. Well, even in the castle, you can see two at a glance. Two rooms that used to be schoolrooms were just free. Everything else was already occupied by evacuees when we came. Well, not everything else, only the guest rooms were occupied by evacuees and for us there were only the two rooms left when we came.

[00:08:00.030] - Interviewer

And there is the flat, the wind, the weather?

[00:08:03.690] - Frau E

No, I didn't like that. The water was not there. No, it wasn't water where you could swim. We then also went to this watercourse, which was now very full of these little green leaves. Later, when I was there with my husband, he ran down the slope and thought: "There's meadow. That was the water. I screamed: "It's good that he was just able to stop. Well, for us that was ... Well, that was just green, but we knew that was the water. They could skate well, but there was so little to bathe, there was nothing at all. There was once a small stream somewhere else, there was the yeast factory from Verl, they put their wastewater in there, everything was there.

[00:08:49.930] - Interviewer

That's also a main industrial area, or not really? Or was it in the countryside?

[00:08:57.360] - Frau E

There was only this yeast factory in Verl, which was about three kilometers away from us and we were one kilometer away from the village. Well, then there were other goods, but they were also further along. It was a very fertile land and Dosterberg is what it is called. Then there is this place in Sauerland, which is called Hellweg, somewhere in between. This had nothing to do with the coal area. However, further north, there is a place called Ahlen, which belonged to the coal area again.

[00:09:35.690] - Interviewer

So, these open huge coal mines, you didn't see that at all?

[00:09:41.110] - Frau E

No, I didn't. Yes, well, I was at boarding school in Dortmund. Well, I never saw the open coal mines. That was more in the direction of Cologne, as I said. I didn't go there either. There were only real mines. Well, during the time I was in boarding school, I was also constantly in gymnastics.

[00:10:00.000] - Frau E

Only. I mean, we didn't have gymnastics at school. Yes, a teacher, he was very musical. But otherwise, we didn't have everything that is normal.

[00:10:09.680] - Interviewer

Yes, yes. And again and again different places and...

[00:10:23.590] - Frau E

No, I mean, when we were back in Westphalia now. We stayed in Silesia for a whole year without rights and then we were really without rights. I know I had skis from my uncle, who was only a year and a half older than me, and I knew my sister was with him too. We had skis borrowed from the [name] family who lived next door in the camp. And it was so much snow that only we could get there on skis. I was the only one who had skis. And then on the way back, a Polish boy came and wanted the skis. You always have so many buckles on these skis.

[00:10:56.760] - Interviewer

I know them.

[00:10:57.650] - Frau E

... he always unbuckled the buckle from these skis and I closed it again and again, but then I had to look after my sister ... It was terrible. Then my little sister came along and then they got together ... Well, we would have lost if a woman, who also lived in the camp, and could speak Polish very well hadn't come by chance, just by chance. And she saw it and I called and she immediately reprimanded the boy in Polish and then he ran away. She spoke Polish so well and that they too thought she was Polish. Yes, yes.

[00:11:30.940] - Interviewer

That must have been terrible.

[00:11:34.560] - Frau E

That such a child then wants to steal from me. It was like: Oh, well, what did I see?

[00:11:40.800] - Interviewer

And when was that? That was...?

[00:11:42.720] - Frau E

That year, after the end of the war until 46, about Pentecost. You were really without rights for a whole year. You could only pay with Zloty. My mother got two Zloty every week. She helped in a shop. In the shop where they sold all their jewellery, where people also came to sell their stuff. But in return they only got Reichsmark. But for her wages, there were two Zloty, that gave exactly one loaf of bread a week, a small one.

[00:12:16.320] - Interviewer

And asked again, because I didn't hear exactly: Where was that exactly?

[00:12:23.160] - Frau E

Oberschreiberhau, Hirschberg district, i.e. in the Riesengebirge.

[00:12:27.050] - Interviewer

And then there was just the one year?

[00:12:32.620] - Frau E

Yes.

[00:12:33.280] - Interviewer

And how far along was that?

[00:12:34.690] - Frau E

We fled there before, after the end of the war.

[00:12:37.700] - Interviewer

From Breslau?

[00:12:38.850] - Frau E

No, not from Breslau. We were already by the Oder from Breslau and there in the very large brickworks, again from relatives, who had already fled.

[00:12:48.990] - Interviewer

Yes, you had already mentioned that. Yes yes yes.

[00:12:50.910] - Frau E

And we were there for a whole year. Then I finished my first year of school and then I was in the village school for a second school year. And then it was a whole year and then I also got this first difteria vaccination, the second not anymore, but still, it saved my life. And then we had to flee because of the front, on the Oder, but before that there were always soldiers who slept with us. We had such a workers' apartment at my aunt's house. They were all there, there was no work at all, but we also had four double bunk beds. In the beginning, my mother's sister was there with her child and that's why we got this apartment. Yes, well, then suddenly had to go, I know, there was at my ... That was in the summer, before the summer. My aunt was in the summer, when my cousin turned six, she had to leave. Women had to work if they only had one child when they started school. But before that, the soldiers took turns

sleeping in our beds with us. Well, as a child I only got to know it theoretically. They were always allowed to sleep for two hours and then they had to go out again.

[00:14:10.670] - Frau E

In other words, the German soldiers. The front was behind the Oder, they were already close, it was still ... My grandfather then built a beautiful bunker. My grandfather still lived in Breslau, but he often came to visit. My grandmother sometimes too, but luckily when we had to flee, my grandfather was there too. They had built a really great bunker, which was later used as a military hospital. Well, that was another one for the Germans. Later, I heard all this only theoretically. Well, my aunt went back there, after the end of the war she went back again. I mean, well, the Poles have put everything away anyway.

[00:14:52.260] - Interviewer

I wanted to come back to what you call "directionless, because I don't know the term like that. Directionless? Or without rights. Oh, without rights.

[00:15:04.290] - Frau E

We had no rights. They could also shoot us dead. That wasn't difficult either.

[00:15:09.620] - Interviewer

That also sounded as if ... For me, ... So, without rights, without rights, you mean?

[00:15:17.570] - Frau E

No, totally without rights. Am I speaking this to you indistinctly?

[00:15:20.780] - Interviewer

No, I'm just... I've been in England too long, probably. But because it is also... and maybe it's just such a weird association, because then I thought, also directionless, you know? No. So, there we were. No no no. But did you already feel like that, and how do you say, "without rights" because the Poles were there too?

[00:15:46.170] - Frau E

Because, in Germany, a war was lost.

[00:15:48.100] - Interviewer

And at that moment you were without rights.

[00:15:50.520] - Frau E

We were still, at that time we were still in the Sudetengau. We lived there for a quarter of a year and then the war was over and then all the Czechs came home. Well, soldiers, and the Poles came too. These were squads that simply had no more work all of a sudden, all soldiers. Shattered, more or less. But these were mainly Poles, who had tried to attack us again and again when we were on our way back to Silesia. But then there were also the Czechs. The Czechs were then the victors over the Germans, as it was, they had of course been colonized by Austria earlier.

...

[00:16:35.760] - Interviewer

That's how I always feel.

[00:16:38.220] - Frau E

Yes, that's bad. I mean, I lived alone for a long time, so 16 years up in the Black Forest. Well, my children, a son had a difficulty with my husband, he then said, that's their house. And I always thought very patiently: "Well, we lived together with so many people in the castle. Wonderful, and that has been settled. Who makes the piece of land? Who wipes it clean? There was no one at all who didn't clean toilets. There were no problems at all. It all sorted itself out so nicely and I thought she wouldn't get drunk after all, but they had a bad youth too. They had also been in a children's home. I thought, at some point she will come to herself and... This is about her house and I have the right of residence in it. Oh, I read that later in a letter. I was just there, I thought: No, I'm not arguing. Because when you start arguing, it doesn't stop at all. If I get angry now, then something comes back immediately and also my parents-in-law, if they wrote me a nasty letter, I didn't react to something like that, then it ran dead.

[00:17:56.620] - Frau E

Can they think what they want? If I answer, will anything come back? My son once replied to something like that and then the next time he visited him with his father, they scolded my son, really told him off. But then he didn't want to know anything more about his grandparents. Neither of them wanted to know anything more about them. Well, they have ... Yes, it doesn't matter. My reaction was always just, good, keep still. I did what I wanted, but I mean, I also learned, a little bit from my grandfather, because he was such a superman. You know, he could do everything, he knew everything, but he also constantly expected others to know everything on their own. If you wanted to ask him something: "Yes, then think for yourself".

[00:18:51.870] - Interviewer

And you also said yesterday that he probably thought of women as well, that they had to ...

[00:19:02.760] - Frau E

Yes, I mean, I was just observing. My grandmother was constantly being criticized. I mean, I haven't experienced it for so long with the one who ... Well, before that we were visiting a lot. My grandfather was usually at work there, which wasn't so often. But then we came so close together. He complained about something for ages and my grandmother defended herself all the time. As a child, I mean, I was eight at the time, I always thought: "Woman, don't defend yourself. So I couldn't understand that she defended herself non-stop, but what she said was never true. And otherwise, they were not angry, but forever there was this more grumbling thing. That wasn't good enough or that...

[00:19:47.490] - Interviewer

And that was even before ...?

[00:19:50.670] - Frau E

That was in the year without rights. Then we have ... There before, I don't know. We were with them quite often before, but I'll say that, I only have the closest relation with them ...

[00:19:58.540] - Interviewer

So that's how you experienced the escape, so in the stages, in different places, but then also with tensions and ...

[00:20:06.300] - Frau E

So, in the family. That was after the war. After the war, we lived together in the barracks, so we were in the barracks. Well, we had to live like this. Since before in the Sudetenland we were still separated. The two of them had stayed somewhere else and we were there with a whole group of relatives, who were not taken in, except for my one aunt with her three children. One was a son, who was taken in on the farm because her son had just fallen in the war. And her son, who was a little younger than me, they were immediately in love and even bequeathed the farm to him.

[00:20:42.870] - Interviewer

They themselves were chased away later.

[00:20:47.550] - Frau E

But she was really great, with three children she was immediately accommodated and the rest of us also with a cousin, with a child and a sister from my mother and a cousin from my grandfather was there with housekeepers. We didn't find anything and my mother ... We were then admitted to an inn with two large rooms that were connected, and there we lived together.

[00:21:12.340] - Interviewer

So, one group, but they were all related. So, women and children?

[00:21:17.950] - Frau E

As women and children, yes. And well, one of them wasn't actually because it was distant from our grandfather, related to us, to the cousins. My mother didn't actually, but with the ...

[00:21:34.120] - Interviewer

And what happened then? You were taken from place to place?

[00:21:37.490] - Frau E

No, not taken not from place to place. We were simply taken to the border, the bridge over the Neisse, the upper Neisse. We had to cross it. It was such a mountain river, raging with big stones in it and they put ladders and boards from stone to stone and then we all had to – we were all unloaded and we were taken by train to the bridge and then we had to get off there – and then we all had to cross this Neisse, which I thought was great as a child, of course. Well, I've always been athletic. Or let's say, not obsessed. I wasn't overly athletic. But of course, I thought that was great, such an adventure. But the poor old people, that was bad for them, of course.

[00:22:29.300] - Interviewer

How, was that a wooden bridge then? No, it wasn't a bridge at all. Or just stones?

[00:22:34.460] - Frau E

No, the stones that were washed were in the river anyway. It was such a mountain river. And from these stones, from stone to stone, ladders or boards were laid.

[00:22:47.640] - Interviewer

So, pretty wobbly then??

[00:22:48.870] - Frau E

So, just across the water. Yes, yes, exactly.

[00:22:50.280] - Interviewer

And it was really strong flowing then.

[00:22:53.250] - Frau E

Yes, I can't remember the boards or the ladders shaking. This can ... But I don't know.

[00:23:00.100] - Interviewer

Jumping around as a child?

[00:23:00.160] - Frau E

No, no. We had to be careful not to fall into the water. Then I didn't jump. But the old people, of course, were afraid. They had a suitcase or a backpack and they didn't have anything else. And well, but then all these strange soldiers came: "Mother, I'll help you, and took the suitcase and "Mother" And then they disappeared on the other side. Then they had disappeared with the suitcase.

[00:23:31.270] - Interviewer

They were German soldiers?

[00:23:33.070] - Frau E

No, no. There were no German soldiers. They were all trapped.

[00:23:37.010] - Interviewer

There was ... So, not German soldiers on the run? These were then ... they didn't exist at all?

[00:23:42.860] - Frau E

They didn't even exist. They were all soldiers. Either they were already ... What are they called? They were all shot who had run away.

[00:23:52.860] - Interviewer

Yes yes yes. deserters. Deserters. No, there was no such thing. Oh, you also experienced that, that they were Czechs or Poles?

[00:24:02.720] - Frau E

Yes, I think there were more Poles. Maybe, but Czechs, they could afterwards ... They were on their way home, they didn't need it. But Poles, they were really ... Some of them didn't even have a home anymore. Yes, yes, yes. The Poles had robbed Germans it was said, but we didn't know any of that. For us, the Poles were just bad people, because we didn't know other than that the Poles had attacked us. Well, I mean, we knew that, which is not true at all. Hitler staged that. But that was for us, they attacked us. They were guilty.

[00:24:36.340] - Interviewer

Yes, yes.

[00:24:37.240] - Frau E

And that's all. And the communist, this Fischer, who was then quartered in the house, in the empty house on the brickworks, where my uncle had actually moved away, because they were no longer allowed to drive on the open cart. And that was a communist. Well, of course, communists were nothing either. They were also something evil. For example, my mother always ran to school with the girl, the one daughter who was my age. So we had to walk almost between two and three kilometers until we were in the village. And then she came to us earlier in winter and my mother put on a tracksuit of mine and she wanted it back. Unfortunately, she didn't get it back. Well, the communist, he was the only man on the estate. Well, there were still two workers, but they lived in the village, but they still took care of the horse and the truck. The truck had been immobilized in the meantime. But otherwise, they didn't live there either. When we had to flee, she said we had a horse and a horse-drawn cart, and all the things came on it and then she just didn't want to take my mother and my sister and me with her.

[00:26:02.790] - Frau E

We weren't allowed to. He didn't want to take us with him. Luckily, my grandfather happened to be there. Otherwise, they would have left us there. And then we got a second horse from the village. That was blind. No one in the village could take that with them. Everyone had two horses from the village and so we had ... The horse could not do it alone. They then added it to our horse in the village and because it was a white, blind horse, I still remembered. Yes, well, but it was very high snow. I was born one day after your mother. Or not by a day. I don't know when she was born, but it's my birthday on the 27th. There was very high snow I knew it was my birthday at that time, but I didn't know that. I only found out afterwards.

[00:26:49.710] - Interviewer

And that was after the year without rights at the end or on the pre- ... No. No. Or which movements?

[00:26:58.360] - Frau E

No, that was before the end of the war. A quarter of a year before the end of the war, we had to leave the front.

[00:27:04.110] - Interviewer

January '45 then.

[00:27:06.060] - Frau E

Yes, we had to fly. There was such high snow. There was the front. The front was already on the Oder anyway, but in the meantime the front was so dangerous that we had to flee. We had to. It just became frightening. And that was still during the war. And there we are ... The Oder, that was the easternmost, the other side, the Silesian side behind the Oder, so the eastern side, that was already anyway ... The Russians, just like in East Prussia, West Prussia, they also lived there and the women also, insanely... Because later they did it with us. They have ... Yes, I have that now ... Because I'm talking so confusedly, then you can't keep up at all...

[00:27:55.660] - Interviewer

No, but that's exciting in itself. I'm trying to get an idea.

[00:28:00.050] - Frau E

Yes Yes, exactly, because I always go back, sometimes back in time, and time, then they don't even know what happened.

[00:28:05.350] - Interviewer

So, you went with the horse-drawn cart, with the white, blind horse leaning against the seeing horse, through the high snow to ...

[00:28:18.680] - Frau E

We just fled and then... At some point we separated. My aunt had moved on to her relatives, and the communists don't know where they had landed. We separated at some point and then took the train for the last stretch to Oberschreiberhau.

[00:28:33.410] - Interviewer

And now the question, for my little head, which is also trying to keep up with you. So, the pictures are incredibly exciting too. So, now the horse-drawn carriage with the white horse, did you come to the little river that you had to cross?

[00:28:54.310] - Frau E

No. That was in the border between the Sudeten Gau and Silesia. That was later. That was only after the end of the war.

[00:29:07.840] - Interviewer

That was after the lawless year?

[00:29:13.650] - Frau E

No, no. Since yes, I'll just go back very briefly

[00:29:015.220] - Interviewer

Yes, please.

[00:29:117.130] - Frau E

So that they are now in time. That's very important now, because I always talk so confusedly. But for me it's very clear what and when. Yes, but for the people who are listening now, that's how we lived in Breslau. That means I was first in Breken and then, when my father died, we moved to Breslau and then we were in Breslau for a very short time and then went to the countryside, to the brickworks, to relatives because of the bombs. It was also close to ... over 20 kilometers from Breslau. And then we lived right by the Oder, for a whole year. Then I went back to the first grade and then also to the second grade, to a village school and that's where I got the vaccination. At that time, everything was still the German Reich. Everything was prescribed. Everyone had the same ... What was an advantage, these many schools, all had the same books, at least in Silesia. I thought, there would be Germany, we would all have ...

[00:30:18.700] - Frau E

But it was probably different in every province. But I was always only in the ... and Sudetengau was then practically the same. We had the same textbooks. So, in that respect, it wasn't such a bad thing. And I didn't mind the gaps at all. We didn't have, let's say, as the children here already had expertise in the first school. We didn't have that at all. Reading and writing and arithmetic and nothing more. Yes, in a school, maybe gymnastics and sports. That all fell away. That was a village school, nothing more.

[00:30:54.020] - Interviewer

So, now you're in the brickworks?

[00:30:55.250] - Frau E

We were in the brickyard and there was exactly ... So, after a year, we were there at the beginning of January or Christmas, we moved there and a year later in January we had to flee. Yes, we somehow got onto this trek, and on the way we slept somewhere, once in the gym. Then we slept somewhere with the forester. My father was a hunter, my grandfather was also a hunter. Of course, he had contacts right away.

[00:31:27.340] - Interviewer

And that went on for about two weeks, the escape?

[00:31:29.830] - Frau E

No, no, the escape. No, the escape was less than a week at most. That was within Silesia. But I know we slept overnight twice... I know, once in the gym and once we slept with the forester. Nothing more, I think. And that was in a few days. And there at the forester's house, there was probably a train station again, so we separated from the others and went to the train, to the train, me and my sister ... We looked in through the window and the train was full, you can't imagine. We were lifted in through the window, my sister and I, and my mother and my grandfather – he just happened to be with us, they somehow got to us through the crowd. Then my sister had to pee, now they introduced themselves.

[00:32:16.990] - Interviewer

Of course, yes.

[00:32:18.170] - Frau E

What should we do? They just can't stop the train. Truthfully, someone had taken a vase with him, and it was such a precious piece. What anyway? And my sister was allowed to pee in the vase, yes, where we were already clearly separated.

[00:32:32.860] - Frau E

But well, it was better than when people peed all over. And then we somehow went to Oberscheiberhau. So we got out and went to the relatives and then there were a lot of relatives, maternal relatives, from my maternal grandmother, who gathered there, because it was the youngest sister of my grandmother's siblings who had the big house there. And she had three grown up daughters, but they weren't at home. One son, he was just a year and a half younger than me, older than me. And the man, there was nothing more. The eldest daughter, who, because they were already married. If the man finds out, of course, she has about a one-year-old child. It came often. I didn't even know the other sisters at that time. As the youngest, I never met her. Only the other one is then... We went because the place was so crowded, because the people all had big houses and everything was unsuitable and then further west, yes, the relatives fled by then.

[00:33:41.500] - Interviewer

So, what was the name of the place again?

[00:33:43.960] - Frau E

Oberschreierhau.

[00:33:44.790] - Interviewer

Yes, Oberschreierhau.

[00:33:45.320] - Frau E

A very famous place actually, a spa resort.

[00:33:47.990] - Interviewer

And then there were these huge groups of a lot of refugees and many also knew each other?

[00:33:55.320] - Frau E

Yes, refugees. We were not refugees. We were simply fleeing from the front, insofar as...

[00:34:03.130] - Interviewer

And at that time everyone still thought: "We'll withdraw for a moment and then we'll come back, we'll come back again"?

[00:34:08.510] - Frau E

Yes, well, my grandfather had his hunting dog with him, and he was with the hunter, that was terrible. He was not allowed on the wagon. The communist, of course, was always in charge. He had forbidden it. Two small children were by him. He had five children, two who were allowed on a wagon, but the other had to walk and the dog too, of course. And then my grandfather said to the forester: "He'll leave the dog with him if we don't come back in two days." So, we still had such ideas. Then he was supposed to shoot the dog. Of course, that weighed on me insanely, then always later. Then we had people again who still had a dog with them on the run. Well, we already thought it like this: "They have that. The dog had a backpack on the right and left, so we could have saved our dog as well. I, I was totally annoyed too.

[00:35:03.480] - Interviewer

So, even when you remember the horse, you remember the dog, you always looked at the animals even then, didn't you?

[00:35:10.610] - Frau E

Yes, of course.

[00:35:11.320] - Interviewer

That has probably been memorized, and it has remained.

[00:35:13.210] - Frau E

Yes, always at my grandparents' house in Breslau. My grandfather has always bred for so long. Also in Breslau. But he still had them somehow in the country, they still had friends somewhere where we were. We were there too, I was there at least twice, everything was already there as preschool children. My grandmother ... I mean, they had two Münsterlanders for quite a while. I had known them as babies as a little one and then there was only one left and I was actually quite outraged. Yes, actually unimportant, but well, I was actually quite outraged, because: "Where is the other one? [name] and [name] were there and [name] was suddenly no longer there. And there it was said something, because – yes because – I didn't quite get it, I understood it completely. I thought he might have it because it was so good for hunting, that's why he would have passed it on. But in reality it was there in the place where he had a hunt nearby. That was the way with friends at some point. It wasn't a farm, they only had a few chickens, but otherwise ... But they had ...

[00:36:16.320] - Frau E

Oh, I thought so too. They had themselves, they lived in the back of a farmhouse, but had built a really great new house, also on the...

[00:36:26.230] - Interviewer

A little more. The people...

[00:36:27.150] - Frau E

So these are things that weighed heavily on me. And they later lost the house, too. They had built it themselves. I know, I still know that.

[00:36:37.880] - Interviewer

I didn't quite understand that. And you looked at that as a child and thought: "That's nice"?

[00:36:42.760] - Frau E

That's the truth. No, I just thought that ... I admired that. Terrific. I then rang the bell in the house and played chicken. I thought, "I knew they had chickens and they were running all over the place. And I rang the bell up there in the house, in the empty house, and I kept cackling as if I had laid an egg and thought: "They're finally going to get me. They want the egg. Then no one came.

[00:37:02.180] - Interviewer

Maybe they weren't, exactly. Or at least...

[00:37:06.520] - Frau E

They didn't hear it at all and they were just in it. In any case, I have several memories of the place. But something, what do I know about the house, that later on, I mean, I admired it so much, they built it themselves. They did. Of course, I can with help, but they never ... Maybe they still lived in it, but I was only a small child. And the idea that they built it themselves and then lost it all. All. It all weighed on me insanely.

[00:37:45.490] - Interviewer

Later or then?

[00:37:46.870] - Frau E

No, I didn't do that until the war was over. No, only when we had lost Silesia. As long as we had not lost Silesia, we believed that we would come back everywhere.

[00:37:57.670] - Interviewer

And then you remembered and then learned that they had just lost everything.

[00:38:04.340] - Frau E

I didn't find out. I knew that. Everyone has lost everything. Everyone, all these years, has lost everything. And it was never talked about at all, but I admired it so much, as a small child, that they built the house on their own. Something like that, I have a memory.

[00:38:19.770] - Interviewer

And when you, at least until now, when you talk about the escape experience, it's also from a child's perspective. That's also a creative way. That sounds, I don't mean that funny or anything, it actually sounds like an adventure. It is...

[00:38:39.770] - Frau E

Yes, but it was like that. I also have partly, I also have that for example, that about the...

[00:38:42.530] - Interviewer

That's how you felt about it?

[00:38:44.170] - Frau E

... Over the bridge. And I got a little bit through my grandfather, who also approached this troupe... or we were once in a house somewhere. We had to flee, on the way back from Sudetengau ... Well, first of all I was, I was busy there. We had gone from Breslau to the brickworks. We were there for a whole year. That was still during the war. And when the front, when it became dangerous, the war was not over yet. We had to flee and that's why we went all the way west to the Riesengebirge. And we were only there for a few days and then we were all ordered to the station. Everyone, including the aunt, who had been there for a whole year, a cousin, the one from Aalen, had already come. She had already been in the Riesengebirge for a whole year, because they were also with her aunt and she with her three children, she also had to. It was not even registered with the police. All those who were not registered with the police had to come to the station and there we were taken on the trains ...

[00:38:47.220] - Interviewer

And were they then taken where?

[00:39:49.760] - Frau E

First to some city and from there we were distributed to the villages. But that was still a quarter of a year before the war and we had to look for accommodation there somehow and then we have a lot of...

[00:40:03.660] - Interviewer

So, before the war, you mean in the region, when the war had arrived in the region?

[00:40:07.890] - Frau E

That was still during the war.

[00:40:10.190] - Interviewer

Yes, yes.

[00:40:11.900] - Frau E

No? Yes yes yes. There was still war. That was in Silesia Yes, yes, yes. The front was still held, and the war was not yet lost. And then sometime in May, then it came over the radio that the war was lost. And then my mother: "She goes into the water, she goes into the water." That was also terrible. I mean, my mother, I didn't really know her like that. But I mean, what my mother said was, I only had my mother left. Yes, well, my grandmother, she was dead in the meantime. My father was my caregiver and my grandmother mainly. My mother was actually always a bit jealous, I only realized that later, actually jealous of me. She was always afraid that I would become like my father's sister, who was the same age as her. ... the children of civil servants probably had extra schools there. That's what they did for me. They lived very far apart in Breslau, but they were in the same school from the first school year, in parallel classes, but in the same school and at the secondary school also later in the same school, but fortunately also back in school.

[00:41:18.920] - Frau E

They couldn't stand each other. My mother, very simple, no longer grew at twelve. Of course, an inferiority complex. My aunt, extra ornate and special, the best-dressed children had to be earlier when they still lived in the small town before they moved to Breslau.

[00:41:37.400] - Interviewer

Yes, haughty or arrogant?

[00:41:42.130] - Frau E

I mean, I mean, I only know her as an adult. I only know her as an adult, but really arrogant. So, for example, ... in Frankfurt, formerly here in a random encounter with neighbors, with whom we were also acquaintances here, who lived quite close to the neighborhood of my relatives. The man was a music director on the radio and also had a car. The woman was a teacher, also had a car, but he bought a moped just so he could quickly drive to the post office and so on. That's fun too. My aunt: "An academic doesn't drive a moped." That's how my aunt was.

[00:42:28.720] - Interviewer

And well. Because that was not befitting of one's status, as I said, one should not ride a bicycle.

[00:42:34.140] - Frau E

No, that's not the right thing to do. Even then, even for my cousins, cycling was almost a bit ... That was almost unacceptable. They weren't allowed to play with others either, and they, but ...

[00:42:46.560] - Interviewer

You had just when you ... Had you mentioned your mother briefly and then half-finished the sentence. Then came the news that the war was lost, you said. And then my mother ...

[00:43:03.590] - Frau E

My mother said: "She's going into the water." And I knew that somewhere in the village there was a small pond, a village pond. I imagined like this: "Yes, I mean, of course they'll take us with them. It's clear, we're going into the water."

[00:43:16.420] - Interviewer

You think she wanted to drown herself?

[00:43:19.130] - Frau E

Yes, that's how I understood it. Yes, that was clear to me. She goes into the water. That was clear to me. And I don't know, I've always lived very consciously, even as a child. I mean, later I was much more withdrawn, but as a child I was still very wide awake, you have to say that. And that was very clear. I really imagined how I would have to go into the water now with my mother by the hand, i.e. one child each on the right and left.

[00:43:46.400] - Interviewer

Did she say that?

[00:43:47.860] - Frau E

No, she didn't. She just said she was going into the water, but I was pretty scared.

[00:43:51.660] - Interviewer

But is it ...?

[00:43:52.820] - Frau E

She didn't do it.

[00:43:54.480] - Interviewer

But she said that. But she imagined that? Yes, yes.

[00:43:57.450] - Frau E

When my mother says something, my mother meant what she said, which was true. That was clear to me. Yes yes yes. I've always had so... That's a bad moment too. Yes, I really imagined that. Well, life is about ... That was true for everyone, life is a bit over. The war was over. We had lost. We had no rights. So, right, isn't it? Yes yes yes. I mean, I didn't understand the word lawless at that time. But that was when all the soldiers came with their rifles: In Russian: "искать" (to search), "искать" (to search) and took away everything that was somehow still there. Watches, for example, a watch, it was immediately taken away. Jewelry, everything they saw, was immediately taken away.

And I think even glasses and stuff like that. Everything that was somehow movable was stolen. Yes, they did. We no longer had any rights. Yes yes yes. Where, for example, ... Yes, that may also be important. I was also in the Sudetenland, where I was – well, I'm jumping again – at school and children all had to say "Heil Hitler".

[00:45:02.110] - Frau E

We had to greet them and we had to greet teachers in any case, so in class too.

[00:45:07.130] - Interviewer

So, every morning?

[00:45:08.140] - Frau E

Every morning. But even when we met teachers on the way, we had to say hello. That was the way it should be. And I, my relatives with the three children, who lived near the school, and I just went to them when the war had just ended, but two days later. And my teacher comes towards me and looks at me from afar so really very strangely, I thought and thought: "Don't worry, I'll greet you. I didn't know that you shouldn't greet like that anymore.

[00:45:41.820] - Interviewer

So, to put it bluntly, the arms went down right after the end of the war, so that people thought: "Now I don't greet like that anymore?"

[00:45:51.110] - Frau E

The adults knew that. They were no longer allowed to ... Of course, Hitler was frowned upon at that moment. It was clear that no one was allowed to greet like that anymore. The adults, but I didn't know that. Nobody told me that. "Don't worry, I greet you". I will greet you, the teacher. And then she just went over to the other side of the street. Well, when she was at my level, I greeted her, of course. "Oh, she didn't greet me back! I was completely over... I then told it and the adults were all shocked. God's will, you must not. They hadn't told me that before ... "What was there?" The world has collapsed.

[00:46:30.120] - Interviewer

And you didn't actually understand that either?

[00:46:32.290] - Frau E

Then I already understood that. Then I knew we had lost a war. Hitler was lost. Hitler was already there, he was dead. Then too. He has himself ... Well, that also meant: "He was too cowardly to shoot himself, but at the moment he finished himself. Exactly how, they don't know. They never found the head. But they all fought in the bunker, they all killed themselves. But that was all clear. Of course, the first few days. It came through the radio: "Hitler is dead, and you only felt that everywhere.

[00:47:05.350] - Interviewer

And then you actually had the situation for a whole year that you... That you were worth nothing. The fact that you were practically in such chaos with the partisans and ...

[00:47:17.480] - Frau E

No, there were no partisans. There were no German partisans. It never happened. But the other countries already had partisans.

[00:47:25.950] - Interviewer

Yes, I mean them. So, there were always troops?

[00:47:31.100] - Frau E

Yes, these squads. So, these ... That was actually, we were threatened by them again and again afterwards when we had to walk back from Sudetenland. Now I wanted to ... Well, we were still in Silesia, yes, on the way to the Riesengebirge and then from there we were taken by train to the Sudetengau, still during the war, a quarter of a year before the end of the war. And then we lived there for a quarter of a year and then the war was over. That came through the radio... and I had another small advantage. There were also camps for the military with corned beef in the village. I had never eaten anything like that before. Well, my mother was a vegetarian anyway, but my meat and stuff, my grandfather was a hunter, so there was a whole pig...

[00:48:23.250] - Interviewer

Your mother was a vegetarian all her life?

[00:48:25.900] - Frau E

No, she is a hunter's daughter.

[00:48:29.910] - Interviewer

So, as adults?

[00:48:31.480] - Frau E

She did an internship at the age of 16 or 17 right after graduating from secondary school and she had to stop because she suddenly had terrible pain, in her head or something like that, and then suddenly they didn't know what she had at all. At that time, TB was fashionable. Well, my mother also had a bunch with her, classmates who went to school there. They died. Suddenly they spat blood.

[00:49:02.110] - Interviewer

Yes yes yes.

[00:49:03.880] - Frau E

Yes, TB, but she didn't spit blood. Somehow a friend of my sister, my mother, then said, maybe she, I don't know where she came from, she somehow did, her legs hurt too, she said, she might have TB in her back or something. Somehow she had back pain, that TB, had it and was then even ... And then her sister, who is always doing everything new... She then put it on the ... to the health food store, which was also something completely new at the time. Actually frowned upon. Even in my youth, the health food store was frowned upon. So, vegetarian was a bit frowned upon. And then she pointed it out and then... And then she said she should eat as vegetarian as much as possible. And that's what my mother did and I was only half a child. She was cured after eleven months and was considered a child prodigy. Did she really ... Yes... she had to... She was probably also in sanatoriums and so on. So she was pretty fast in such a

leather corset, she could then walk around. It was always about the whole family. She was such a link to the relatives.

[00:50:10.450] - Frau E

She didn't have to work, but she could walk around. And I wasn't born yet; I wasn't born yet. But she was a special one, who always got around everywhere in the whole family and was also admired, but also pitied. For her, there was somehow pity and admiration, it was not about one. They belonged together. I had a feeling that she would have it later, that she always secretly wished for an illness for which she was admired. She had people when they had cancer and thought it was so great, they had written letters for their children when they were no longer nice. She admired that so much. Well, as a child I already had the idea that she always wishes for an illness, but she can overcome it.

[00:51:03.650] - Interviewer

Yes, because then they will be able to... And she lacks admiration because they were much smaller.

[00:51:08.090] - Frau E

Well, small, twelve years is still possible. Yes, yes.

[00:51:10.850] - Interviewer

And then in the war, of course, and then all the tensions.

[00:51:14.690] - Frau E

That's no longer possible. Yes, and my grandfather was also quite strict with his children, although he wasn't just strict. He only had daughters as hunter. It used to be something stupid. You have to have the son. So believe me now. He had only one brother and grew up, well, I mean, his father was a landscape gardener, wasn't then, but they lived well too. Well, he was a decent man. He had been raised totally only male, shooting and so on. And if you only have two daughters, of course it was always nothing.

[00:51:52.760] - Interviewer

Yes, or somehow difficult for him to express himself at all, if he has always learned it that way. It's not easy to be a man like that.

[00:52:03.410] - Frau E

He was just also, I would say he was overintelligent. He was really ... Well, he also rose quite high then. He was in the telegraph office. I mean, he was a high official then, but somehow. So, also practical in the technical way somehow. But he also had, I don't know, he also has the feeling that he didn't see other people as stupid, but only that they were too lazy to think. If we asked something: "Yes, think for yourself. Well, that was ... I mean, I could be in the farmers' association, for example... He was very popular in it, even if there were parties or something, although he then also made a fool of himself about the women who always wanted his kiss on the hand. But all that was taken from him. He couldn't be funny with us. He could play the trumpet, just a trumpet. Christmas again, then he still had ... But otherwise, he was always brisk, who made sure that everything was done right and he always complained briskly. I mean, we played outside a lot, but when it rained, well, we conquered the whole castle.

[00:53:16.040] - Frau E

We must have been in every room once. But if we wanted to play something indoors now, he was always sitting because we had to take over the mail and he was then in our ... He was up on the second floor. He used to live in the administration building, where he actually had his post office. He was retired, he wasn't allowed to. It had to be done in my mother's name and we lived on the mezzanine floor, so the mail was in our living room, because he lived two floors up, one floor up. You couldn't expect people to do that. We also had the phone and he was always sitting in our living room. And if we want to play games there somehow: "Yes, can't you play outside?" Or if he was outside: "You could also do something inside. He could read something good." But we had almost no books, only fairytale books. So, that's how he was all the time, had something to complain about women. Well, that came to me much later, in my old age. I mean, we lived nicely and my mother had a few acquaintances in the village. There were also a few people living there who were a bit more educated.

[00:54:25.590] - Frau E

Well, the wife of the station master, who also stayed in the war, and the little daughter was immediately a friend of my sister. They had become friends. They lived right next to the train station. So that was our limit. And then with the mother we were ... My mother was also friends. She used to be a kindergarten teacher, so she was also a bit more educated. And then they had others, too. They had a few acquaintances. There were three women. One also had a son in my class. I was already in the fourth grade. Many were sent straight to the fourth grade. She was in my class and they came to visit us quite often on weekends.

[00:55:20.910] - Interviewer

Well, once really in your early childhood, were there rituals, harvest festivals, something that then ...

[00:55:34.250] - Frau E

Yes, on the estate, of course.

[00:55:35.150] - Interviewer

So, on the estate, where the whole village then came together?

[00:55:42.580] - Frau E

No, not the village. Only the whole estate, there were still workers there and there were also two ... They used to be employees, the miller. And that was also someone who then also ran the mill ... and he also had a house next door. I mean, they were former employees, they were a little better people and then there were others who lived there who But I don't know what kind of function they had. They no longer had any function, now with the At the former estate, they once had a function. I don't know what he was, the man. He was also alive, was not in the war, so somehow, he was also responsible for the estate in the past. He wasn't the gardener either. There was also a gardener in the past, but he was also gone in the meantime. And there were several real employees and a lot of workers, a few workers' houses. Yes, of course, they were all there and their sons too, of course, and they were drinking.

[00:56:37.330] - Interviewer

So, there was Thanksgiving.

[00:56:40.100] - Frau E

But not with any celebrations or anything. Only the men all drank.

[00:56:44.130] - Interviewer

In the courtyard?

[00:56:46.610] - Frau E

In the courtyard, yes. That was all after the war.

[00:56:49.600] - Interviewer

Or a summer party?

[00:56:51.750] - Frau E

No. No, not a summer festival, but Easter, Easter fires. Easter, very big...

[00:56:59.500] - Interviewer

With an Easter tree in the village?

[00:57:01.490] - Frau E

No, we weren't a village.

[00:57:03.920] - Interviewer

This was not a village. You were not a village.

[00:57:05.380] - Frau E

I counted, in the best time, when they had not yet been evacuated, there were still 100 people. I counted once. In the meantime, I have thought about it. And now only one is still alive. The youngest son, he already had several big boys and a grown-up daughter, and a girl, who was with me in the third grade, she was with me. And the little brother, who was then my little sister's husband. He was just gone, three or four years. We

were in the castle there, but we had also been in contact with them before. And one day a man suddenly appeared, after four years. And we were over half a kilometer away and they were around the corner. He suddenly appeared, he wanted to visit his wife, he didn't realize that before, but that was his wife, my little sister. And that's the only one who still lives there. In the meantime, the old von Papen, who was a daughter of a friend of my father's at the time, has sold it well. So in Silesia, it was called von Fürstenberg, but they had nothing to do with the prince here...

[00:58:27.060] - Frau E

And he also got them from Silesia. So he had to take over the estate, after all, he had to marry first. He had just come out of the war, the one von Papen. He's good about ... That was a nephew of the former chancellor.

[00:58:39.020] - Interviewer

Yes, I was just about to ask. Yes, he is already a very ...

[00:58:42.750] - Frau E

I thought I'd told that before. I probably told your mother. And he was staying in Werl. Well, he was born here, he was born in the castle. Later, all this belonged to Werl and he was imprisoned in Werl. He had ten years..., these Nuremberg trials. He is not ... Almost all of them are. All those who had not escaped to Argentina or had killed themselves by the former government, he was not really at all. But it was said that he had helped Hitler to the throne because he had been chancellor for two years, all the others before him, one here from Freiburg. Two from Freiburg before him, ..., with his grandson, with his nephew. I did my physics education. Then I said: "My God, he was older than me. But we got along very well. But well, he was strongly Catholic and I was actually more or less nothing. I was officially Protestant. So, we would never have been together, we would never have been able to get married or anything like that. But well, we liked each other very much. But I didn't know who the father was, the uncle was something very important. He had also lost his father in the war and then his uncle was his support.

[01:00:05.940] - Frau E

And I read that later. And in front of him was a, I think his name was [name], also one from Freiburg. I mean, he was a centrist party, was the uncle. And before that, he was also in a Centre Party, also from Freiburg. They were only chancellor for a few months before von Papen. But I didn't know that until later, I ... experience that. That wasn't even mentioned in history anymore. I had very few history lessons, after elementary school a little. And there was no such thing.

[01:00:41.110] - Interviewer

Yes, later.

[01:00:43.320] - Frau E

Yes, later. I don't have the whole baccalaureat at a university of applied sciences later on. I've tried that first. At first it was like this, depending on what kind of previous education you had, you had to have a completed previous education and then you could do that. And I had a physics education. So I first had the kindergarden teacher training, so once for the women's side and once for the men's side, i.e. the technical side. And then the first time I started, my husband was also there. So he then had a little, always before the intermediate exam, we had already bought the house here. So he quickly brought his parents home, into the house, here. You know? And I also said, I'll only do it if the family doesn't suffer, I'll only do this training on the side and that went wonderfully. But then my husband did, I felt that... as he had studied economics. He had a business school diploma, and he had an enormously good general education, which I lacked. And that also depressed me very much. Somehow, I have always had an inferiority complex. Well, that's coming ...

[01:02:02.180] - Interviewer

But that's also difficult at the time. Sometimes you can't get hold of books.

[01:02:08.010] - Frau E

Yes, no, there were those too. I mean, well, the bad thing was, maybe if I hadn't talked to my father about it beforehand, I would have ... I once asked my father about school. My father went to war, so I was there for almost five years. Then he was called up again. And I mean, he's been there before, because he's already had stomach surgery,

he's been sent home unfit. And then he was called up again later and has his father, who was in the resistance, which I didn't know at the time. I only knew that he had suddenly disappeared, but somehow we met him by chance in the city, in Breslau, when I was little, but he wasn't talked about, not anything like that. And that only became clear to me later: "Well, we met him somehow in the city, probably because he probably wanted to see me again. I was the only granddaughter at that time, and both were on other sides, that is, at the beginning. And later my friends joined in. And he didn't join the party either, and as a result, of course, he also lost his civil servant status and somehow went into hiding.

[01:03:23.580] - Frau E

So later, I think that's quite nice ... He of all people, he then knocked stones in Breslau, my grandmother was there immediately, bang, too, after. My uncle was in Lübeck in the arms industry. He didn't need to go to war. They also said: "Well, to my father, you don't have to worry, "you'll take care of me." They would have wanted to adopt me too, but I couldn't leave my mother in the lurch. I couldn't do that and I didn't want to. The other relatives should take care of the other. And that offended my mother very much. That's why she didn't ... They could have paid school fees for me. They were doing so well because the ... I think I told you that the other day. He is from here in Sankt Georgen. I think I've already told you that I have met with, here the former mayor.

[01:04:17.910] - Interviewer

Maybe we can come back to the ...

[01:04:21.250] - Frau E

Yes, please stop, otherwise we won't come... otherwise I'll start again. Anyway, my uncle, he was doing well, such a house, he could have paid school fees for me if my mother had demanded it of him. But she didn't. My mother didn't say that.

[01:04:35.000] - Interviewer

Are you still ... Two more questions, if I may. I also wanted to go back to the ...

[01:04:42.810] - Frau E

Yes, you might have to make that clear first, so that I don't always confuse everything, everything I tell. Yes, yes. Well, I was in the Sudetenland, we were only there for a quarter of a year and then the war was over and then we were brought to the close border. That was the Neisse up there, where we had to walk over the boards.

[01:05:05.460] - Interviewer

So, that was ten minutes after the end of the war, so to speak, or something like that? Yes, that was shortly after. The war was lost. And then you were brought to the Neisse and then practically ...

[01:05:20.870] - Frau E

And then we had to walk back through the Riesengebirge back to Oberschreiberhau. That was also right on the Riesengebirge. That was the limit and then we had to walk back for days. I don't know, ten days.

[01:05:30.260] - Interviewer

Back to the west or where back?

[01:05:40.130] - Frau E

No, heading south. The soldiers, I think, were north of Silesia or the Czech Republic. So, we practically had to head south. Wait, just south...

[01:05:50.660] - Interviewer

Well, actually through the Riesengebirge. The Riesengebirge does stretch north-south. Yes.

[01:05:55.000] - Frau E

And up there is the High Tatra and so on. It was the same in the area and so we went. We had to walk a long way, so practically always southwards, somehow along in the mountains and somewhere at night then look for accommodation and find cover

again. My grandfather simply talked to those with whom we talked until at some point we came across these Polish squads, ... And he talked to them and they left us alone. He had such a charisma. And then somewhere we were in a big house.

[01:06:36.680] - Frau E

It was a bit on the mountain, a farmhouse, but upstairs we were all there. And suddenly a whole squad came from afar: Oh, the people all panicked again. My grandfather then said: "Now you are all very quiet. And to the farmer ... He was not a typical farmer – but they were ... There we had pots, everything that makes noise. Pots and lids, and a wooden spoon. And my mother always had a whistle. So that was common in the war, somehow my mother always had it when you were hiding somehow. And we all got noise instruments and we had to keep very quiet. And when they were close enough to us so that they could hear us really well, we all had to start making noise on my grandfather's command. They stopped...

[01:07:27.240] - Interviewer

They thought, these are guns or something, or what?

[01:07:30.990] - Frau E

I know it was such a terrible noise those pots and who knows. And yes, first they stopped and then they took their legs in their hands and ran away. And we laughed our heads off. The cowards, the cowards, they are all so cowardly, the Poles. Although that was nonsense, of course.

[01:07:51.110] - Interviewer

That may have only worked once.

[01:07:53.750] - Frau E

Yes, no. That would have been the case with any squad. They were all different squads. But well, we were proud. These are such small highlights. One is the boards over the river. For me, these were such highlights. Terrific.

[01:08:10.820] - Interviewer

And you don't have that as another question... Another question: There are so many bad things...

[01:08:17.390] - Frau E

Yes, that's bad for the old people. It would be very bad there. But for me it was an adventure.

[01:08:24.200] - Interviewer

Are there things that you don't want to remember or things where you say, no, I'll push that aside. You don't have to now. I don't want to do it now...

[01:08:33.690] - Frau E

Yes, yes. Maybe. Then, when we were in Oberschreierhau, when we were in the lawless year, then the old people, for example, they were still caught. Heil Hitler, bang, bang, shot down an old couple, from Poland.

[01:08:48.030] - Interviewer

And you saw that?

[01:08:50.150] - Frau E

I don't know exactly, whether I really saw it or only, for example, when I read a book, I didn't know afterwards, whether I saw a film or did I ... You know, I had so much imagination too. I don't know if I really saw it. Maybe not, or just a bit shadowy maybe. But things like that, of course, were bad. And of course it would have ... Or also, then I'm... I mean, well, we were a bit of a connection-... I was a bit of a link between the barracks and my relatives, who still had their house, fortunately. Of course, there were also a lot of relatives. Of course, she was there again and those who didn't go back to their houses. They then had these villas on the outskirts of Breslau. And well, they still kept their house, while the neighboring house, which was also so nicely hidden, was up at the edge of the forest and had a park and a garden, 100 meters long, practically just a garden path down. There was only a small garden gate at the bottom. There was an access road from the back, but I didn't know it at all, although I had been there at least three times, i.e. twice as a small child and then afterwards.

[01:10:06.750] - Frau E

But I didn't know I had to go on a street. At the back was a driveway from the house, but that was actually the south side, towards the garden, during all stays. Everything was always there and there was also an entrance. Well, in this respect, they seem to have more or less overlooked the house. A great house. It was nice, a bit hidden by the trees and by the neighboring house at the back, which was immediately occupied. It was a guesthouse with a lot of rooms. You could see that directly from the garden. Of course, they could have seen their house, but they were not yet occupied. In the beginning, there were only a few slightly higher ones. Probably Poles who have been allowed to come to Silesia and they have chosen the most beautiful houses and they have occupied them, or the farmers frequently. Then later more and more came. The Russians took a whole country away from them, a whole piece of land, and they then moved to Silesia.

[01:11:12.450] - Interviewer

So, now again, also the journey back ... Or the escape, the journey. I guess... but so are the many stages. So, now you're walking through the Riesengebirge...?

[01:11:30.380] - Frau E

Actually, we should have returned to Breslau. That was not possible. Breslau was completely devastated: Yes, yes, yes. And where could we have gotten food from? There was nothing left to buy.

[01:11:39.330] - Interviewer

And where did you end up then?

[01:11:41.140] - Frau E

Just in Oberschreierhau. So, we wanted to go to Oberschreierhau too. That was the goal and shortly before Oberschreierhau there was a barrack camp. I learned that later from people from the Augustinum.

[01:11:51.130] - Interviewer

It used to be a labor camp of their's, of a couple here who lives in the Augustinum.

[01:11:58.780] - Frau E

His father was a pastor in Lower Silesia. Well, we buried my grandmother, we had to bury her in Lower Silesia. And then he said, he probably buried my grandmother. He buried my grandmother with his father.

[01:12:13.290] - Interviewer

And then you came to the barracks?

[01:12:15.820] - Frau E

Then we were simply ... No, my grandfather then decided: "We'll move into the barracks. We still had a whole group of people with us who somehow couldn't go to Breslau or they were on their way to Breslau. There were just a lot of them, we moved into the barracks. So, not a whole lot, but several people. And others were, I know, also a couple with down syndrome. But they were not on the run with us. But they had already moved into one of the barracks, so a bit separated from ... But then they had the feeling that they were nice and alone on their own. There were several barracks and the first was the leader's barracks, which was double walled. Of course, we moved in there and the others went back to simple barracks one after the other. And in that respect, we were a little better. My grandmother, she could then have a sewing machine from her sister. I mean, we didn't have any clothes anymore. For example, she sewed ski suits for us from the minister's coats, like my sister, with an ass flap. We couldn't take the whole thing off. That was great. I had never seen anything like it before.

[01:13:19.610] - Interviewer

With buttons. Very, very, very pragmatic. Great, yes.

[01:13:24.570] - Frau E

There was no zipper either. In any case, we were doing quite well in that respect. And we also had a coffee grinder from our relatives, and I had skis from relatives.

[01:13:35.900] - Interviewer

Which the Polish boy wanted to steal from you. Yes, yes, later.

[01:13:39.640] - Frau E

But we felt a little better and yes, well, the coffee grinder also went through the whole camp. Everyone had to grind their coffee if they had any grain at all... My grandfather went hoarding. So, corn and potatoes could be hoarded. And well, he helped a man in Poland, who had no idea about the farm, who wanted to slaughter a cow and he probably helped...

[01:14:10.470] - Interviewer

So, for this I have... One is the question, because that interests me very much. That actually has nothing to do with it, or indirectly, with it, but you just said that there was a couple with down syndrome. Were they siblings or was that a ...

[01:14:28.110] - Frau E

No, I think it was a couple.

[01:14:30.080] - Interviewer

So, you ... ?

[01:14:30.960] - Frau E

Well, there were siblings too. I saw it here later. Later, I had children in a school with ... When they were suddenly no longer allowed to go to the auxiliary school, I worked here in Freiburg, here with them.

[01:14:42.000] - Interviewer

And you remember that. Yes, all I know is that...

[01:14:45.960] - Frau E

Yes, later I did. I didn't know the word at all. Is it just a ... They were two idiots, you used to think. But it was clear, when I remember, they were two. It was a couple.

[01:15:00.780] - Interviewer

But they have also prevailed there and persevered? Where they came from.

[01:15:06.620] - Frau E

We had no contact at all. They then lived in a barracks somewhere, but they separated themselves from others. They knew they were ... I mean, in. All that was killed, if people, if they had one, they had to hide it as much as possible, i.e., or not at all.

[01:15:22.650] - Interviewer

Yes, that's why it's like that...

[01:15:25.810] - Frau E

There were some who survived where their parents took care of it.

[01:15:43.660] - Interviewer

But that, and then the troupe that then moved through the country, so to speak, their group, they were somehow there and the people thought it was okay, right?

[01:15:47.370] - Frau E

Yes, or it was like this: "We are all somehow part of one humanity." We were all tolerant. We were all displaced, I mean, again from Silesia. Yes, yes. Later, we called ourselves displaced persons, not refugees. We were displaced. We had now been expelled from Silesia again. We were all still homeless. We were ... in Silesia, but in that respect, we were no longer at home. Yes yes yes. And my grandmother also did a bit of a choir with the women and rehearsed a fairy tale play with us girls, with us children and ... It was a building, that was the cafeteria. They cleaned it, cleaned it with the women and prepared everything for the Christmas party and that was practically her death. She had, and then... Well, Snow White was then ... She was then layed and presented dead in the coffin. Well, there were only two chairs. And we were practicing. We never performed it later, because my grandmother died then. And for them, she rehearsed my prince in his sleep with the women and I think another lullaby. And then, after all this cleaning, she fell over, had long since been back in our room and had probably ...

[01:17:16.910] - Frau E

There was no first aid. She probably had a brain hemorrhage or something. In any case, there were no more doctors for us and she died during the night. In any case, she really wanted it, she had two or three grains of coffee somewhere for emergencies. But they had to be ground. She would have loved to have a cup of coffee now. She was still conscious and yes, and I was now looking for the coffee grinder. I ran around. The coffee grinder could not be found. Everyone had passed it on again. And somehow, I couldn't find the coffee grinder. And when I came back, she was already unconscious and in the night she died. I thought that was so bad that I couldn't do it anymore ... We could have crushed the grains. But I mean, that was clear. I'll get the coffee grinder, right? Yes yes yes. And these are also such bad things. These are such bad things that have always not let me go, more or less.

[01:18:23.120] - Interviewer

Yes, I can understand that.

[01:18:24.170] - Frau E

And above all, my grandmother was my caregiver. My mother was rather good. I always felt sorry for her. Once, when my sister was little and we were out for a walk, I went for a walk in kindergarten and I had a tennis ball, so we played with it and let it fall over the fence, by accident. A man and my mother, who was also athletic, she got into the property, which was fenced in very high, so for me as a child. Well, I was there for at least four years. She climbed up the fence, she climbed up. On top of that, on top was the barbed wire, she injured her ankle, but she took my ball out and came out again and I thanked her and I felt so sorry for her that she injured her leg and so on. I said, "I'm very proud of you." "Yes, now you're proud of me." I was four years old. "Now you're proud of me." "And later, then you'll run the bike in front and let me run behind." That's what my mother said to me.

[01:19:38.610] - Frau E

I mean, she was a very sensible woman, but things like that.

[01:19:41.690] - Interviewer

That's really true.

[01:19:43.000] - Frau E

She was like that, that's to me, that's clear to me. She was jealous from the beginning. My father loved his little sister very much. He was responsible for her too, my grandmother. Responsibility for the youth. And she was jealous of her sister, they couldn't stand each other, those two. But I mean, anyway, on birthdays and that's how my mother always went to get everything. Well, outwardly there was no enmity, but from school it was somehow, they couldn't stand each other. And she was always afraid that I would become like my aunt. My aunt and my mother are very similar, so they are also similar on the outside, especially all the beautiful veins and the nose. My mother's nose was worse. These are negatives, I got them from my mother. There, a sloping forehead, a man's forehead, I inherited it from my father. It annoyed me a lot later. As a child, you had that later. No one was allowed to see me in profile anymore. That was all of a sudden, especially during puberty.

[01:20:58.980] - Interviewer

There, now I just wanted to go back to ...

[01:21:04.830] - Frau E

Sorry, I'm really a very bad person.

[01:21:06.880] - Interviewer

No, that's interesting, but at the same time, we also have to conclude. I always have to jump like that. I actually only have one more question then. If you were to say now, hypothetically, you would send me out as a photographer and say: "Now photograph what you ...

[01:21:32.110] - Interviewer

What home means to you. Where would you send me?

[01:21:31.180] - Frau E

The house in Oberschreiberhau.

[01:21:39.200] - Frau E

Yes, nowadays ... I mean, I now I know, for example, Lohe, i.e. the castle.

[01:21:43.950] - Interviewer

Of course, there can also be many ...

[01:21:45.250] - Frau E

The castle and so on, it's all completely different now. The castle still exists, but they are now privately owned flats. Flats have been built in, balconies, at least on the north side balconies have been added. So I remember that from a friend who lived there for a long time. The whole blaze, that was really a great childhood. I always remember that. I made a pencil drawing from one photo; the other time I made a paper sketch. I still have it hanging on the wall with me. This is constantly in my consciousness, still. I really liked living there. All my childhood, I always felt like I had to catch up on my childhood, you know? And we were actually practically only three girls. Well, first there was an older one who was also in my class, who then, because she was 14, was allowed to leave school, came to the factory and then she didn't ... Mother then no longer lived in the castle. So, she didn't have any more in the castle, she lived in the administration house. She was gone, but in the meantime, I was in my hospital because I had this severe encephalitis and when I came back, there was a girl who was also two years younger than me and my sister.

[01:23:04.980] - Frau E

Well, I made friends with her right away. Well, I still have her as a girlfriend, who is two years younger than me, but we were only three girls practically always.

[01:23:14.460] - Interviewer

In other words, those who had the park to themselves. So, you would send me to the park?

[01:23:20.110] - Frau E

Yes. And in the castle? Yes, if that were still the case. At the castle. If it were still the way it used to be.

[01:23:25.560] - Interviewer

Well, it never is.

[01:23:26.690] - Frau E

No.

[01:23:27.460] - Interviewer

I'm asking you too, because because they... The castle is another administrative building...

[01:23:33.590] - Frau E

That was actually it.

[01:23:34.060] - Interviewer

So, there's a park in front of it. The whole park. And there, as you say now, you made up for your childhood.

[01:23:41.750] - Frau E

Yes, I was still a child then. I got there when I was nine years old and until 16. But well, the last two years I was in business school, I wasn't a ... Officially, I was still ... When I realized I wasn't accepted into high school ... My mother thought that since I was so great, I would get a scholarship, but first I was still a year too young. But I was in the fourth grade. The schools were all overcrowded, including the grammar schools, everything was overcrowded. Also, the adult education centres, 50 children in the class, so at least 50.

[01:24:18.030] - Interviewer

But you wouldn't ... Excuse me if I interrupt you like that. Sometimes I'm cheeky. But you wouldn't send me further east to take pictures?

[01:24:30.190] - Frau E

Or to the brickworks. To the brickyard or the house in the Riesengerbige of my relatives. I would ... That's all lost. And what was the place name for the house again? From my aunt.

[01:24:50.240] - Interviewer

In the Riesengerbige, the house.

[01:24:52.250] - Frau E

The house was called ... The eldest daughter was called [name], so the house was called Haus [name], but that was not a boarding house. That was easy...

[01:25:00.550] - Interviewer

And what was the name of the village again?

[01:25:02.530] - Frau E

Oberschreiberhau.

[01:25:05.960] - Frau E

So that was really the... That was the feeling, that was home. That was the home that I really lost. And war and in Breslau, that was all just ... Yes, Breslau was with my grandparents, it was just always like that ...

[01:25:19.420] - Interviewer

You knew all this as a child. But it was not so formative.

[01:25:21.970] - Frau E

No, because my mother always traveled back and forth between relatives, during the week.

[01:25:26.240] - Interviewer

Yes, the family situation was more likely. Always has been, yes, like that.

[01:25:30.460] - Frau E

Well, my father had his motorway project. He was in the labour camp during the week. That's where he worked. He took me with him twice, once as a small child and later on. I know, as a small child, yes. In any case, it's good, I felt mad as a child ... Maybe I was still there myself. I wasn't five yet.

[01:25:54.030] - Interviewer

So, suddenly all the workers, they first have a two-storey barrack...

[01:26:01.120] - Frau E

I have to tell you that too. That made such an impression on me. A two-storey barracks, there was a kitchen downstairs and all the seats were downstairs, so benches and tables for all the workers and above were for the employee seats, where I, my father and a few other people ate upstairs. And I was still quite small then. I know I had to, my mother took me with her, I was allowed to sleep in the offices and I didn't have a doll with me. Well, I must have been very small if I wasn't. And then he conjured up a doll for me. He was also a magician. He really was. He even had an artist's license as a magician. He did that once in his student days, with his friend. And then I was there again. But I was a bit older then, and a girl, a Jewish girl, also had to take care of me. So it was not a Jewish camp, but it was a labor camp. Maybe it was a It just said that a Jewish girl had to take care of me because my father had to work and she told me she had a doll and she said - Yes, I was already aware that you can't go along with people who say I want to show you something beautiful.

[01:27:20.820] - Frau E

I was so embarrassed. I thought, "Yes, my father wouldn't have entrusted me to her if she was dangerous." Well, I fought with myself, but I didn't want to disappoint her either, she was such a nice girl and I didn't believe her, but then she took me somewhere and I always stayed a bit at a distance so that I ... And she opened a cupboard, she really had such a very big doll, so in the box, very big doll, really nice doll. She had.

[01:27:55.470] - Interviewer

It was really true. And did she want to show it only to you?

[01:27:57.810] - Frau E

No, she just wanted to show me that she had something like that ... Yes, that was her treasure, that was her possession.

[01:28:01.490] - Interviewer

They had nothing else either.

[01:28:03.290] - Frau E

Why was she in the labor service? She was probably about 15. For me it was 15 and probably just out of elementary school. Then they were already able to work. Well, I found that ... Those were also things like that ... And I knew that we also had, for example, a cousin of my father, of my grandfather, who married a Jew. Well, we also had contact with Jews and they also had a daughter, well, from the father, I know, but we also bought my satchel from him in the shop and that was all after all this ... But he still had his business. And my doll, when I was seven, I used the ... No, not. When I was six, I got the doll, a big baby doll. But the head was not porcelain, the head was paper maché. That's a lot of things, you knew that. That was then ... Yes, he could have given me a porcelain doll. But paper maché was actually much better. A few porcelain dolls that were hewn open, the head was broken.

[01:29:09.330] - Interviewer

They were actually for the exhibition.

[01:29:12.000] - Frau E

Yes, actually. But the one from the girl, that was such a really beautiful porcelain doll. Really great, nicely dressed.

[01:29:19.250] - Interviewer

I think this is a good moment. These are things that don't ... Whenever I press stop.

[01:29:24.850] - Frau E

Oh, you haven't recorded any of that now.

[01:29:27.880] - Interviewer

Nevertheless. Yes, take a look. One and a half hours.

Frau F

[00:00:00.610] - Frau F

Right around the corner and so on and so on, then that's clear to me. In other words, the other side. And it's the case that there is always talk of right and left and I have problems with it every time.

[00:00:20.280] - Interviewer

Yes, and if there is always one there on the left or there is one the right...

[00:00:23.950] - Frau F

Yes yes yes. Yes, yes. So from that point of view, I think that with us, from me, it has somehow been trained off.

[00:00:32.770] - Interviewer

Yes, I have my best friend here, he's here in Freiburg too. He was trained to do that, and he still really has it like this: "I'll do that with my right, I'll do that with my left. I'm not quite sure about it myself.

[00:00:51.690] - Frau F

Yes, yes. So, this uncertainty, it's definitely and for some very spontaneous things, I'm always there with the other side with the wrong hand.

[00:01:01.780] - Interviewer

Yes, it's interesting.

[00:01:06.570] - Frau F

That's why I always see it. If such a ... and then I see there ...

[00:01:13.270] - Interviewer

Oh, does this affect you personally, too, because then you ...

[00:01:16.610] - Frau F

Probably. I just saw that you wanted to...

[00:01:19.590] - Interviewer

In other words, the left. Yes, that's always the case ... So, everything. Really everything with ...

[00:01:26.540] - Frau F

And you are always allowed to do so. [name] left you?

[00:01:31.990] - Interviewer

Yes, even at school. We had a very strict teacher who personally would have wanted to do things differently. He was also a bit older, but otherwise ... Well, that's how it was then. Not now, yes, especially in earlier times. That was the tradition back then, but otherwise it was already open, and I didn't have that anymore.

[00:01:52.700] - Frau F

Are you in favor of it, or do you think the school needs to change?

[00:02:02.960] - Interviewer

It would always have to change if you ask it that way. We have already talked about it briefly. Yes. For me, that's somehow quite ...

[00:02:13.870] - Frau F

Because the people who become teachers. That's where you have to start. Certain people should not be allowed to become teachers at all.

[00:02:26.050] - Interviewer

Yes, in principle it is a very nice profession, also an important profession.

[00:02:33.080] - Frau F

Yes, but there are many where you think: "How did they come up with that? Why did they choose teaching as their profession?"

[00:02:40.690] - Interviewer

Yes, that's true. Of course, this is also a bit more one-sided with teachers.

[00:02:45.610] - Frau F

Yes, exactly. They want to earn money and have holidays and have holidays and so on.

[00:02:51.960] - Interviewer

Yes, that's true. I don't have that much vacation. I'm also a lecturer, but that's ...

[00:02:59.010] - Frau F

Being lecturer, that's what got me on the hook now. I had a friend. That was during the time when I also graduated from high school. And he was a biochemist, as well as a biophysicist. He always tried to tell me about his chickens. And he's now, he's a little older than me, so he's over 90 and suddenly I have the feeling that I'd like to know again what happened to him and whether he's still there and so on. Do you have any idea where to ...? He worked in Frankfurt at the Max Planck Institute. Well, he went to university and he had a job there. Would that be of any use if I asked?

[00:04:04.730] - Interviewer

It could be, the employer actually, they are not allowed to give out details. It could be that they don't want that.

[00:04:17.460] - Frau F

Yes, he is no longer the employee.

[00:04:19.390] - Interviewer

He is no longer there, certainly not.

[00:04:22.710] - Frau F

He then somehow got his doctorate and so on and so forth. And I guess maybe he even ended up in America or something.

[00:04:31.370] - Interviewer

Well, that's how it is for me, of course it's also a question of when that was and for me it's like that, if you now ...

[00:04:37.510] - Frau F

In the early fifties, so 51, 52, 53, that kind of thing.

[00:04:43.390] - Interviewer

Yes, if there are any articles or books, then you often have details, then you can ask the publisher. And yes, but I can't do anything with the name itself, somehow ...

[00:05:07.850] - Frau F

At that time, everything was really still open. He just had a job at Max Planck Institute, also has his...

[00:05:17.460] - Interviewer

Yes, so I would either look on the Internet of course to see if the name is mentioned there and also with the Max Planck Institute and then the name... And then I would try to do it. But if you call the institute and say: "I would like to contact him, please give me the phone number. They are not allowed to do that. They are not allowed to do that. But he shouldn't be in Frankfurt anymore.

[00:05:48.810] - Frau F

No, no.

[00:05:49.180] - Interviewer

So, for me, for example, if you wanted to contact me, it would take about ten seconds on the Internet, you would find my professional e-mail and phone number right away.

[00:06:03.330] - Frau F

How did you come to England in the first place?

[00:06:05.950] - Interviewer

I studied here, first in Basel and then in Bremen, so I studied fine art and then I actually wanted to become a photographer and that's how it turned out. And then I wanted to do an exchange year in England and was relatively far along in my studies, already in my undergraduate studies. And then they advised me to do a master's degree in England instead. And then I finished my studies in Bremen earlier and went to England for a master's degree and then I stayed.

[00:06:53.830] - Frau F

Yes, yes. Then somehow some acquaintances or loved ones come or somehow.

[00:06:59.800] - Interviewer

Exactly, just as it always is. And then it built up like that. Maybe that would be a good moment for us to move in the direction of ...

[00:07:09.170] - Frau F

Yes, yes, yes, yes, yes, exactly, exactly.

[00:07:12.150] - Interviewer

My first question would be, where were you born?

[00:07:17.470] - Frau F

In Berlin. Charlottenburg. Berlin-Charlottenburg.

[00:07:22.560] - Interviewer

And where exactly?

[00:07:27.690] - Frau F

Well, born in Charlottenburg, there it was. I lived in Lichterfelder Ost. Lichterfelder Ost. And that was pretty much on the border over there then.

[00:07:42.540] - Interviewer

And how long did you stay in Berlin then?

[00:07:48.790] - Frau F

I was born 34 and we stayed until 42.

[00:07:54.590] - Interviewer

So, then you left Berlin before the great destruction came.

[00:08:04.010] - Frau F

Yes. And it would have been the possibility to go to the East as well. That's what many families in Berlin did, who didn't want to stay there anymore, who...

[00:08:15.750] - Interviewer

So, to the east to Silesia or East Prussia?

[00:08:20.950] - Frau F

Exactly. So, these people you actually wanted to address, who then with horse-drawn carts or something... And I have a father, the mother, who was from East Prussia and the father, who was from Ludwigsburg. But my father's father, he was from East Frisia and found a job as a paymaster in Ludwigsburg, because there was still something there at that time. There was still a count or something like that in the Wartheland.

[00:09:09.210] - Interviewer

Yes, my great-grand-, yes, I have to think about it, great-great-. Well, yes, great-great-grandparents, they were in Katherinendorf. This was actually also a principality in today's Ukraine, i.e. in the Carpathians. And yes, it's also kind of exciting to see how it connects and where they came from... And do you have any connection to East Prussia at all, or is it just ...

[00:09:45.000] - Frau F

No, only the story of my mother. So, I didn't have a grandma and no grandpa. Well, no parents from my mother and no grandma from my father either, because they had

already died. My father was four or five years old then and he got married again and the other thing is, my father was brought up by his sister, so to speak. And the grandfather, I somehow saw him once. He was already lying in bed and was practically over. Relatives in that sense, yes.

[00:10:32.600] - Interviewer

And what would you say if I asked you what home means to you? Where would that be? Would that be in Berlin, a little bit in Berlin, here? Or where would that be?

[00:10:45.850] - Frau F

If it doesn't have that, the passion ... I once had this feeling of homelessness and a friend told me: "Then you have to find your roots outside somehow. You have to have it in you." And that's always been my attempt. And I know, I was on the Kinderlandversand" umpteen times too. And I know that I have always coped very well with it. My sister, she had a terrible homesickness and so on and she didn't feel comfortable anywhere and I acted like that everywhere and that actually bothered me my whole life ...

[00:11:31.060] - Interviewer

So, your sister wanted to go back to Berlin?

[00:11:33.520] - Frau F

She always wanted to ...

[00:11:35.290] - Interviewer

Or a little bit to Berlin, right?

[00:11:36.690] - Frau F

Yes. So, now this – you don't know this – children's deportation. You used to have the children ...

[00:11:49.100] - Interviewer

Yes, I've read a lot about it. And so...

[00:11:50.940] - Frau F

Then you had a piece of paper in your hand and then you were sent somewhere. And there I was everywhere. I was gone seven times.

[00:12:01.360] - Interviewer

At that time? And in what time was that, between ...

[00:12:03.810] - Frau F

Yes, when they did something like that. Well, I would say from 39, but from the beginning of the war or 40 as well, I don't know when they started to take the children out of the bombings. Because there was also the school there, it was always ...

[00:12:29.150] - Interviewer

Always interrupted or if you were lucky, sometimes a week and so. Did you know each other? Excuse me...

[00:12:36.900] - Frau F

Yes, and the thing is that I don't know anything anymore, I don't know anything about it. I don't know what my school was like. I know I didn't have any schoolmates. These things that are...

[00:12:53.500] - Interviewer

Yes, can you remember any places, landscapes or even where you were sent there?

[00:13:02.870] - Frau F

No, only one thing. I was once on a farm and was allowed to ride a pig. That made an impression. I still remember that.

[00:13:14.920] - Interviewer

And was it across a meadow, across a field or in the stable?

[00:13:18.670] - Frau F

No, on the farm somehow. No, no, yes.

[00:13:24.360] - Interviewer

And do you know where that was? So, in which area?

[00:13:26.960] - Frau F

No, no. But Thuringia, Silesia, in other words, where I have been. Well, I've always been in that direction, except for once. Once I was in Pirmasenz. It was a children's home or something like that and once I was in Königswusterhausen. It's not that far away from Berlin. And there I experienced what I saw here on TV at some point. I didn't feel well. I was supposed to eat potatoes with the skin on and vomited it out. And then I had to sit there until I ate it.

[00:14:16.300] - Interviewer

And you didn't know that and it didn't taste good?

[00:14:21.190] - Frau F

I say I had to eat my own vomit.

[00:14:26.050] - Interviewer

Oh dear.

[00:14:26.780] - Frau F

I sat at the table until the plate was empty. And sometime, one or two years ago I was on television, things like that were told and that was still common until 1950 or something. So, even after the war, in these childrens homes it took place. For me, however, it was like this: I did it once, it happened to me and then I was sick and then they found out I had scarlet fever. And at that time if there was scarlet fever, you had to go to the hospital, you were in hospital for six weeks. So that's how I got out of it.

[00:15:17.030] - Interviewer

But that's also ...

[00:15:21.590] - Frau F

And I remember that, I had that. And I had confirmation two or three years ago. Yes, here from television.

[00:15:32.450] - Interviewer

Yes, that was still very strong, the conviction that you didn't have to leave anything, that you really had to eat everything, that there wasn't that much, that you had to obey naturally. Yes, but there was also a certain ...

[00:15:48.470] - Frau F

These were women, so they also ...

[00:15:53.620] - Interviewer

Yes, I was just about to say it. Of course, it's also about doing what you're told.

[00:16:01.600] - Frau F

Yes, and especially if you are still a little light or something, but the power you have over these little ones, then that is exploited.

[00:16:13.630] - Interviewer

Yes, yes, yes, yes you said you left Berlin then, in 42. 42. How did this take place? Was that a dramatic moment for you or was it like another trip?

[00:16:31.050] - Frau F

No, not for me. I was always on the road somehow, when you have already traveled so much in the short time as I was in the world.

[00:16:44.230] - Interviewer

So then it was that the unanchored and again and again ...

[00:16:50.510] - Frau F

Yes, it's even the case that I probably liked to be there, because my mother, even when we were at home, in Berlin, we were often alone in the evenings and at night, because my mother ... That's the way it was there often, yes, they had to go...

[00:17:15.700] - Interviewer

In a team somehow.

[00:17:17.520] - Frau F

Yes, the incendiary bombs, when they were on the way. And even then, I don't know, she must have made sure that someone took us with them, to the basement, for example, and so on. What I remember is this feeling of anxiety in the basement, this dull feeling. So, there, but that's a feeling.

[00:17:44.860] - Interviewer

And then also without the mother?

[00:17:46.840] - Frau F

Yes, of course. So that doesn't mean...

[00:17:49.400] - Interviewer

That was difficult.

[00:17:50.620] - Frau F

Yes, yes. And I have another sister, but I didn't get along with her, in a way. And my mother somehow played a big part in the fact that the ...

[00:18:03.400] - Interviewer

And your sister, was she, or is she, younger?

[00:18:06.560] - Frau F

Two years younger than me. Yes, but there ...

[00:18:13.970] - Interviewer

And on the ... Yes, in the ...

[00:18:16.790] - Frau F

I have little I remember. That was all too ... What I do remember, for example, because that's what they kept putting blaming me for, that I was responsible for the fact that my mother had to go to the hospital because of kidney inflammation because I ... I wasn't even a year old at the time because I bumped her legs once. That's what I was told. Yes, I was always the bogeyman.

[00:18:56.210] - Interviewer

Yes, that as a child?

[00:19:02.030] - Frau F

As a small child, yes. And somewhere there must be completion. I had a lot of psychotherapies too, I took care of it myself and so on. And then the lady once said: "My heart, that would not only be wrapped and packed away, but it would also be surrounded by barbed wire, surrounded by barbed wire, so that I wouldn't often ...

[00:19:33.410] - Interviewer

You can, of course...

[00:19:34.740] - Frau F

And that's still the case today, I'm still looking for my heart, for this feeling, for my heart.

[00:19:44.940] - Interviewer

And of course I'm also ... My role is not ... I'm also very careful, of course. And then there's the question: There are certainly places or experiences that you don't want to talk about. Of course, that's perfectly fine.

[00:20:06.440] - Frau F

I'm talking about everything now. I can talk about anything. As I said, I'm looking and something has happened, yes, but in and of itself I'm a feeling person. And I'm still

missing something. I still miss this real feeling. I tried to do a lot of training in this direction, but in addition to the job. So, and Reiki and foot massages, i.e. foot reflexology massages. So, Shiatsu healing was the last thing I did. So, so to this ... And at some point it had become clear to me. No, that's been clear to me for a long time, the thing with the heart, because I'm divorced and ... Oh, I think that's funny. Yes, good. And that's where I have the first therapeutic connection. It was about clarifying my matter with the husband. And in this context, I have, there is even another failure. Yes, I got divorced anyway, divorced as the guilty party. That was still the case at that time, because that was then at some point, that was cleared up then, because I didn't know why I got a guilty divorce and so on, but it was about money, because I had nothing and that's why. No, now I know it again.

[00:22:35.270] - Frau F

So, I tried to do various trainings. Well, especially the Shiatsu, I spent two or three years with it too. And then, but in these attempts I always noticed, somewhere there is a burning ... It doesn't go any further. It doesn't go any further, simply because the heart connection, heart to heart, is simply important if you want to heal. So, I'm still concerned with healing and being a healer as well. But that it can't work without knowing one's heart. Now I know what I wanted to say. And that with the heart, that's what I realized. At that time there was a letting go and so on. And then it was said, of protection, so it was, there it was said at the end: "Heart beats calmly and strongly." So, these different stages. First relaxation, then the blood, somehow blood and breathing and so on. And finally, the heart beats calmly and strongly. I was about 30 at the time and then I realized: Heart beats calmly and strongly. Nothing beats there. There is nothing.

[00:24:13.890] - Interviewer

Or you feel you can't find it, right? Yes, of course.

[00:24:16.660] - Frau F

Yes, but for a long time I thought: "I don't have one anyway." In the meantime I know I have one and it actually works quite well, but somewhere I'm still separated from it.

[00:24:30.770] - Interviewer

To turn again in the direction where I often think or feel it myself: And are there in certain places, here or where you have been, where there may be a stronger connection, where you think, if there was a connection, ...? Then, now as an example, the way I feel. ..Or if I find myself, then it's most likely in the snow, for example. In the Black Forest, in the snow. Or so. Are there such connections with the landscape for you or is it simply something where it is not...

[00:25:16.900] - Frau F

Yes, I love nature and with my children back then ... I left them at some point, left them with the husband, but we often went mushroom picking and that's where I felt most comfortable, in nature, but also in ..., so in the forest.

[00:25:42.480] - Interviewer

And where was that?

[00:25:45.450] - Frau F

That was near Frankfurt.

[00:25:47.990] - Interviewer

So, in the forest near Frankfurt?

[00:25:50.340] - Frau F

But not only Frankfurt. Or everywhere? Everywhere.

[00:25:54.490] - Interviewer

Everywhere?

[00:25:56.010] - Frau F

Everywhere. I always went out there and now I don't like to go out anymore.

[00:26:01.900] - Interviewer

And as a child you also went mushroom hunting?

[00:26:05.520] - Frau F

Yes, with my mother. Yes, yes. So, mushroom hunting, that was one of those things. But not about ... My sister, for example, does it through her nose. She goes into the forest and then – that's also not anymore. Not like that. It's different. But I feel at home there. I feel at home in the forest.

[00:26:39.230] - Interviewer

Yes, I find that very interesting [name], she is also a picker herself. I don't know if you know this, but they...

[00:26:55.790] - Frau F

Well, a picker, I would count myself among them. Well, I see things like that too, and I see them as works of art and things like that.

[00:27:04.210] - Interviewer

Do you go in the blueberries, in the ...?

[00:27:06.860] - Frau F

That's what I did, yes.

[00:27:09.500] - Interviewer

Is this similar to picking mushrooms, picking blueberries? Or is it more about the mushrooms?

[00:27:14.420] - Frau F

So blueberries, I haven't been to areas where blueberries are. For me, it was raspberries, raspberries and blackberries. Yes, it's always about the same thing. It's about this joy of seeing something that you can collect. And it's about picking, very important. So, not only that seeing and such, that's quite nice, but then also that plucking. And we have already learned that, we were there in the berries a lot later in southern Germany, with the pot.

[00:27:58.090] - Interviewer

And that also exists, i.e. in every region. Now maybe not in Holstein up behind the dyke. Exactly, that's uninteresting there. But in Frankfurt, in the east, of course, the forests, the mushrooms, even the blueberries are great. Exactly, and the mountains.

[00:28:17.720] - Frau F

There are somehow mountains in between, until it becomes completely flat up there.

[00:28:23.110] - Interviewer

Yes, there are also plenty of blueberries in the Riesengerbige and so on.

[00:28:27.840] - Frau F

I think I was once in the Riesengerbige, I was probably once when we were on vacation, or sent to the children's home. Yes, that's right.

[00:28:37.270] - Interviewer

Then, I'm also interested: Are there certain rituals here, i.e. church festivals, carnival or carnival or anything else that connects you here? Or is there something, perhaps, that you also took with you somehow?

[00:28:55.700] - Frau F

Yes, okay. Well, that comes from the younger years, I don't know anything. But when we lived in Riedlingen. We had landed in Saulgau. Relatives lived there.

[00:29:22.690] - Interviewer

So then from Berlin via Saulgau?

[00:29:24.220] - Frau F

Yes. And of course that didn't go well. My mother, as I said, an East Prussian with two lively children, girls. That couldn't go well at all. So, we had to leave as quickly as possible. I think we endured it for a year. And then we were in Riedlingen. I think we moved four times. Well, no one wanted to have us.

[00:29:51.810] - Interviewer

Yes, because that happens again and again, yes, you hear that often...

[00:29:57.980] - Frau F

Exactly, exactly. And from there we moved two kilometers away to Altheim. There was an old house, and we were allowed to live there. And there near, there is the river. So, there is a lot, somehow forest and mountain and so on.

[00:30:24.610] - Interviewer

And did that, was it a bit of a home in between?

[00:30:30.730] - Frau F

Yes, my home too. Well, I was already going to the ... I was allowed to attend secondary school there. It was nice of my mother that I was allowed to do that. My sister, so this village, it had 200 inhabitants or something. And my sister had to go to a school that consisted of two ... So, until the fourth year and then ...

[00:30:57.640] - Interviewer

Two, two steps practically and all the children together.

[00:30:59.330] - Frau F

Yes, yes, yes, so she had to ... She still got bags and so on. And apart from that, she helped her mother buying things in the area, or whatever. Okay, and me? I went to school and my thing was, I always had to walk about three kilometers to school somehow, every day and so on. But in the afternoon, or often in the afternoon, when I had time off, I was with our neighbor, because the neighbor was a large farmer. So, he had 20 cows, pigs, then also a boar, who always had his work there and actually all the livestock that runs there and so on. And I went to the fields too, and so on, and helped out in this way.

[00:32:06.350] - Interviewer

And at the farmer's home?

[00:32:10.350] - Frau F

This was my home and my mother and the... Please what?

[00:32:16.350] - Interviewer

Yes, I didn't want to interrupt you. No, no. Well, that was your home, the way to school, and then you helped the farmer.

[00:32:27.260] - Frau F

Yes, and my mother, when did they go into the forest? No, there I am myself ... No, probably yes. I don't even know if we were sent or not. I only know that we had such a jug, such a milk jug. With that we were there like this...

[00:32:48.800] - Interviewer

I even know them. We also had such a milk jug.

[00:32:51.750] - Frau F

They were so practical, weren't they?

[00:32:53.040] - Interviewer

That wasn't often, but even as a very small child I was sent to the farmer once or twice to fetch milk with the milk jug.

[00:33:02.150] - Frau F

We have... Yes, yes. And so we also have ... On Wednesdays there was always that ... Now I can't think of the word. So, at the butcher's such a soup, such a broth, just water broth, where the meat had already cooked. You could do something like that ... I know that we always had to get that somehow. And we also had a poppy factory; we had a poppy press at this place. So, we could also have poppy seed cake ...

[00:33:47.880] - Interviewer

Yes, I ate that again the other day. Poppy seed cake.

[00:33:48.980] - Frau F

And in the summer, when I was on vacation, I went to the Danube. That was on the way to school somehow on the Danube and that's where I learned to swim and that's where I spent my vacation in the summer. Well, I wasn't at home. So, I was there and I provided myself with poppy seed capsules. Well, there were many poppy fields nearby and I collected them. There were always some standing and so on. That maybe, maybe I also stole. Maybe. So, I collected and ate a jam jar full of poppy seeds every day. That was my lunch.

[00:34:51.970] - Interviewer

And where did you stay, on vacation, as you say, or over the summer?

[00:34:57.930] - Frau F

No, no.

[00:34:58.690] - Interviewer

That was the Danube, that was near the village?

[00:35:02.740] - Frau F

It was close to the village, between the village and the school. Oh, that's what you mean? I passed by, also on the Danube. Riedlingen is located on the Danube. Yes yes yes.

[00:35:16.230] - Interviewer

And then you were...

[00:35:19.310] - Frau F

And that's when I spent my holidays on the Danube.

[00:35:23.080] - Interviewer

That's what you meant? Yes. So, always then practically stayed at the river and then back in the evening and in the morning to school and then again at the river, or during the holidays... Yes, yes.

[00:35:34.540] - Frau F

We also had holidays, summer holidays. Yes yes yes. So, I was practically away from home, too.

[00:35:44.760] - Interviewer

But it seems to me that you can remember how it was there and such...

[00:35:53.170] - Frau F

I can ... Yes, because I was 12, 13 by then, that kind of thing. We stayed there until I was 15. And then? My father came back from the war in '45. At first the poor guy was totally useless. At some point, he tried again to find a job somehow and turned to his old bank – that was in Berlin, the Reichsbank, which he turned to and later in Frankfurt was the Landwirtschaftliche Rentenbank. He had ... So, in '45 he came back and at some point, he made contact there and in '50 it worked out. In the autumn of '50 we came to Frankfurt, until then...

[00:36:53.480] - Interviewer

And then...

[00:36:55.470] - Frau F

Yes, and then adult life began.

[00:36:58.300] - Interviewer

Yes, and then you graduated from high school in Frankfurt or was that ...? I just have to think, if you were 15 in the summer, then maybe you just ...

[00:37:09.110] - Frau F

I attended the Realgymnasium in Riedlingen, and that was back then, there was even Greek, and Latin anyway. Latin was clear. I have the big Latin. But Greek was also taught there, because not far from there was a monastery and they also came to school there and it was called Realgymnasium.

[00:37:24.660] - Interviewer

So, a preschool for the baccalaureat, so to speak?

[00:37:48.470] - Frau F

No, no. That's where you did the baccalaureat. But then, as I said, I did it in Frankfurt. And in Frankfurt, I also repeated a year and then in Frankfurt, so I did that at the second school.

[00:38:09.480] - Interviewer

You say that you repeated a year, as if that was a flaw or something, but with its history and in that time, that has happened to a lot of people. Many.

[00:38:19.810] - Frau F

You had to have gaps because you couldn't go to school for maybe two years. Yes, but the first time, I experienced a lot in Berlin, experienced a lot. And there is ...

[00:38:36.730] - Interviewer

Yes, you have really experienced a lot.

[00:38:39.120] - Frau F

Nothing stuck. Nothing. And also from these ... That was always six weeks, I think you were always away. Somehow, right?

[00:38:46.570] - Interviewer

Yes, yes. If you want to see me now... Or a question: If you want to go now... Now purely hypothetical. You would go out and you would be a photographer: where would you photograph the places of your imaginary roots or imagined roots?

[00:39:13.590] - Frau F

Then the distance would be limited.

[00:39:14.610] - Interviewer

Where would you go?

[00:39:15.790] - Frau F

I would now go to the Danube, where I spent the summer. You almost have that back again there. To the Danube, where I learned to swim, like a death star. Do you know? Do you know, swimming like the death star?

[00:39:30.240] - Interviewer

You just lie down in the water. You lie down and you realize you're not drowning.

[00:39:33.250] - Frau F

And then the Danube, it flows here and there.

[00:39:37.860] - Interviewer

Nice, yes.

[00:39:40.230] - Frau F

And just let it drift.

[00:39:42.880] - Interviewer

And that was a real feeling of happiness, or what was that?

[00:39:46.990] - Frau F

Yes, that was... Or a feeling of existence. Yes, there was freedom. So, for me, freedom has always been ... Is it so? Freedom.

[00:39:58.870] - Interviewer

But also this feeling, there I am secure, there I am? It seems to me that you would have

[00:40:07.950] - Frau F

No, I obviously have that a bit light in me somewhere. Otherwise, it's not, because curiosity always drives me somewhere. ...

[00:40:26.520] - Interviewer

So, if you tell me, there.... So, the driving force, you say. You do it by hand, so that you move it...

[00:40:31.570] - Frau F

Also, of course. So, yes, to put it in a nutshell: searching.

[00:40:39.350] - Interviewer

Yes, I understand that.

[00:40:41.390] - Frau F

But now inside me comes 'the find' behind it, a journey of 'finding'.

[00:40:47.720] - Interviewer

Yes, it's interesting how you say that. Yes, yes.

[00:40:51.520] - Frau F

And so, it really is like that, on the way there. At some point it became clear to me how it works. So, our way, our way of life and then this branch. There's something nice about it: "Oh yes, let's go there." At some point you come back, for whatever reason. And then maybe there is something interesting on the page and so on. This. And I know that. And when I got married, he was an airplane mechanic, there was also this idea to look around in world history. And my dream is, even today, a trip around the world.

[00:41:45.260] - Interviewer

That's interesting.

[00:41:48.150] - Frau F

And a trip around the world with all the forms of transport, i.e. on foot, in the car, plane, train, just like that, but not alone. Oh yes, you can summarize it like that, as a concept. But not alone. And then you would have to have a way to earn money on the road, somehow ... I thought of music, but somehow that never worked with right and

left. I once played the guitar and I also started playing the violin, which somehow didn't work because right and left go different ways.

[00:42:53.080] - Interviewer

The young people who finance, i.e. some manage to do it, finance the world trips today with such blogs. They then report on their trip and then give tips and say: "This is how you have to build the motorhome..."

[00:43:10.940] - Frau F

I've met people like that. And that used to be ... He was somehow at home, probably in Hamburg. And I also have a book and we talked about it. Well, that was the '68 era. And so, he got a VW bus and the money to go with it, that's what he got. He found a picture in a paint shop, and they had the different paints, so they were ... The paints from the cars. Always tried it that way, or what do I know. So, he had a huge picture...

[00:44:20.080] - Interviewer

So, with all the colors?

[00:44:22.440] - Frau F

With all colors and that was the time when you could use these modern pictures and such... And with that, he somehow made up a VW bus, an old VW bus. Or I don't remember how it was. And then there was this woman, who was known as a model, from a... There was a sofa where she lolled around on this sofa. And she did take this sofa with her. It was put on the bus. And we have this couple, that is, we, there I was ... I worked on a campsite with my partner after marriage. And the first time was us, i.e. the first winters, in Ibiza. And Ibiza closes in October, because then the people who have a house there, for example mainly Germans or the English, who have built a house there and so on, come. But in October there is nothing. Okay, and then we went to Germany for the first few years and that was too cumbersome, because in March or April, no March actually, we had to go back again to put everything in order and so on.

[00:46:07.490] - Interviewer

So, you worked at the campsite in Ibiza?

[00:46:12.160] - Frau F

In Ibiza.

[00:46:13.110] - Interviewer

And they are there...

[00:46:16.620] - Frau F

Because I was ... No, so you can say, was I still married? Yes, I was still married and tried to get a little money. And my son, he was three years old now and here I was... And before that, I glued bags and things like that, taught myself on a typewriter and so on. And the first time I had dropped off my son and go out of kindergarden and looked across the street and it said: "This is being renovated. The Dresdner Bank will soon open here." And then I got in touch with them. So, vis-à-vis the kindergarden, so to speak. So, I got in touch and then I was a typist. And since the bank reopened, there was then the opening of the industry and so on, and so many new customers came somehow. And so, I worked at the counter, also with them, at least for the first time.

[00:47:44.440] - Interviewer

And, yes, yes, yes...

[00:47:46.190] - Frau F

So, I wrote letters for the boss, the branch manager, but since it was also kind of new for him ... So, we were a good match.

[00:48:01.880] - Interviewer

And there you always had different ... Yes. And when was that ... So, you were in Ibiza and then you went to the bank? No.?

[00:48:09.760] - Frau F

Or was it the other way around? No, the other way around. Well, when I was still with my children, the other way around. And after ...

[00:48:20.680] - Interviewer

Yes, exactly.

[00:48:24.240] - Frau F

And then at some point I had, let's say, the daughter, my daughter was 12 or 12-13 and the son, he was 8-9. And there I once went on vacation with my daughter. Well, my daughter had already made me go to the riding and driving club with her and she had done this riding, vaulting and so on. And then I started riding. And there I lost my thread again...

[00:49:08.850] - Interviewer

So, then you are on holiday with your daughter in Ibiza?

[00:49:13.690] - Frau F

No no no no. I was then, as I said, I had just... I just had it and now it's gone again, because that seems to be the time when... So, I got a divorce. Ah yes, first I went on vacation with my daughter, with horses. That's when I met someone. And then I came home again and then I talked on the phone again and again, like that. And then my husband noticed it and then he said: "I'm getting a divorce or whatever." He didn't mean it that way, but I heard it and it was clear to me. I do that because, actually, I wanted to stay until the children are grown, until they are out of school.

[00:50:17.010] - Interviewer

Yes, yes yes.

[00:50:19.730] - Frau F

Ok. And then I was ... Yes, at that time I was already employed in the bank. Now the divorce was finalized, practically. And then I asked my boss. No, I told him because, as I said, we were on good terms with each other at the Dresdner Bank. I said: "I need a full-time job because I want to get a divorce. And then he called his friend, sure. So first of all, the bank, that was okay after half an hour. Then he called his friend about the apartment. I had the full-time job on the same day and an interview at noon I was shown an apartment, and I took it. And I came home in the evening and honestly, he

was flabbergasted when he heard about the divorce, because he hadn't meant that at all. And it was clear to me. So, as I said, on the same day I had... And such a situation happened to me again.

[00:51:52.740] - Interviewer

And then you were...

[00:51:56.130] - Frau F

Now I also know that it happened to me again like this and that, in this way, when I moved down here. I was on vacation here nearby. You said: "Didn't you want to move again? I was actually going to Himmelreich. There is also such an old people's home. And then it went through the building association, that's how it was. I still had to; that's also such a mad story. I got to know this apartment that became available, near Himmelreich. But the building society, or the AWO, the AWO, this was on Friday, could no longer be reached. So, I had to stay over the weekend. So, I went to Freiburg on Saturday. This is not far from Himmelreich.

[00:53:07.610] - Interviewer

Yes, I know it well, yes, yes.

[00:53:10.490] - Frau F

Okay, I went to Freiburg, then sat in a café, and as I am, there were quite nice people sitting there, so I said: "I'm going to move down here soon. And then it became a conversation, and they were like: "And what? But you want to go to Himmelreich or even nearby somehow? Freiburg is much nicer. And you don't really need to" – I was 75 or something like that – "you don't need to go to a retirement home yet." And the result was, they said: "We know someone. We know someone who can rent a room for 10 D-Marks a night. You can live with him there."

[00:54:00.370] - Interviewer

Here in Freiburg?

[00:54:02.620] - Frau F

Here in Freiburg, where I didn't know anyone. And then I lived there, a week with [name] and [name] became my female friend. And when I really moved down here, she took me everywhere, because she is a childcare worker for very young children and knows all the parents and so on and so forth. And they introduced me here in Freiburg. So, it was actually the case afterwards that I knew more people here than in Frankfurt.

[00:54:44.890] - Interviewer

Yes, this is a good moment where I am now ... I'm taking a break from recording now, too.

[00:54:51.610] - Frau F

They are quite confused.

Frau G

[00:00:02.290] - Interviewer

So, now it should actually work. Here, we can hear something. So. Yes. Good day. Would you mind telling me where you were born and where you grew up?

[00:00:17.940] - Frau G

Well, I was born in Hemme, Norddittmarschen district, in Schleswig-Holstein, 1941 and I stayed in Hemme until I was 18 years old. Thank you.

[00:00:43.320] - Interviewer

Would you mind talking about the landscapes of your childhood and later in life?

[00:00:56.690] - Frau G

I won't mind, that's the way it is. It is a landscape near the Eider that flows into the North Sea. A flat land during the First World War, later in the Second World War, the surrounding area became forestless, there was a lot of deforestation. And I was always drawn to the area 30 kilometers away. There was a lot of forest, there was still forest. And that was as soon as I could ride a bike, I rode very, very much into this landscape in the north. It was a landscape across the Kiel Canal. Every year later, when he came

back from the war, my father came back with us as a family - he had only come back in about 1945 - and at that time, that was so from 55, we drove with him through Schleswig-Holstein once a year to get to know Schleswig-Holstein. Until the end of my youth, these were our vacations, to be on the road at pentecost and to get to know Schleswig-Holstein.

[00:02:44.280] - Interviewer

Excuse me. Are there also places that you don't want to remember or that are somehow difficult to remember?

[00:02:59.870] - Frau G

It is difficult to remember the nearby town of Lunden. Lunden was a well-known place that was decidedly populated with Nazis. Many atrocities had happened in Lunden.

[00:03:17.540] - Interviewer

How do you connect yourself with landscapes? Do they play a significant role in your life, in your mind, in your imagination, in your daily personal life? And are there certain landscapes that play a very special role?

[00:03:54.090] - Frau G

Well, I remember a story that I was barefoot, I think I wasn't a schoolchild yet, that I walked barefoot over the warm cobblestones of my village street and thought I wanted to run far, far, everywhere, everywhere in the world. Landscape is one of the most important things in my life for me. This can be the landscape by the North Sea and is above all the Black Forest, to which I later moved. It's the mountains, it's my elixir of life.

[00:04:46.590] - Interviewer

Are there any special places, perhaps at certain times of the year, that you remember more often or remember more strongly?

[00:05:14.910] - Frau G

There are many places from my childhood that I also like to visit again. These include Schleswig, Husum, Hamburg as a major city. Places that have changed very, very much. The small towns like Schleswig or Husum for the better, which used to be very poor. Flensburg, for example.

[00:05:52.060] - Interviewer

What about memory? Are there places that you remember more often? Like that, or stronger? Certain places now somehow from the past?

[00:06:10.530] - Frau G

From the past? What I remember more strongly is Hamburg. I lived there for a long time.

[00:06:18.170] - Interviewer

Yes yes yes.

[00:06:20.220] - Frau G

I also lived in Marburg for a while.

[00:06:23.510] - Interviewer

And are there certain streets, a park, landscapes that come to mind?

[00:06:34.450] - Frau G

Well, in Hamburg I think of the largest cemetery in Europe, and I spent a lot of time there as a child with my grandmother. Yes, then there is Husum, as a city by the sea. I have a strong memory of them. It's here in Schleswig, where I lived for two years. Yes, these are memories.

[00:07:08.190] - Interviewer

They can also be small places that are now somehow ... insignificant? Yes, or somehow a place, I mean it like this, somehow a bridge or something. Or a certain bathing area or something.

[00:07:25.920] - Frau G

No, not a bridge, but the Baltic Sea Canal, that was one such example.

[00:07:34.750] - Interviewer

Yes, interesting. And if you remember these places, or like now the cemetery or the North Sea and Baltic Sea Canal. What experiences or feelings do you associate with them?

[00:07:55.410] - Frau G

So, these places always have to do with people I met and learned to love there. And it's a pleasant feeling. So, neither fear nor hardship or anything.

[00:08:16.700] - Interviewer

Okay, then a bit of a change of pace. Where is home and what does it mean to you? And related to this, do you think that migrants answer the question differently?

[00:08:42.710] - Frau G

Well, I would, I can now call Freiburg my home. Born in Schleswig-Holstein, I am connected by the fact that I have relatives there, but I now have a greater connection to Freiburg. Migrants remind me of the refugees who came there afterwards. Who later gained a foothold as Germans, but still long for their homeland or think of the homeland they had to leave. And with the migrants, I think they have become homeless.

[00:09:53.600] - Interviewer

Well, you said that your home is here, now. Yes. And which landscapes are these? So, practically your landscapes, like home landscapes, the landscapes of home.

[00:10:14.980] - Frau G

This is the forest and the mountains. However, this is not the landscape of my birth.

[00:10:23.630] - Interviewer

Yes, but that doesn't have to be the case. And which aspects or characteristics stand out in particular?

[00:10:36.680] - Frau G

I really like being in the mountains and I also like rocks, stones, that's something special.

[00:10:48.620] - Interviewer

Is that also an emotional connection?

[00:10:52.230] - Frau G

Yes, exclusively an emotional one.

[00:10:56.090] - Interviewer

But a connection that to childhood actually ... Is there one, isn't it?

[00:11:06.670] - Frau G

Yes, there is one that my relatives – I remember that from my grandmother, I still remember from my parents – even if we went to the countryside there, for example. So, from childhood on and that I always liked to be outside in the countryside from childhood on. So, it's a strong feeling.

[00:11:35.230] - Interviewer

The next question is about the cultural rituals, such as the harvest festival and so on. Can you remember certain festivals that have to do with the landscape that are important to you? For example, a harvest festival or...

[00:12:04.630] - Frau G

I can remember a harvest festival. There was a so-called bird shooting, I can remember. It was a school festival for the whole village and also with theater performances.

[00:12:17.970] - Interviewer

And they also took place outside?

[00:12:20.400] - Frau G

The whole village took part. The theatre performances did not take place outside. They took place in halls and the whole village was involved when everyone was there.

[00:12:34.090] - Interviewer

And yes, okay. Do you even talk to friends or family about your memories of landscapes, in conversations with your sister or anyone else?

[00:13:04.420] - Frau G

Less with my sister, but otherwise yes, because I'm actually always out and about in the countryside.

[00:13:11.380] - Interviewer

And also about memory?

[00:13:13.040] - Frau G

And also about memory? Also about the memories.

[00:13:16.620] - Interviewer

And with whom, for example, do you talk?

[00:13:18.470] - Frau G

With [name] and [name].

[00:13:20.400] - Interviewer

And what do they say?

[00:13:22.350] - Frau G

They talk, they come from central Germany and they talk about their memories. So, let's exchange memories. And I'm talking about England.

[00:13:35.700] - Interviewer

And what motivates that? Why do you talk about the landscapes?

[00:13:41.480] - Frau G

On the one hand, because we enjoy landscapes, even different landscapes, and that is our elixir of life. That's what we do, like others talk about culture. That's how we talk. I mean, we also talk about movies and such things, but we like to talk about landscapes and how we grew up.

[00:14:11.770] - Interviewer

And the situation in which you talk is what?

[00:14:17.690] - Frau G

When we sit on the bench while hiking or just see something, we talk.

[00:14:24.410] - Interviewer

But actually, always out in the ... ?

[00:14:26.050] - Frau G

Almost always. Of course, this can also happen at gatherings.

[00:14:37.000] - Interviewer

Are there any family stories, any specific stories that have to do with certain places, places, like before, like the Baltic Canal or something like that, which were then always passed on from generation to generation?

[00:15:02.090] - Frau G

It is the case that my father's sister married a farmer and that they bring Low German to the population in a very traditional way, for example to this day. Well, [name]'s grandson carries on Low German (Platt-Deutsch).

[00:15:28.420] - Interviewer

Should I take a short break? Of course...

[00:00:00.310] - Frau G

I'll say the question again.

[00:00:02.790] - Interviewer

Are there also family stories that have been passed on from generation to generation, again to do with landscapes or certain places, certain stories, maybe a certain bay or something like that, about the generation, a kind of family archive, but told.

[00:00:39.670] - Frau G

Yes, the only thing ... Well, we moved in the families mainly on the father's side, no, on the mother's and father's side, on our mother's side in Hamburg. And in Hamburg there is a story that the grandfather, who was employed at the gasworks and was an original. If no one knew anything anymore, then '[name] Gas' was called, that was my grandfather. So, a well-known personality in Hamburg. The other side, what they passed on: in the families there were always people who appeared in public, that was Low German. That was on my father's side. The father still spoke Low German and High German with us. And that happened again and again, that someone took it up, until today. A grandson of my sister, he appears in public with Low German poems and stories. It's a family tradition that is carried on from my father's line.

[00:01:55.480] - Interviewer

And what are the stories about?

[00:01:57.660] - Frau G

The stories can, they can be humorous stories, they can be landscape stories, anecdotes. And he presented it. The last one is now my sister's grandson, and they are always about Holstein. This goes on in their nearby region. I find that quite interesting, because it is a cultural asset.

[00:02:30.510] - Interviewer

Well, you said before that your home landscapes are now the mountains and the stones. Perhaps it is also part of the tradition that part of the relatives, that is mainly on the father's side, have also emigrated?

[00:03:02.490] - Frau G

Some of them went to South America and also two cousins of my father's sister, who emigrated to Brazil, now live in Canada. They never really came back. And that was always due to seafaring, which also existed amongst the relatives.

[00:03:27.310] - Interviewer

So, you imagine that your own story has to do with it, right?

[00:03:35.540] - Frau G

Yes.

[00:03:36.750] - Interviewer

We changed territories. Always in the family?

[00:03:41.660] - Frau G

Always in the family, yes.

[00:03:44.540] - Interviewer

And why do you imagine that was so?

[00:03:51.000] - Frau G

For me, it was curiosity, interest. With the others, I know, a distant cousin whom I never met, went to Brazil with the blue paint, with artificial blue paint that could be produced. Went to Brazil, and never anywhere else... And a cousin of mine is a typesetter, book printer, with the first ship of the Hanseatic, he went over to America. But he has come back. Well, there was a lot of movement in the family. They were also merchants, and my grandfather had five professions, on my father's side.

[00:04:49.490] - Interviewer

That's also a curiosity.

[00:04:50.460] - Frau G

He was a cobbler. What was he? I don't know what was there.

[00:04:57.480] - Interviewer

The landscapes of home are here now, the mountains, the stones. How closely are you connected to them? Is it a broad curiosity or is it more intimate as well?

[00:05:16.660] - Frau G

It's more intimate. It's more intimate. It's curiosity. I get quite content when I'm on the road.

[00:05:25.040] - Interviewer

It's more intimate. And you've actually already said that, but maybe you can think of something else. Are there certain elements of these home landscapes that stand out for you now?

[00:05:49.710] - Frau G

Yes, there are certain places that I want to see again and again. There is also what I feel not only there, but also the one mystical place, for example in Hinterzarten, when you go into a moor. There are people who want to go there one day, people I know. Now I have one, I have to go there with them, they almost can't walk anymore, once again in this moor.

[00:06:19.290] - Interviewer

And why do you say that's mystical?

[00:06:23.680] - Frau G

That's a feeling.

[00:06:25.800] - Interviewer

Mystical for you?

[00:06:26.970] - Frau G

Mystical for me, and I am amazed when I say it in such a way that others feel the same way. Well, I know a lot of them now, we're talking about it.

[00:06:39.740] - Interviewer

Yes yes yes.

[00:06:41.620] - Frau G

They become so colorful. That's just a small spot.

[00:06:44.820] - Interviewer

At Hinterzarten?

[00:06:47.100] - Frau G

At Hinterzarten, but they are also available elsewhere. But there is one place in particular.

[00:06:53.830] - Interviewer

And where exactly?

[00:06:56.410] - Frau G

If you walk over from the train station in the direction of... when you walk through the forest, you walk over a small footbridge through the moor. You know where that is.

[00:07:13.110] - Interviewer

Yes, I know.

[00:07:14.000] - Frau G

It is one of the very well-known ones, where there are a lot. Or now, the last way I walked, I found it beautiful in some places.

[00:07:27.530] - Interviewer

So, yes, interesting. And then the question: How do you experience your own migration in the broadest sense, i.e. from the north to the south? Is it something... I know that you don't mind talking about it. But for some, it's really a problem.

[00:07:55.280] - Frau G

No, I don't mind talking about it. It is the way of life in the south that suits me, is closer to me. So, coming to Freiburg the first time and seeing, also from Hamburg, that was directly from Hamburg, to come to the area, how much closer this way of life is to me in terms of feeling.

[00:08:25.480] - Interviewer

And to set off at all? You said before that it would be a new experience. Yes. Or vice versa: Didn't that make you feel insecure? Wasn't that a feeling: "Oh dear, now, I don't know what's coming?"

[00:08:46.030] - Frau G

No, it wasn't uncertainty. What makes me feel not at home in my village in Schleswig-Holstein ... was that I cannot be as I am. Well, I never really felt like I belonged. And this broader and more open one, where you can also write poems, where you can also sit down. So, like having a picnic alone here in the Black Forest, that just didn't work.

[00:09:29.470] - Interviewer

But your family was actually rooted in northern Germany, or is that a misunderstanding?

[00:09:36.320] - Frau G

My family came partly ... The largest nucleus in Eiderstedt is from my family on my father's side, not on my mother's side, I didn't know that for a long time. It's from this small peninsula. My mother came from Hamburg to this small village as a city dweller and she didn't have it so easy even then. For example, when she had painted fingernails..., my mother had painted fingernails and my father pushed the pram, that was not possible in the village. Well, my relatives, on my father's side, they couldn't do much with my way. Well, that wasn't the case with [name] and [name] either, or my

brother, they adapted completely differently. So, it was clear to me pretty soon that I was leaving this place. And for me that was Hamburg first, then it was Marburg. Well, it was in stages. Hamburg, Marburg. And in Freiburg I went there and saw the people, there was still the farmer with such a bun in her hair at that time and I didn't always have to, I didn't have to pay so much attention to my appearance and not always come across as middle class. Well, that was a ... Going to Marburg was the first farewell for me when I went to Hamburg.

[00:11:14.340] - Frau G

Yes, that was the farewell. I didn't have a way home either, so that was more of a liberation.

[00:11:22.410] - Interviewer

Yes, interesting. And do you ever return to the landscapes of your childhood?

[00:11:29.330] - Frau G

Yes, there, yes.

[00:11:31.070] - Interviewer

And are there any occasions? So that somehow it means: "Now I have to go there?"

[00:11:42.940] - Frau G

I will go to my sister's funeral if that happens before, but I will not go to every funeral and not to the festivals. I could have gone to a confirmation now, but that doesn't connect with me anymore.

[00:12:06.200] - Interviewer

Well, these are actually families ... Families. Big family affairs or celebrations or something like that.

[00:12:16.520] - Frau G

Or when my sister wants to say: "I would like to have you at the party, because I can do a lot with her children and their children again. So, here I am, there is also more

openness. And it comes from the man she married, [name], whom she had married. There is something else in the family. He descends from the Huguenots. And there's more... I am now a welcome guest.

[00:12:53.150] - Interviewer

But now without a family celebration, that you are drawn there?

[00:13:00.970] - Frau G

Yes, I want to do one thing. There is such a thing that I couldn't do financially at the time, but now I could. It's just not offered now. It's one of those organizations that is connected with music and you go from Ostholstein – I don't think it's on the other map – but if you go from one station to another and then you come to such old farms or old estates, and music is made there, variously. And there you go through the whole of Schleswig-Holstein for a week. That's what I still want to do. And why? Because I think the places are so beautiful and I combine it with music and that's very, very nice for me. I got to know the organ during my training with a well-known organist. And so we went to Gotthoff Castle, which was during her training as a kindergarten teacher.

[00:14:07.440] - Interviewer

So, there is also a connection, also an emotional one?

[00:14:19.520] - Frau G

Emotional ones, yes. With the art venues too, as well as the castles. There is a connection, yes.

[00:14:25.760] - Interviewer

And the music would be the music from there, wouldn't it? No.

[00:14:31.850] - Frau G

That can be good music. That can be classical music, that can be jazz, it doesn't matter. So, with good music. It can also be songs, so that, yes, we would have to do that. Yes, I think that would be something for you too. Yes, yes. That has always been the case

and, as I said, sometimes there was a lack of not only money, sometimes also a lack of courage to really do it for me.

[00:15:04.500] - Frau G

And with relatives, I know that I don't want to, I don't have to know why that is, but after two or three days I have the feeling that it's better to leave.

[00:15:20.460] - Interviewer

Yes. Do you still have photographs of the landscapes you have kept? And if that's the case, why did you keep them, and do they mean anything to you at all?

[00:15:47.730] - Frau G

No.

[00:15:55.080] - Interviewer

Ok. This makes the next question superfluous, perhaps it can be rephrased: Do you ever look at photographs of your childhood, of the landscapes? Is there any opportunity at all?

[00:16:17.660] - Frau G

Very, very rarely. That touches me, but I wrote about it, about walking in summer as a child, barefoot over the cobblestones.

[00:16:36.040] - Interviewer

So, when you say very, very rarely, can you remember certain photographs?

[00:16:45.760] - Frau G

There are a few photographs. I can remember pictures. But I come from a time. When I left, few people did, so you went to the photographer.

[00:17:00.830] - Interviewer

So, you mean pictures in your memory?

[00:17:03.260] - Frau G

Pictures in my memory, yes. But real pictures and what hung in the apartments, you know that. That was the wild boar.

[00:17:19.170] - Interviewer

If you were to produce pictures yourself, if you were to carry a camera or something else, where would you take it and what would you want to record?

[00:17:43.620] - Frau G

So, I would like to go to the Black Forest and look at a certain place that I would record, and I would do the same in Schleswig-Holstein and look there, where is my connection? I would like to bring it together and would even photograph for myself, technically or so it is possible to go from one side to the other and back. But in the same way, not that the back now becomes stronger, but always towards the one and back again to the other.

[00:18:33.640] - Interviewer

So, you think there's a connection?

[00:18:35.600] - Frau G

I think so. There is a connection. That's why I told you that even as a child I ... It wasn't so easy to go anywhere with the old bikes, that as soon as I was in the forest in there, in Albersdorf, in the forest in there, I felt as a child: "It's here, here I am."

[00:19:00.260] - Interviewer

So, the forest around Albersdorf, you already mentioned it.

[00:19:05.160] - Frau G

Yes, that was the nearest contiguous forest. And so the whole thing is supposed to ... and so the whole area is said to have been. And the street, I remember now, the street, this village street with the cobblestones, it still had, it was an avenue like you saw in East Prussia. And that was done in the Second World War or after the war,

when the war was over, the trees were felled for heating. And I know that, that's what I found... We were so connected to every tree we played with.

[00:19:49.540] - Interviewer

And what that looks like now, do you know?

[00:19:54.490] - Frau G

Yes, but it was a little longer ago and since then ... Yes, it's also interesting, I remember – since the railway line was made continuous as a road to this large Eider factory, it was no longer in my town. That comes to me now, I remember that. I thought that hurt.

[00:20:19.640] - Interviewer

And that was during your childhood then?

[00:20:22.820] - Frau G

No, no, no, no, no, later. A large road was built through to this large Eider factory.

[00:20:37.770] - Interviewer

Yes, such a great connection. Yes, yes, I understand that.

[00:20:47.580] - Frau G

It wasn't a particularly nice village, but it wasn't easy when the roads were built. Where it was rebuilt or something. There was the water pipe and water was laid. We didn't have any water there for a long time.

[00:21:10.000] - Interviewer

But even then, the forest?

[00:21:14.070] - Frau G

The forest or tree that is at home ... My mother wanted to be modern and had a giant chestnut tree, we had it in the second house. That was already when we moved from the first house to the second house. I found it violent. But when this excavator, when

the tree in front of our living room was felled, I found it similar to this street. It became less at home.

[00:21:41.920] - Interviewer

Yes, I understand that.

[00:21:45.930] - Frau G

I don't know what should be taken from you so that you don't feel comfortable.

[00:21:52.110] - Interviewer

Yes, it's similar. The trees also have a strong symbolism in Sheffield. Yes. Yes, and then finally: Can you think of anything? Any ideas, any thoughts that have now arisen through the conversation in connection with landscapes and your memories?

[00:22:19.120] - Frau G

So, what comes to my mind now is that I want to make what is possible for me possible again. Again, and again landscape, even then, for example, I would like to see a landscape again in France that has totally inspired me.

[00:22:38.640] - Interviewer

And what is it?

[00:22:40.620] - Frau G

I think it was Bessançon.

[00:22:43.640] - Interviewer

Bessancon?

[00:22:44.430] - Frau G

I think that was that. And just as I would like to walk through Goldstein Castle now. Conversely, this one stretch where we were now too. There is so much and much that I can do and do every day.

[00:23:12.660] - Interviewer

So also, strangely enough, Hamburg is ticked off?

[00:23:19.990] - Frau G

I don't have to go there anymore. For a long time, I had to go to Hamburg again, but that's not the case anymore.

[00:23:26.310] - Interviewer

So, already the feeling then more Holstein, but then also other landscapes. It's also interesting that you want to go to France.

[00:23:39.210] - Frau G

Or I liked Turkey very, very much, but I also liked this France ... So, this one city has been very, very good for me, with the old arches. I liked it very, very much.

[00:23:54.560] - Interviewer

Yes, thank you. We also have the opportunity to talk again here. Agreed. Yes, thank you for the time and hopefully it has also brought something for yourself.

[00:24:12.420] - Frau G

Yes, simply becoming aware again and how strong that is. How strong. That's something ... It's not like I have a lot to do with Hamburg now. But not even as a child. In between, but ...

[00:24:35.260] - Interviewer

Yes, I also learned a lot of new things, also about your parents and also the ...

[00:24:44.600] - Frau G

Yes, there has been a lot that they have passed on, so in their simplicity. Even what they so ... Many go through the castles or castles or something. That was not given to us, nor to you through us. But still, I often have to think about the fact that my father consistently showed us Holstein on the 2nd day of pentecost, always something.

[00:25:17.580] - Interviewer

And then drove around in the car?

[00:25:22.500] - Frau G

By car. Aunt [name] came along, the car was fully packed and then we went out to eat, always to the same restaurant, always the same food.

[00:25:35.160] - Interviewer

Yes, such a ritual too.

[00:25:36.660] - Frau G

Ritual, but for those times that was, that was something. Yes.

[00:25:47.290] - Interviewer

Also, thanks, then ...

[00:25:49.430] - Frau G

Please. Now I'm going to watch the news.

Appendix B: Oral History Interview Transcripts - German

Frau A

[00:00:00.000] - Frau A

...gefragt hat: „Fühlst du dich hier wohl? Ich wohne ja jetzt fünf Jahre hier und da habe ich gesagt: „Ich habe für mich das Glück, dass ich so wurzellos aufgewachsen bin, weil ich so viel hin und her bin: Köln, dann Schwarzwald, dann Westfalen, dann wieder Köln, dann Linz, meine größte Zeit in Linz, aber Ich würde gar nicht sagen, dass das meine Hauptheimat ist. Wenn ich so nach meiner Herzensheimat gefragt werde oder wenn man sich so vorstellen soll: „Wo hast du dich ganz toll wohlfühlt“, dann sehe ich immer hinter unserem Haus im Schwarzwald die Wiese und den Wald dahinter. Obwohl wir da eben im Ganzen knapp fünf Jahre waren, weil in den ersten Jahren da sind wir ja im Winter immer wieder nach Köln gefahren, als da noch nicht so alles zerbombt war, weil meine Mutter eben gedacht hat, ihre kleinen Kinder erfrieren im Schwarzwald. Und wenn Sie meine Kindheitsheimat sehen wollen, müssen Sie nur auf die Breiteck fahren. Da oben kennen Sie sonntagsabends, gibt es so ein bisschen kitschige Sendungen im Fernsehen, im Südwestfunk, die Fallers? Und Faller ist ja ein ganz schwarz-wälder Name. Und da gibt es den Fallerhof, wo diese Aufnahmen gemacht werden. Ich gucke manchmal – die Sendung ist eigentlich unmöglich –, aber ich guck den Vorlauf, weil da diese herrliche Landschaft ist und das ist 500 Meter von dem Haus entfernt, wo ich gelebt habe.

[00:01:56.410] - Frau A

Also, ich kenne den Fallerhof, zumal mein Mann war Agraringenieur und der sollte eben vor – meine kleinen Kinder waren da, also vor fast 50 Jahren – der von seiner Dienststelle in Bonn, einen Film machen, „Ferien auf dem Bauernhof.“ Und da waren wir so eine Vorzeigefamilie, junge Familie, vier kleine Kinder. Und da durften wir in diesem Fallerhof und da in die Gästebetten und ans Frühstück. Und meine kleinste Tochter, die dieses Jahr 50 wird, die war da zwei Jahre und wir saßen in der Ecke am Kachelofen und die Bäuerin hat uns schön Frühstück gemacht und Eier hingestellt, aber die waren nicht gekocht, weil das eben nur für den Film sein sollte. Und da hat meine

kleine Tochter gesagt: „Ich will aber ein Ei. Und da ist die nette Frau [Name] – so heißen die wirklich – rausgegangen, hat die Eier gekocht, damit das kleine Mädchen sein gekochtes Ei kriegte. Und von einem anderen Hof, von diesem Breiteckhof, wo ich wirklich gelebt habe. Die hatten einen großen Ackergaul. Max hieß der und da durften all meine Kinder drauf sitzen. Und das kommt alles in dem Film vor, den gibt es wirklich. Meine Tochter in Oldenburg hat diesen Film.

[00:03:31.790] - Frau A

Also, das war alles so eine glückliche Fügung, dass wir da gelandet sind. Und dann eben meine gütige Mutter, die das fertiggebracht hat, dass wir nicht gelitten haben, die hat im Nachhinein betrachtet ein Wahnsinnsleben gehabt. Also, so viel Schweres hat die durchgemacht, hatte ihre alte Mutter mit, – also alt, die war jünger als ich, aber es war eine alte Dame aus dem Hunsrück gebürtig und die lief im Schwarzwald in langen, eleganten Kleidern rum, mit Stockschirm, mit Täschen und mit einer langen Goldkette. Die hat auch eine Geschichte, diese Goldkette, von ihrer Mutter geerbt. Die war nicht überheblich, aber die war halt eine Dame aus dem vorigen Jahrhundert und, und meine Mutter hat das alles mitgemacht und ich kann mich auch an keine großen Zerwürfnisse erinnern. Und dann hatte ich ja noch einen jüngeren Bruder, der an Hirnhautentzündungen da gestorben ist. Also, wahnsinnig viel Leid. Meine große Schwester war auch krank. Ich war so ein albernes, lustiges Kind. Also, ich glaube, ich war eine richtige Wohltat für meine Mutter, weil dass ich so nebenher gesprungen bin und sie sich nicht viel mich kümmern musste. Ja, also das Wort reicht zu dem Punkt, wo ich eben Heimat gefunden habe, nachdem ich die Kölner Heimat verloren habe.

[00:05:17.400] - Frau A

Aber für meine Eltern war es sehr wichtig, dass wir wieder nach Köln kamen. Und ich fand das auch in Ordnung und habe ja da meine ganze Jugend verlebt, erlebt. Von 1951 sind wir ... Also, unsere Zwischenstation war ja dann Herford in Westfalen. Und als mein Vater aus englischer Kriegsgefangenschaft kam, direkt eigentlich nach dem Krieg, der war eben, hatte ich schon gesagt... Ist das auch dazu interessant?

[00:05:55.970] - Interviewer

Ja, ich wollte nur noch kurz nachfragen. Sie wissen das natürlich genau. Wo war das noch mal genau, im Schwarzwald?

[00:06:06.130] - Frau A

Gütenbach bei Fuchtwangen. Also, hier, wenn man von Freiburg, Simonswälder Tal hochfährt, da kommt man nach ein wenig schon in das Dorf Gütenbach und da bin ich sogar ein halbes Jahr ins erste Schuljahr gegangen – habe ich auch nette Erinnerungen daran. Und durch dicken Winter, dickes Eis auf dem Weg, aber also selbstverständlich zu Fuß ins Dorf runter und an der anderen Seite wieder hoch, weil die Schule auf dem Berg lag. Also, hab ich auch in guter Erinnerung. Bis auf einige Male, da kamen Tiefflieger, da war uns eingebläut worden – also nicht mit Schlägen, aber ganz intensiv gesagt worden: „Wenn Flugzeuge kommen, legt ihr euch an der Seite in den Graben Und da kann ich mich erinnern, ganz tief. Die haben uns bestimmt sehen können. Und einmal bin ich wirklich verhaufen worden. Da war Fliegeralarm, ganz hoch kamen da diese Lamettastreifen.

[00:07:18.570] - Interviewer

Das war im Schwarzwald oder in Köln?

[00:07:20.750] - Frau A

Das war im Schwarzwald. Also, zwischen unserem 500 Jahre alten Haus und dem Wald. Wir sollten in den Wald laufen und ich habe meine Puppe nicht gefunden oder was weiß ich. Ich bin jedenfalls hinterhergelaufen, habe hochgeguckt und habe ganz hoch Flieger gesehen. Und eben diese Lamettastreifen, die Irgendwie stören sollten deren Empfang. Das war für uns Kinder interessant. Wie schön. Silberstreifen vom Himmel. Und weil das so eine bedrohliche ... Also, meine Mutter hat er so als bedrohlich empfunden hat, wurde ich richtig verhaufen, als ich im Wald angekommen bin, weil das gefährlich war.

[00:08:10.800] - Interviewer

Und der Wald war das?

[00:08:12.740] - Frau A

Ganz nah, ganz zehn Meter Und der war eigentlich ihr Schutz, der Wald. Ja, eben. Also, Luftschutzkeller oder so was gab es nicht in dem Wald.

[00:08:23.400] - Interviewer

Ja, das ist interessant. Ja, weil es ist ja auch so mit Mythos besetzt, der Wald, der Schwarzwald, der dunkle Wald, der Angst macht. Also, für Sie natürlich aus dem Haus, weil die Bomben würden ja auf das Haus fallen.

[00:08:43.400] - Frau A

Also, ich habe das nie als bedrohlich empfunden. Das habe ich erst gemerkt. Ich habe eine Nichte von meinem Bruder, der in der Nähe von Bonn lebt, und mit der habe ich als sie kleiner war, mal gesagt: „Hast du mal Lust, mit mir in den Schwarzwald zu fahren? Und da sagt sie: „Nein, lieber nicht. Und da ist mir das zum ersten Mal aufgegangen, Schwarzwald, dass das so ein bedrohliches Wort ist. Für mich war das nur schön und Kindheit und Freiheit, weil eben da ganz viele – so Evakuierte hießen wir – in dem einsamen Haus, wo eben jahrhundertlang nur dieser eine Bauer war, der war Dachdecker und Schindelmacher. Es war so ein schindelbedecktes Haus. Die haben da immer nur alleine gelebt und auf einmal kriegten sie da zwangsweise so viele Mütter mit Kindern aus Essen eine Mutter, kann ich mich erinnern und habe ich auch Bilder noch von den Kindern.

[00:09:53.320] - Interviewer

Sie sind aus Köln noch vor den Bomben weg, evakuiert worden? Da haben Sie gesagt das war im Anfang 41?

[00:10:01.330] - Frau A

Und ich denke, wir wohnten in einem Mehrparteienhaus in der ersten Etage und ich glaube, da waren Leute, die einen belauerten. Und da hatten meine Eltern wohl Angst, dass sie da irgendwie belauert werden, ob sie was gegen die Nazis machen. Ich kann mich erinnern, ich habe ganz frühe Erinnerungen. Ich kann da ja nicht älter als drei Jahre gewesen sein, dass mein Vater tief gebeugt am Radio hing und Nachrichten hörte. Und der hat da bestimmt BBC gehört und das war ja lang verboten und das weiß ich noch genau und hab mich so gewundert und hab's bis heute behalten. Keine

Ahnung, warum. Es war für mich nicht beängstigend, aber interessant, dass mein Vater da so nicht laut das Radio laufen ließ. Und ich denke, dass deswegen meine Eltern so früh versucht haben, aus Köln wegzukommen, aus einer katholischen Umgebung. Mein Vater war dann eingezogen als Soldat in Soest in Westfalen. Das habe ich nachher erst gehört. Wir sind katholisch, reinländisch-katholisch und mein Vater hat in Soest einem französischen Priester mal im Gottesdienst als Messdiener geholfen und das musste ganz geheimgehalten werden, sonst wäre dieser französische Priester irgendwie belangt worden. Also, das war so eine Nebengeschichte. Ja, und mein Vater war in Norwegen als Soldat – hatte ich, glaube ich, schon gesagt –, dass ihm die Schrauben in den Schnee gefallen sind und er als Jurist zwei linke Hände hat als Praktiker.

[00:12:11.840] - Frau A

Und dann ist er in englische Kriegsgefangenschaft gekommen, ich weiß gar nicht, wo. In Belgien vielleicht. Er war nie in Russland. Also, diese schrecklichen Erfahrungen der Russlandsoldaten, das, das ist meinem Vater erspart geblieben. Und dann eben, weil er ein absoluter Nichtnazi war, ist er nach Ascot in England gekommen. Da war der BBC, BBC. Und da wurden Sendungen gemacht für Deutschland, die waren aber von den Nazis ja streng verboten, aber es gab eben extra Sendungen vom BBC, dass die Deutschen hören, was wirklich Hitler bedeutete. Und da hat mein Vater mitgemacht. Meine Mutter im Schwarzwald – ich weiß gar nicht, ob wir überhaupt ein Radio hatten –, die hätte das nie gewagt, aus Angst, dass auch im Schwarzwald vielleicht jemand sie verrät und kleine Kinder und eine alte Mutter und wir hatten noch ein Kindermädchen mit, die war aus Euskirchen ein bisschen geistig beschränkt. Die Eltern hatten gesagt: „Nehmen Sie die doch mit. Die ist immer so hinderlich, wenn wir in den Luftschutzkeller mussten. Und dann hat meine Mutter die mitgenommen. Die hat auch lieb für meinen kleinen krank achtjährigen Bruder gesorgt. So habe ich auch liebe Erinnerungen dran. Und dann ist mal im Schwarzwald jemand, auch ein evakuierter Professor, So ein bisschen wie ein Gehäufte, ich glaube, aus...

[00:14:03.210] - Interviewer

Wo war der her?

[00:14:04.820] - Frau A

Offenburg, glaube ich. Und der hat so drumherum gefragt, hat gesagt: „Haben Sie mal was von Ihrem Mann gehört? Und meine Mutter hat ehrlich gesagt: „Nein, ich weiß überhaupt nicht, wo der ist. Und dann hat er also so versucht, rauszukriegen, ob meine Mutter vielleicht, wenn er sagt, er hat BBC gehört, sie verrät. Lang danach, sodass er dann sicher war, dass sie das wohl nicht tut, hat er gesagt: „Ich habe BBC gehört. Ihr Mann hat da gesprochen. Der ist in Ascot bei der BBC und macht da Sendungen für Deutschland mit. Und das war für meine Mutter natürlich toll. Dann hat nachher noch jemand wohl ihr versucht, das zu sagen und sie durfte aber nicht sagen: „Ich weiß das schon. So furchtbar war das, dass der eine dem anderen nicht trauen konnte, weil jeder Angst hatte, er wird belauert und vielleicht doch verraten. Schreckliche psychische Belastung.

[00:15:10.460] - Interviewer

Ja, für Ihre Mutter dann auch. Sie wollte ja unbedingt wissen, auch was passiert war oder ob ihr Mann dann eben lebt oder wie es ihm geht und wo er ist.

[00:15:24.130] - Frau A

In diesem Ascot waren eben alle Nichtnazis und da waren zum Beispiel auch Kommunisten, sind ja auch absolute Nichtnazis gewesen. Zum Beispiel der später berühmte Karl Eduard von Schnitzler. Das war in der DDR, der vom schwarzen Kanal oder irgendwie so heißt das, hat mein Vater gesagt: „Der hat nie die Stube gefegt, wenn er dran war. Das war ein fauler Hund“, hat er gesagt. Ja, also das war das. Und dann kam mein Vater ziemlich schnell. Ist das gut, wenn ich so immer weiter- ich habe einen zwischendurch ...

[00:16:13.700] - Interviewer

Ja, es ist aber nett, dass Sie fragen auch. Das ist sehr spannend. Ja. Und gleichzeitig gucke ich ab und zu auf meine kleinen Fragen. Weil ich immer wieder auch gerne auf die Bilder der Landschaften zurückkomme, also will oder wollte. Sie sind dann als Dreijährige aus Köln schon weg und dann wieder zurück nach ...

[00:16:49.640] - Frau A

Dann sind wir erst nach Bonn. Mein Großvater war Reichskanzler in der Weimar-Republik und wohnte in Bonn und hatte dadurch irgendwie Beziehungen und Schwarzwald war französische Zone und Bonn war englische Zone. Das war etwas schwierig. Und ich kann mich erinnern, da kam eine französische Schweizerin mit Stöckelschuhen in den total vereisten Schwarzwald und die hat dafür gesorgt, dass wir, obwohl das verschiedene Bereiche waren, dass wir da eben vom Schwarzwald nach Bonn kamen, direkt als mein Vater aus Kriegsgefangenschaft kam. Also, das war sofort '45. Ich weiß nicht. Nein, '46. Im Februar waren diese Zügchen, das weiß ich ganz genau. Und dann sind wir im Februar '46 eben nach Bonn gekommen, zu meinen Großeltern, haben da ein halbes Jahr gelebt und schrecklicherweise sind die dann da beide gestorben, mein 84-jähriger Großvater [Name] und 14 Tage später seine 10 Jahre jüngere Frau. Und dann durften wir-, wir wurden da einquartiert quasi, weil die eine prächtige Wohnung hatten in Bonn und es gab ja viel zu wenig Wohnraum und da wurden Zwangseinweisungen vorgenommen. Und dann hat man gesagt: „Die armen alten Leute, die können sich doch nicht an irgendwelche Fremden gewöhnen“. Also, schnell die Familie aus dem Schwarzwald dahin, dann ist das erledigt.

[00:18:37.400] - Frau A

Und deswegen sind wir da so schnell hingekommen. Also, für meine Mutter muss das unter dieser strengen Schwiegermutter ein bisschen stressig gewesen sein. Ja, und ein halbes Jahr, dann sind die gestorben, dann durften wir auch nicht mehr in der Wohnung bleiben. Und dann hatte mein Vater inzwischen weil er eben in englischer Kriegsgefangenschaft war, hat er in Herford eine Stelle bekommen als Regierungsrat bei den Engländern. Und dann haben wir eben da in Herford gelebt, fünf Jahre. Da bin ich ins Gymnasium gekommen. Da ist ein neuer kleiner Bruder geboren, so eine Nachkriegsfreude für meine Eltern. Meine Mutter war da dann schon ziemlich alt, aber ein sehr netter eben, das ist der, der jetzt in Rodesberg bei Bonn wohnt. Und mein Vater hat sich aber immer umgetrieben. Jetzt konnte er dann endlich seinen Wunschberuf Richter angehen und da kam das in Gang, dass die Juden wenigstens ein bisschen da finanziell entschädigt wurden – „Wiedergutmachung nannte man das – und da hat man gesagt: „Ja, viele Richter sind ja Nazis und sind wieder jetzt in Amt und Würden. Die kann man ja den Juden nicht antun. „ach, da gibt es doch den [Name]“.

Und da hat mein Vater dann ganz schnell Karriere gemacht und ist in Köln am Landgericht ganz schnell Landgerichtsdirektor geworden.

[00:20:26.100] - Frau A

Mit einem kleinen Piccolo wurde das gefeiert – kann, kann ich mich erinnern. Und es gab da die Wiedergutmachungskammer. Ich glaube, das hatte ich auch schon gesagt, dass er eben viele jüdische Freunde hat, weil er das wohl nach bestem Wissen und Gewissen gemacht hat. Ich wollte ihn auch mal sehen in der Richterrobe, habe ich mir auch mal angeguckt. Und da waren wir dann eben ab '51 und meine Eltern eben bis zum Tod meiner Mutter. Das war 82 und mein Vater ist dann zu mir nach Linz gezogen. Ich hatte eine kleine Untermieterwohnung und erst haben wir eine andere Wohnung gesucht und dann haben wir miteinander gesprochen. Ich habe gesagt, vier Kinder im Garten und die wollen sich bewegen. Der Älteste hat eine Elektro-Band gehabt und die müssen Krach machen können und nicht nicht nur Angst vor einem strengen Großvater. Und das hat sich als bestens erwiesen. Mein Vater hat dann 14 Jahre bei mir im Haus gewohnt und ist da auch gestorben. Ganz wunderschön, auch so wirklich um seinen Tod herum. Das war alles so harmonisch und diese 50 Jahre Linz am Rhein waren auch eine gute Zeit. Und dann sind meine, meine Kinder so nach und nach ausgezogen und ich habe dann eben diese tolle Aufgabe in Palestina und Israel gefunden.

[00:22:08.800] - Frau A

Da bin ich ja jedes Jahr drei Monate hingefahren, in den ersten Jahren sogar zweimal im Jahr. Man kriegt immer am Flughafen von Tel Aviv für drei Monate ein Visum. Da bin ich dann immer da geblieben. Zwischendurch war ich auch mal in einem Sozialprojekt in Nordperu, auch da konnte ich so richtig, als meine Kinder aus dem Haus gingen, mein Vater war tot, da habe ich gedacht: „Jetzt braucht mich ja niemand mehr. So ganz kurz depressiv, aber das dauert bei mir nie lang. Ich: „Hier kommt immer sofort einen Mauseloch“ und da fiel mir ein, dass ich mal auf einer wunderschönen Reise in Israel war und dass ich das Land so wunderschön finde. Herrliches Land zum Wohlfühlen. Und da ist mir das ganz schnell eingefallen. Ich bin an eine Stelle in Köln, wo ich hingegangen bin, habe gesagt: „Ich möchte keine komische Figur abgeben, so eine Ältere, die ihre Jugend nachholt. Ich will keinem jungen

Menschen einen Volontärsplatz streitig machen. Aber gibt es so was? Ja, es gibt Häuser, so Gästehäuser, die haben gern ältere Leute, die ihnen da weiterhelfen. Und da wurden 20 Jahre draus an dieser ersten Adresse. Und dann habe ich eben auch noch ein Projekt in der Westbank kennengelernt, wo ich jetzt vor ein paar Tagen einen Schneefilm geschickt bekommen habe.

[00:23:45.520] - Interviewer

Die hatten Schnee?

[00:23:43.960] - Frau A

Ja.

[00:23:47.230] - Frau A

Ja, also wieder sehr abgewichen von ihrem Thema. Aber Landschaft, da können Sie hin, und herrlich, dieses Israel. So ein wunderbares Land.

[00:24:01.300] - Interviewer

Und bevor Sie nach Israel sind, dieser Zug nach Israel, war das eher politisch oder war es eben auch, weil Sie eine Vorstellung hatten, dass es da so schöne Landschaften gibt oder auch die Wüste oder das Meer?

[00:24:16.470] - Frau A

Ja, das hat mich interessiert, auch von der Religion her. Und mein Bruder war da als Student, nein, die waren, glaube ich, als Klassenfahrt. Nein, da waren sie in Griechenland. Aber der ist ganz schnell nach seiner Schulzeit, war der mal als Volontär in Israel und war so begeistert. Und dann hatte ich eben Gelegenheit, mal so eine Reise zu machen und war dann auch voll begeistert. Und das war auch so die Zeit, als man überhaupt noch nicht Israel's sehr fragwürdige Politik den Palästinensern gegenüber gesehen hat. Das sehe ich heute natürlich sehr, sehr. Aber ich sage mir, es gibt wunderbare Israelis, es gibt wunderbare Palästinenser und es gibt Schlimme auf beiden Seiten leider. Und da ist mir immer ein Herzanliegen fast: Ich sage immer, der müsste einen Friedensnobelpreis bekommen, der Daniel Barenboim, der Leiter vom Berliner Orchester. Der hat ja ein Orchester gegründet zwischen palästinensischen und israelischen Jugendlichen. Auch andere, Spanier, sind, glaube

ich, auch drin. Also, so was Wunderbares, den habe ich natürlich live da zum Teil erlebt und dann in Köln hat er mal mit diesem West-Eastern Divan Orchester, so heißt das, hat er alle neue in Beethoven-Symphonien aufgeführt in der herrlichen Philharmonie in Köln. Also, unglaublich, was ich an vielem Schönen erlebt habe, wirklich.

[00:26:13.120] - Interviewer

Ja, das hört sich wirklich spannend an, auch dass Sie dann losgezogen sind und auch die Freiheit dann gespürt haben. Haben Sie denn zu Bonn ... Oder Sie haben ja erst den Schwarzwald erwähnt, als die erste und den Ausblick und auch als interessant wenigstens oder vielleicht auch zum Teil als Kind vielleicht auch glücklich... Und zu Bonn oder Köln, sind Sie dann nur in der Stadt gewesen oder gibt es da auch starke Beziehungen?

[00:26:49.970] - Frau A

Mitten in der Stadt haben wir da gewohnt. Das Haus habe ich, später bin ich noch mal dahin in die Joachimstraße nach dem Geiger, Joachim benannt. Da haben meine Großeltern gewohnt und da habe ich das Haus gefunden, sofort. Also, jetzt, vielleicht vor 20 Jahren, bin ich dahin. Ich wusste genau Joachimstraße 14. Also, mir prägt sich immer alles sehr ein. Da haben wir ja nur ein halbes Jahr gewohnt, aber ich weiß das alles noch ganz genau. Dann war ich auch in der dazugehörigen Kirche Sohnkind. Das war dann natürlich auch noch mal eine besondere Sache und vielleicht auch dadurch. Und dann habe ich mir das Haus so angeguckt, ein schönes altes Haus. Da haben meine Großeltern in der Belletage gewohnt, in der ersten Etage. Das Haus gehörte einem Professor. Und als ich da so geguckt habe, kam eine junge Frau mit ihrer Tochter mit dem Fahrrad da an und sagte: „Suchen Sie was? Kann ich Ihnen helfen? Und da habe ich gesagt: „Ich habe 1946 hier ein halbes Jahr gewohnt bei Reichskanzler [Name]. „ach ja, das weiß ich, dass der hier gewohnt hat. Und die die Erben des Professors, die wollten, dass das Haus als Ganzes verkauft wird und wir haben uns das leisten können.

[00:28:25.570] - Frau A

Ihr Mann, hatte sie mir dann erzählt, ist Rechtsanwalt „Und wollen Sie mal mit reinkommen?“ Da konnte ich der genau sagen, wo welches Zimmer in der Wohnung meiner Großeltern war. Also, ganz toll war das auch, habe ich mich also sehr bedankt,

weil ich das sehr nett fand. Das war also eine intensive Erinnerung ansonsten, an Bonn. Ich bin ja nicht viel dann in die Stadt gekommen. Das war so die ganz schlechte Zeit, da gab es ja nichts. Da gab es einen Kaffee in unserer Nähe, die hatten Sahne, wurde auf einmal gesagt, die haben Kuchen mit Sahne und dann sind wir tatsächlich da mal hin mit meiner Mutter und das war total künstlich, schmeckte nach Seife. Da sind wir nie mehr hin. Das war meine Erinnerung an Bonn. Und dann Herford, da bin ich ins dritte Schuljahr Juli ja gekommen. Eine nette Grundschule, netter Lehrer, Geschwinder. Da bin ich auch mal später noch mal hingegangen und da habe ich auch irgendjemand gefunden, der sich auch an diesen Herrn Geschwinder erinnern konnte. Den haben wir so angeschwärmt, ein junger 27-jähriger Lehrer. Das weiß ich bis heute, dass der 27 war. Und nachher hatten wir eine Lehrerin, die die war 39 und da haben wir gesagt, wir haben eine ganz alte Lehrerin, die ist 39.

[00:30:06.170] - Interviewer

Und wie alt waren Sie da?

[00:30:07.930] - Frau A

Also, drittes Schuljahr, da war ich ... Wann sind wir? 51, da war ich 13 Jahre. Nein, drittes Schuljahr, 13 Jahre? Kann ja nicht sein. In Bonn, also nach Bonn, sind wir 46, ein halbes Jahr. 46 bis 46 bis 51, so 46 bis 51 haben wir da gewohnt, auch in einem schönen, alten Haus. Und zwar war der Besitzer, eben wegen dieser Wohnsituation – die waren nur zu zwei Personen, war der in seinem herrlichen Haus zwangsenteignet worden. Wir, große Familie, kriegten viel mehr Platz als der und dadurch da war der uns gar nicht gewogen, aber meine Mutter, in ihrer Güte, die hat das alles erträglich gemacht. Und nachher, als dann diese Zwangseinweisung Wohnsituation besser wurde. Da wurden wir in demselben Haus auf ganz kleine, einzelversteckte Zimmer verteilt und er kriegte wieder seine schöne Wohnung. Dann war die Laune im Haus auch wieder besser und wir haben uns damit abgefunden. Also, es war alles nicht furchtbar bedrückend für mich. Ich habe immer, irgendwie habe ich, glaube ich, auch gesagt, dass mein Vater in Linz, als er bei mir gewohnt hat, gesagt hat: „Ich bin eine reihnische Frohnatur, und davon habe ich, glaube ich, eine Menge erben dürfen.“

[00:31:58.780] - Interviewer

Das ist, ich wollte noch kurz gucken, ob die Aufnahme läuft... Ja, das ist prima.

[00:32:05.820] - Frau A

Da können so viele von rausschneiden, aber ich finde das auch schön, wenn ich so erzählen kann. Da kommt dann auch ganz viel.

[00:32:17.080] - Interviewer

Ja, ich will auch. Ich habe immer so einen Zwischenwissen. Ich will die Frage nicht zu rigide machen, weil eben, weil Sie erinnern sich und dann kommt eben noch ein anderer Gedanke für mich ja auch und so. Und es ist auch wirklich ein viel interessanteres Gespräch, finde ich jedenfalls. Die nächste Frage für mich. Es hört sich so an, als Ihre Erinnerung mit, also Köln, bezieht sich doch eher auf Häuser, auf die Wohnung, auf die Situation und natürlich auch die Spannung zwischen wem was gehört und so. Das ist ja auch sehr bekannt, das es immer auch schwierig war. Also, weniger, wie jetzt zum Beispiel ein Park oder ein Fluss vielleicht. Wenn ich mir selber überlege, meine eigene Kindheit, ist auch so. Da kommen dann schon so Bilder auch mit drei Jahren oder eigentlich fast noch früher, so ein kleiner Park in Hamburg, wo wir kurz waren. Und sonst, also auch mit dem Vater auf dem Schlitten und irgendwie hat sich das eben eingeprägt, weil das auch emotional natürlich ein besonderer Moment war wohl. Und dann das nächste wieder hier in Süddeutschland unter einer einer Konifere im Garten, auch weil die so roch und das hat sich auch so eingeprägt und da will ich auch noch hin.

[00:33:54.480] - Interviewer

Und dann kommt auf einmal Linz. Hatten Sie da auch eine Vorstellung, warum Sie da hin sind? Weil Linz ist ja, sofort kommen natürlich Landschaftsbilder.

[00:34:10.290] - Frau A

Meine Taufpatin war in Linz. In Linz hatte die ein Haus und kurz vor dem Abitur hat sie mich mal eingeladen. Die lebte da, die hatte auch ein ganz interessantes Leben, hatte studiert und was in der damaligen Zeit ja nicht so selbstverständlich war, war Sozialwissenschaftlerin und hat dann in Linz gelebt mit ihrem Mann, den sie aber erst ziemlich spät geheiratet hat. So ein Eigenbrödler, Corvette-Kapitän in Zinktau war der

gewesen und war dann Arbeitsamts-Leiter in Neuwied. Ja, und den hat sie geheiratet und da haben sie in Linz gelebt. Und in der Nazizeit war die eben auch total gegen Nazis und hat auch drei Tage mal im Gefängnis in Linz gesessen. Und da hat ihr Mann gesagt: „Du bist zu gefährlich. Wir müssen hier raus aus Deutschland. Und da sind die nach Südamerika gegangen, nach Uruguay und Brasilien und also mehrere..., Montevideo ist die Hauptstadt von Uruguay. Und da hat sie soziale Frauenschulen gegründet. Da hatte ich nachher nach ihrem Tod unten auch Verbindung noch zu jemand. Und die sind also viel gereist, dieses Internat, ja, also waren sie in Südamerika und nach dem Krieg sind sie eben wieder nach Linz und da waren dann beide im Pensionsalter und sind viel gereist und immer wieder nach Linz zurück.

[00:36:06.650] - Frau A

Und sie war starke Diabetikerin und eines Tages stand ihr Mann in Köln bei uns vor der Tür und sagte: „Die Else ist gestorben. Und vor dem Abitur hatte sie mich ja mal eingeladen und ist mit mir durch ihren Garten, so am Berg und in so einem Gartenhäuschen oben, und hat gesagt: „Das sollst du alles mal erben. Ich war ihr einziges Patenkind, Kinder hatten sie nicht und mir blieb die Spucke weg. Ich hab, glaub ich, da gar nichts gesagt, bin nach Hause, nach Köln, hab das meinen Eltern gesagt und die haben gesagt: „Ja, denen geht es gut, die leben noch lange. Also, das vergessen wir mal erst. Und dann ist sie eben doch schnell gestorben, mit gut 60. Und dann kriegte ich eben das Haus. Wann war das denn jetzt? 51, 58 habe ich ja die Tour gemacht. Ach so, 58 ist sie gestorben. Kurz nachdem sie mich eingeladen hatte, ist sie dann im Herbst gestorben. Und dann hat er alleine da gelebt und ein gutes Leben geführt. Er hatte eine Haushälterin, ist selber weitergereist und kam '61, von der Reise kriegte mein Vater die Nachricht: „Der kommt totkrank am Flughafen an“, kam ins Krankenhaus und da ist er ganz schnell gestorben.

[00:37:48.640] - Frau A

Das war '61 und dann war die Testamentseröffnung und da stand eben drin, dass ich dieses Haus erbe. Und Ich war also ausgebildet. Ich habe in Graz studiert, Staatswissenschaften, habe das aber nicht fertig gemacht. Und war vorher ausgebildet an der Uni am Max-Planck-Institut für Züchtungsforschung in Köln als landwirtschaftlich-technische Assistentin. Und als solche habe ich in Bonn an der Uni

gearbeitet und habe da meinen Mann, ein Agraringenieur, kennengelernt. Und dann haben wir 65 geheiratet und, das war ja praktisch, sind wir nach Linz gezogen. Ja, natürlich. Da sind all meine, nein, mein Ältester ist in Köln geboren, weil ich dachte, in Linz gab es keinen Gynäkologen, da gab nur einen Chirurgen und da dachte ich, in Köln, Uni-Klinik und da ist gleich die Kinderklinik, wenn mit dem guten Kind was ist. Und dann war das eine völlig problemlose Geburt und da habe ich meine anderen drei Kinder, sogar eine ganz komplizierte Geburt, in Linz zur Welt gebracht. Ja, und da haben wir dann gelebt. Ja, bis jetzt zuletzt hatte ich das Haus und meine Kinder zogen aus, gingen ihre eigenen Wege und ich konnte dann diese Reisen machen. Mein Mann ist dann auch gestorben. Wir haben uns getrennt. Ziemlich lang habe ich allein die Kinder großgezogen.

[00:39:42.990] - Frau A

Er hat dann in der Nähe gewohnt wohnt, war starker Diabetiker und ist eben ganz schlecht mit seiner Krankheit umgegangen und da dann auch dran gestorben. Ich habe eigentlich ganz viel Schweres erlebt, aber ich habe es irgendwie bewältigt, ich weiß nicht, weil das Gute überwogen hat, vielleicht.

[00:40:12.880] - Interviewer

Oder auch eine innere Stärke Dass sie dann auch ...

[00:40:17.430] - Frau A

Ja, und das haben wir schon genossen, am Rhein zu leben. Der Rhein war immer für uns sehr wichtig, in Köln und dann in Linz haben wir häufiger so, so Schiffstouren gemacht mit den Kindern auf dem Rhein oder auf die andere Seite, wo jetzt an der Ahr so fürchterliche Unwetter waren. Das war so unser Ausflugsziel, rüber am Abend in der Fähre und da Schiffchen fahren und auch Wanderungen an der Ahr entlang. Also, das haben wir viel gemacht.

[00:40:59.650] - Interviewer

Haben Sie sich dann verbunden gefühlt durch den Fluss, dass Sie sich gedacht haben, das verbindet mich ja noch nach Köln auch? Oder ist es eine Fantasie von mir?

[00:41:15.930] - Frau A

Also, das hab ich mir, glaube ich, nie so richtig klargemacht. Das war vielleicht emotional so. Kann gut sein. Bei meinen Kindern merke ich das noch mehr, dass die wahnsinnig so am Fluss gelebt haben und das so geschätzt haben. Das sagen sie auch immer wieder und fahren gerne nach Köln zurück, besonders mein Ältester, der dann ja auch in Köln geboren ist, in der Uni-Klinik. Der hat noch Freunde von damals, die ihn besuchen, aber er fährt eigentlich mehr dahin mit dem Rad, dann machen sie da in der Eiffel Fahrradtouren. Das ist bei ihm ganz ausgeprägt, bei diesem Ältesten.

[00:42:09.270] - Interviewer

Ja, oftmals, in meiner Recherche auch, auch in meinem eigenen Leben, gibt es Übersprünge über die Generation, auch das Unbewusste, dass man das so weiterträgt. Natürlich, wenn man immer am Fluss lebt und dann natürlich auch ob die den Ausblick hat oder die Weite vom Fluss und die Bewegungen zum Beispiel oder natürlich die Boote, die Frachter, die gibt es ja genauso in Basel wie jetzt in Rotterdam. Das kann natürlich auch sehr spannend sein. Jetzt eine freche Frage...

[00:42:51.330] - Frau A

Das war uns auch immer wichtig, auch mit den Kindern meine Schiffstour zu machen, auch Ich hatte meinen Patenonkel, der war Forstamtsleiter in Eltwille im Rheingau. Und da weiß ich, wir sind ja eigentlich immer nur in den Schwarzwald zum Ferien machen gefahren, nie irgendwo anders hin, immer in unsere Kindheitskriegswohnung. Die wurde dann eben da in Gutenbach als Ferienwohnung vermietet. Und dann durfte ich auf der Rückreise in, in, bei Eltwille aussteigen, durfte bei meinem Patenonkel bleiben und durfte dann – das war eine ganz tolle Sache, habe ich mehrmals gemacht – mit dem Schiff von Meins bis Köln. Das war ein ganz guter Tag lang.

[00:43:44.090] - Interviewer

Das ist ja mit Das schönste Stück.

[00:43:46.370] - Frau A

Wunderschön. Also, das habe ich sehr genossen. Und Eltville. Eltville bis nach Köln.

Wunderschön. Ja, der Der Rhein ist schon sehr wichtig für uns und so überhaupt. Also, ich bin gerne Rheinländerin, finde ja toll, dass ich mit Karneval in Köln geboren bin.

[00:44:15.040] - Interviewer

Und in Israel, haben Sie da auch bestimmte Landschaften ... Oder war das einfach Zufall, wo Sie da gelandet sind?

[00:44:28.390] - Frau A

Das war Zufall, aber glücklicher Zufall, sodass ich eben 20 Jahre da geblieben bin, wirklich von 1998 bis 2018. Und dann hat eben mein Enkel aus Oldenburg gesagt: „Du erzählst so viel davon, wie schön das da ist. Wir wollen mal mit Dir dahin. Und dann hab ich das ja in die Wege geleitet. Sofort, da bin ich so was von glücklich drüber, mit diesen fünf Enkeln und eben mit meinem ältesten Sohn und meiner ältesten Tochter aus Oldenburg, die waren dann mit dabei, richtig so eine Rundfahrt. Also, ich kenne natürlich viel mehr von Israel. Ich war bis unten in Elat und war auch in Ägypten. Dieses Gästehaus, wo ich eben Dienst getan habe an der Pforte, an der Rezeption, die hatten eine Schule das war ein Orden. Die hatten eine Schule in Kairo und es gab einen Bus von Jerusalem nach Kairo. Einen ganzen Tag, morgens um acht fuhr der los, am Suez Kanal war Sonnenuntergang, unvergesslich, wo jetzt dieses Frachtschild festhing. Da habe ich gesagt: „Da war ich, genau da war ich. Und dann durfte ich in dieser Schule ein paar Tage wohnen und habe eben Kairo richtig ein bisschen kennengelernt. Und nachher habe ich noch mal eine Reise gemacht bis Luxor.

[00:46:09.560] - Frau A

Und also Landschaften, andere Menschen, das ist so was Wunderbares, die kennenzulernen. Und da habe ich wirklich ein unglaublich glückliches, dankbares Leben, wirklich.

[00:46:28.900] - Interviewer

Also, wenn ich mir das in meinem Kopf vorstelle, die Schule, wie weit war die vom Suez Kanal?

[00:46:38.540] - Frau A

Das war noch weit. Am Suez Kanal ging die Sonne unter und dann kam man, ... ja, der Suezkanal ist schon ägyptisch. Also, an der Grenze Israel-Ägypten, das war so was Krasses. Hier alles wunderbar hygienisch einwandfreie, Toiletten an der Grenze und da kein Licht und da war mit Kakerlacken alles voll. Aber es war eben trotz allem wunderschön und liebenswürdige Menschen, die Ägypter. Und da sind wir noch weit gefahren, aber wann war das? Also, unter Polizeischutz hinter unserem Bus fuhr dann, also ägyptische Polizei, dass uns nichts passiert. Und dann landeten wir an einem ganz tollen First Class Hotel So eine Kette mit S, Sharon vielleicht, ich weiß nicht. Also, ganz wunderbar kriegt man direct, ich dachte, Kirschsaft, das war Hibiskus-Saft, kriegt man kredenzt. Also, unglaublich, unglaublich war das auf den Toiletten, keine Frotteetücher, Handtücher. Also, unglaublich war das für dieses arme Land eigentlich. Aber ich hatte dann eigentlich nur so Oberschicht-Blickwinkel, muss ich zu meiner Schande, aber das ist dann einfach so.

[00:48:27.260] - Interviewer

Und rund um die Schule, wie kann man sich die Landschaft da vorstellen? Ist es schön da?

[00:48:33.900] - Frau A

Die Schule in Kairo, die war mitten in der Stadt, gar nicht weit von dem berühmten..., jetzt gibt es ja ein neues ägyptisches Museum, aber das schöne alte, ganz in der Nähe.

[00:48:48.220] - Interviewer

Ja, gerne...

[00:48:51.690] - Frau A

Haben Sie gestern ein...

[00:00:00.220] - Frau A

Am Start kamen morgens Busse da an in die Schule und fuhren nachmittags wieder ab, mit vielen Mädchen aus der ganzen Umgebung von Kairo. Und an diesem Gästehaus in Jerusalem, von diesem selben Orden, wo, Romeo-Schwestern heißen die, da ist auch eine Schule. Die ist aber jetzt nicht mehr Schule, sondern nur noch Kindergarten. Und

da kommen palästinensische Israelis, natürlich von der Westbank, kommt auch keiner durch die Mauer. Das wäre gar nicht möglich, glaube ich. Ich habe mal in Israel eine Schule kennengelernt, Talitha Kummi. Da können Kinder von beiden Seiten hin, aber ich glaube, im Moment haben die auch große Schwierigkeiten. Ich weiß, habe es ganz aus dem Blick verloren, wie das jetzt heute läuft.

[00:01:06.470] - Interviewer

Und an der Mauer, an der Grenzmauer? Das haben Sie bestimmt oft. Ja, oft.

[00:01:14.590] - Frau A

Ganz einfach ist ja, von Jerusalem nach Bethlehem zu kommen. Das sind ja nur acht Kilometer und da gibt es Busse. Ich fahre sehr gern auch in Jerusalem, bin ich sehr gern mit arabischen Bussen gefahren manchmal und die fahren bis zur Mauer. Dann muss man aussteigen, muss zu Fuß durch die Mauer, wird da gecheckt, und das habe ich oft gemacht und extra ich habe auch immer meinen Pass da so ein bisschen versteckt, damit die nicht sehen: „Ach, die ist eine Europäerin“, und dass die einen da vornehmen. Ich wollte so behandelt werden wie die Palästinenser. Also, das war manchmal wirklich sehr unwürdig. Sie mussten ihre Gürtel ausziehen, manche mussten die Schuhe ausziehen. Habe ich mal erlebt, so ein feines arabisches Dälmchen, die hatte Schuhe, so Stöckelschuhe, musste die rausziehen, weil ja immer vorkommt, selten, aber es kommt vor, dass die in den Schuhen irgendwas verstecken. Also, besonders diese sind ja Soldaten, die das dann, das Militär, die das prüfen. Besonders die Frauen sind mir immer sehr rabiat vorgekommen. Also, auch sehr kurz angebunden, nie mal ein bisschen freundlich und an der Grenze in Bethlehem, also von Bethlehem, muss man wirklich durch so einen Käfig überall. Den habe ich gesehen.

[00:03:00.020] - Frau A

Ich habe gesagt, ich habe früher mal im Zirkus erlebt – ich glaube, das darf gar nicht mehr sein, wo die Raubtiere durch so ein Gitter reinkommen. So war das, nirgendwo ein Entweichen möglich. Aber die Palästinenser, die wissen, das ist eben so: Da revoltiert keiner dagegen, dann wäre das direkt zu ihrem Nachteil.

[00:03:26.700] - Frau A

Aber ich wollte das eben richtig selber erleben. Und ja, ganz traurig, schlimm.

[00:03:37.940] - Interviewer

Und wenn Sie sich jetzt zurückerinnern, Sie haben ja auch gesagt, dass Sie mit der Familie gereist sind in Österreich, dann jetzt auch nicht so lange zurück und dass Sie das so erfreut hat. Ich wollte noch mal auf diese Idee der Heimat zurückkommen. Bedeutet das für Sie dann Heimat, dass man dann mit der Familie so zusammen ist? Oder ist es ein bestimmter Ort? Oder wie stellen Sie sich das vor? Oder ist das alles zusammen?

[00:04:15.390] - Frau A

Ja, also ich bin jetzt so persönlich, wie ich mit meiner Familie zusammen bin. Ich bin sehr gern bei meinen Kindern, ich komme nie unangemeldet, Ich lasse mich immer fragen: „Hast du Lust? Jetzt am Wochenende hat eben meine Schwiegertochter angerufen: „Wir gehen nach Merzhausen ins Schwimmbad. Hast du Lust, dahin zu kommen oder sollen wir dich abholen? Dann bin ich gestern morgen dahin gelaufen. Das zieht sich ganz schön bis zu dem Schwimmbad und da haben wir uns getroffen und dann haben die mich mitgenommen. Die wohnen in Bollschweil seit einem halben Jahr. Und da war ich dann den ganzen Tag und ich erlebte es dann so: Da hab ich zwei kleine Enkelinnen. Die eine ist neun und die andere fünf. Und ja, dann leb ich mit denen mit und erzähle mit denen und spiele viel mit ihnen. In der ersten Corona-Zeit hab ich mir drei Bücher, gleiche Bücher, angeschafft. Eins hab ich einer Enkelin, auch hier in der Oberau hab ich auch so eine kleine Enkelin, eins hab ich behalten, eins hat sie gekriegt und zwei. Ach so, nein. Und die in Bollschweil alle das gleiche Buch und dann hab ich am Telefon mit denen lesen geübt. Oder es gibt wunderschöne Bücher, wo man so was reinkleben kann und so.

[00:05:49.640] - Frau A

Und das immer dreifach. Und dann wusste jeder, was der andere macht. Ich habe es nie in der Dreierkombination fertiggebracht, sondern immer mit der einen oder mit der anderen. Und das war sehr schön, als sie noch nicht in die Schule gehen durften wegen Corona. Jetzt ist es ja, die gehen alle in die Schule und immer das coronakranke Kind muss zu Hause bleiben. Das kommt wohl ziemlich häufig vor, aber auch in

Kindergarten. Die eine geht ja noch in den Kindergarten und in Buchenbach hab ich auch noch 'ne Kleine, die jetzt im Februar sechs Jahre wird, die in Schule kommt und die kleine aus Bolschweil wird auch sechs Jahre. Also, ich leb sehr mit meiner Familie, aber auch mit meiner größeren Familie. Von dieser tollen Großmutter, die mit uns im Schwarzwald war, die hatte drei Kinder: Meine Mutter, eine ältere Schwester und noch einen jüngeren Sohn. Das war der Forstamtsleiter in Eltville, meine Mutter, und die ältere Schwester, die lebte in Neues am Rhein. Und die haben zusammen neun Kinder. Wir sind neun Vettern und Cousinen und haben Jahre lang, so alle fünf bis sieben Jahre, große Familientreffen gemacht, bei einem Vetter in Spey am Rhein. Das ist bei Koblenz.

[00:07:25.340] - Frau A

Die hatten so einen großen Garten, ein großes Haus. Er kam aus aus Berlin, eine Cousine, aus München, eine Cousine und ich, selbstverständlich. Ich war immer dabei, weil ich wahnsinnig interessiert bin an dieser herrlichen Großfamilie. Neun Vettern und Cousinen. Und wir haben, als ich angefangen habe mit meinem [Name] 1966, hatten wir jedes Jahr ein Kind bis 1984. In manchen Jahren auch mehrere Kinder. Jedes Jahr, wir haben zusammen 25 Kinder, also meine Kinder. Und diese 25 Kinder, da ist jetzt gerade am 6. Januar das 43. Da wurde das letzte Kind geboren. Und da gibt es eben einen Vetter, der den Stammbaun nachhält. Er hat mir jetzt schon den nachgebesserten Stammbaun geschickt. Also, ganz schön ist das.

[00:08:29.460] - Interviewer

Also, Also in Ihrer Vorstellung von Heimat, da spielt der Stammbaum eine sehr wichtige Rolle und ebenso wie das aussehen wird.

[00:08:47.000] - Frau A

Da bin ich sehr interessiert daran, telefoniere sehr viel mit meinen Kusinen und besonders auch mit diesem Vetter, der den Stammbaum nachhält. Er wohnt in Heidelberg, und eine Cousine, das sind Zwillinge, da wohnt die eine in Köln und die andere in München. Die Kölnerin hat keine Kinder, die Münchnerin hat sechs Kinder. Also, wir haben zum Teil auch sehr viele Kinder. Ich vier, noch eine andere hat vier, eine hat fünf. Und ja, ganz viel Interesse, was aus denen wird. Und von meinen Enkeln

zwölf Enkeln, weiß ich, die Geburtsdaten, selbstverständlich. Und guck auch schon mal in diesen schönen Stammbaum. Ja, ja, das ist mir sehr wichtig. Das liegt aber auch zum Teil an meiner Mutter, meine wirklich wunderbare Mutter. Ich darf sagen, ich gleiche der ziemlich und meine älteste Tochter in Oldenburg, also wenn man die sieht, denkt man, meine Mutter kommt. Also, ich erlaube mir, zu sagen, ich habe sehr viel von meiner Mutter. Das ist ein bisschen anmaßend, weil meine Mutter eben ... Ich hatte mit der als junges Mädchen ziemlich viel Krach, ach, weil wir eben so ähnlich sind.

[00:10:17.170] - Interviewer

Wollte ich gerade sagen.

[00:10:18.040] - Frau A

Und heute, wo ich es ihr nicht mehr sagen kann, sehe ich, was das eine fantastische Frau war, menschlich. Und die konnte eigentlich nichts aus ihrem Leben machen. Sie ist Lehrerin gewesen, Gewerbelehrerin, aber ich kann mich erinnern, dass sie in Herford mal gesagt hat, da waren meine Eltern bekannt mit einem anderen Ehepaar, die ganz ähnlich ... Er war auch Jurist und sie war auch Gewerbelehrerin, die hatten aber nur einen Sohn, und die ging auf einmal wieder in den Beruf, so in den 50er Jahren. Und da kam meine Mutter und sagte: „Wie wäre das eigentlich, wenn ich wieder berufstätig würde? Und ich bin ihr nicht beigesprungen und habe gesagt: „Prima, mach das, Mama. Würde ich heute gerne tun. Ich hab nur gesehen, wie unpraktisch das ist und mein Vater so als stolzer Mann aus seiner Generation, der sagte: „Ich kann doch meine Familie allein ernähren. Dieses blöde Denken von vielen Familienvätern.

[00:11:25.680] - Interviewer

Da war aber auch immer die Angst, dass wenn die Leute reden und sagen: „Er kann doch nicht mal ... Jetzt ist mir ja ...

[00:11:34.710] - Frau A

Ja, scheußlich, wirklich. Das ist gut, dass das überwunden ist.

[00:11:41.960] - Interviewer

Ja, das stimmt. Es gibt es ja leider immer. Aber wenn ich Sie jetzt ... Jetzt kommt eine schwierige Frage. Oder weiß ich auch nicht. Jedenfalls, glaube ich, wenn ich Sie jetzt fragen würde, Sie würden würdest losziehen mit einer Kamera oder mit einem Notizbuch oder so, Ihre Landschaften der Heimat aufzuzeichnen?

[00:12:10.050] - Frau A

Würde ich zuerst in den Schwarzwald gehen.

[00:12:12.890] - Interviewer

Und warum das?

[00:12:17.010] - Frau A

Ja, weil ich da eben wirklich Landschaft hauptsächlich erlebt habe. Das Wohnen war so ein bisschen oder ziemlich primitiv. Wir hatten ja nur eine Pumpe, die im Winter auch noch abgestellt wurde, ein Plums klosett. Aber draußen konnten wir sein, draußen im Wald. Und wir haben Wanderungen gemacht nach St Märgen und auf den Brend bei Fuchtwangen. Und da diese Weite... Natürlich hatten wir auch Ski, ganz primitive, die mit der Zeit immer gerader wurden, – so künstlerisch natürlich hoch gebogene Tannenbretter. Und das war eine Freude, da durch den neuen Schnee mit den Ski daherzuziehen. Und das glitzerte dann so im Sonnenschein, Als wir die bekamen, Weihnachten, da war es so kalt und wir, begeistert, sind wir da rausgegangen und haben dann schreiend in der Kälte gestanden, konnten uns nicht mehr bewegen und meine Mutter musste uns gefroren, reintragen, kann ich mich erinnern. Also, das war wunderschön.

[00:13:36.470] - Interviewer

In Ihrer Vorstellung: Heimat ist der glückliche Platz oder die glückliche, das glückliche Draußen Sein oder das freie glückliche Draußen Sein? Oder verstehe ich das so richtig?

[00:13:54.860] - Frau A

Ja.

[00:13:56.380] - Interviewer

Und das suchen Sie auch. Es gibt ja Leute, die sagen: „Meine Heimat ist die verlorene Heimat, ist die ausgebombte Heimat, ist die Ausgrenzung und so weiter. Das sagen sie ja gar nicht.

[00:14:16.280] - Frau A

Also, wenn ich mich so geistig versetze in meine vielen Lebenspunkte, ich kann die gar nicht als Heimat, oder alles ist Heimat, weil ich, wo ich die Nicht-Tief-Verwurzeltheit an einem Ort, überall Wurzeln ausgelegt habe und mich dann wieder wohlgeföhlt habe, einfach überall. Also, wenn ich an Israel denke, da habe ich eben natürlich in diesen 20 Jahren – immer nur ein Vierteljahr – auch Heimat gefunden und kann mich dafür begeistern. Das ist es dann ... Aber ich könnte mich, glaube ich, nicht für eine Heimat entscheiden und sagen: „Das ist wirklich ... “ Oder vielleicht Köln doch?

[00:15:12.730] - Interviewer

Es muss ja nicht eine. Dann wäre das noch mal nachgefragt, dann wäre das so eine Kombination von doch das erste Gefühl in dem Schwarzwald und dann ein Reisejournal. Ja, haben Sie ja auch rückverfolgt? Sie sind ja auch mit Ihrer Familie, auch nicht aus Zufall, natürlich nach Israel. Und dann eben die ganzen Stationen. Verstehe ich das richtig?

[00:15:46.230] - Frau A

Ja.

[00:15:46.880] - Interviewer

Das ist auch interessant, dass sie sagen: „Das kann ich gar nicht so“. Und die Wurzeln, die empfinden Sie schon als Wurzeln, sonst hätten Sie ja nicht Wurzeln gesagt, oder?

[00:15:56.490] - Frau A

Aber wirklich überall so? Ich komme mir vor so wie eine Tanne ist, glaube ich, Flachwurzler. Also, ich habe überall Wurzeln geschlagen, habe mich nirgendwo heimatlos geföhlt, unsicher. War alles interessant, erlebenswert. Ich möchte nicht darauf verzichten. Bonn, die kurze Zeit in Bonn, kann ich auch sofort wieder so ein Begeisterungsgeföh! für entwickeln, da die Zeit in der Joachimstraße. Aber Linz

vielleicht schon, weil es ja wirklich sehr lang war. '65 habe ich geheiratet und bin jetzt – wann bin ich hergekommen? 16. Also, es war wirklich richtig lang.

[00:16:55.400] - Interviewer

Und würden Sie sagen, Sie haben Heimat oder Orte angenommen, so wie Sie sich Ihnen gestellt haben. Es hört sich Ihre Geschichte an, dass Sie mit Israel und auch sonst, etwas gesucht haben, aber auch dann eine Verbindung hatten, aber eigentlich auch viel Zufall dabei war und dass Sie dann die Orte angenommen haben.

[00:17:29.700] - Frau A

Also, ja, ganz viel glückliche Zufälle, Fügungen, ich weiß gar nicht, wie man das nennen mag. Und jedes Mal, ich hab mich, glaub ich, nie dagegen gesträubt. Es war jetzt so: Jetzt war eben Bonn dran und dann war Herford dran und dann lasse ich mich drauf ein und finde dann einfach da meine Zufriedenheit. Ich habe mich, glaube ich, nie gegen irgendeine Erneuerung meines Lebens gesträubt.

[00:18:16.430] - Interviewer

Das ist ja auch eine Weisheit. Das finde ich schon sehr beeindruckend auch. Auch ihr Bild – das meine ich gar nicht witzig – von der Flachwurz, die Tanne, weil die ist ja auch erfolgreich, als so ein Baum. Und natürlich auch symbol-trächtig, auch natürlich hier im Schwarzwald.

[00:18:42.350] - Frau A

Ja, wie geht es sonst so, ich meine dass meine Schwiegertochter sagte, ob ich hier zufrieden bin. Ich weiß ja, dass es gar nicht anders vernünftig wäre, nicht zufrieden zu sein. Also was soll ich da Kräfte dran verschwenden ich will dann auch zufrieden sein, aber ich hab nicht das Gefühl, ich belüge mich damit, ich vertusche das, dass ich eigentlich hier überhaupt nicht zufrieden bin. Natürlich fühle ich mich hier wohl, weil ich mich eben an diese gute Schwarzwald-Kindheit erinnern kann und weil eben meine Kinder rundum sind, da spielt dann mein Verstand zum Glück auch eine Rolle, dass ich mir sage: „Was soll ich Linz hinterher trauern „Ich säße da jetzt. Meine Kinder würden sich Sorgen machen. Das ist mir immer sehr wichtig, was andere für mich vielleicht dann sich Sorgen machen. So können mich gut mal, auch mal eine Woche oder was,

mehrere Tage nicht anrufen oder nicht wissen, weil sie im Grunde wissen, die ist da gut untergebracht und das ist mir sehr wichtig, dass meine Kinder nicht dauernd an ihre unbehütete Mutter denken. Und das wäre ja in Linz eher die Gefahr. Also, besonders meine Tochter in Oldenburg, die auch so ein sehr empfindsames Mädchen ist. Mädchen?

[00:20:14.990] - Frau A

Mutter, und die wird sich bestimmt viel Sorgen machen. Die hätte mich auch gern in Oldenburg gehabt, aber da hat sie eben gesagt: „Da unten hast du die meißten, und dann ist es einfacher, wir kommen dich besuchen. Oder ich bin ja in den ersten Jahren, bis Corona, bin ich sehr oft im Jahr nach Oldenburg gefahren. Und jetzt kürzlich – das war natürlich herrlich – Weihnachten haben wir uns beide bei meinem Bruder getroffen und sie ist dann mit mir runter. Da war die Frage: „Soll ich mit nach oben? Und dann die acht Stunden im durchgehenden Zug von Bremen bis Freiburg Und dann hat sie gesagt: „Ich komme da mit runter, weil sie eben auch sehr an ihren Geschwistern hängt. Das war für alle wunderschön. Und einen Abend hab ich ja sogar fertiggebracht, waren wir Da - hab ich vielleicht voriges mal schon erzählt – waren wir hier im ‘Süden’. Ich mit meinen vier Kindern, das war ewig nicht. Nur mit meinen vier Kindern. Und meine jüngste Tochter hat das zu Hause ihren Kindern gesagt, vier Kinder, sagte der Älteste, der mir sehr oft helfen kommt: „Was ist das denn? Das haben wir jeden Mittag hier“. Das war für mich was ganz Schönes.

[00:21:43.840] - Interviewer

Das glaube ich.

[00:21:44.700] - Frau A

Und dann bin ich ja mal rausgegangen zur Toilette und da kam meine jüngste Tochter hinterher und sagt: „Ich will dich was fragen, nicht so vor den anderen Geschwistern“. Da dachte ich, sie fragt mich. Vielleicht habe ich es auch schon erzählt, weil wenn mich das tief bewegt hat, dachte ich, die fragt mich, ob ich mal Baby-Sitten komme oder ob ich mal nach Buchenbach, wann ich mal das nächste Mal komme. Da war die nur hinter mir hergegangen, zu sagen: „Wir reden so viel miteinander, weil wir uns so freuen, dass wir Geschwister uns mal alle haben und du bist so außen vor. Da war ich so....

können mir jetzt noch die Tränen kommen, dass die an so was denkt. Dabei war es meine größte Freude, dass die sich so gut verstehen und ich habe zwischendurch immer mal was gefragt oder gesagt. Also, das war so schön, denn die kann auch mit mir ziemlich ruppelig manchmal sein und mir was sagen oder mit ihren Kindern ist sie ziemlich streng.

[00:22:55.250] - Interviewer

Aber da haben Sie sich dann vielleicht auch selber gesehen? Dass sie dann sonst so was sagt, weil wenn sie so erzählen, Sie erzählen ja immer sehr viel von der Familie, von den anderen Menschen und auch das ist es sehr interessant.

[00:23:11.860] - Frau A

Ja, das stimmt.

[00:23:13.690] - Interviewer

Wenn Sie mich jetzt - noch mal verbunden mit, wo man dann die Heimat wieder aufsuchen würde - wenn Sie mich jetzt losschicken würden, zum Fotografieren, wo würden Sie mich hinschicken? Oder gibt es da bestimmte Situationen?

[00:23:36.620] - Frau A

Eine Fahrt von Freiburg, Glottertal, St Märgen und dann rüber nach Furtwangen, nach Hütenbach und dann vielleicht noch auf den Brend. Das habe ich übrigens vor zwei Jahren mit meiner Oldenburger Tochter gemacht. Da war nur ein Café, was wir kannten, von der Kindheit her. Das würde ich machen. Und wenn ich ins Rheinland führe, würde ich auf jeden Fall nach Köln. Ich habe in Graz studiert und habe vor vielen Jahren mit meiner jüngsten Tochter mal eine Reise in meine Jugendzeit gemacht, – eine große Reise war das, in Jugendherbergen in Passau und dann eben in Graz, in mein Studentenbüdchen, Körblergasse – ich weiß es noch, wo ich gewohnt habe, ganz primitiv. Ja, auch. Das ist auch wunderschön. Ich brauche nur anzuticken und kann eine Reise draus machen.

[00:24:51.630] - Interviewer

Also, doch wieder ein Reisejournal.

[00:24:55.300] - Frau A

Ja.

[00:24:56.130] - Interviewer

Ja, ja, ja. Das ist spannend Und auch im Kontrast, weil es viele Leute gibt, die sagen: „Nur da, da muss ich hin, sonst kann ich nicht. Das ist dann so bestimmt und eigentlich auch sehr eng oft.

[00:25:18.940] - Frau A

Ich habe auch keine Angst vor Menschen. Also, wenn ich denke, ich bin allein, selbstverständlich allein, von mir in Jerusalem morgens früh nach Ramallah gefahren, war da ganz früh, wenn die da ihre Stände aufbauten, kann ich mich erinnern, so einer, der diese flachen Brote machte, nicht die man so für Falafeln nimmt, sondern so ganz dünne. Ich weiß gar nicht richtig, wie die heißen. Das ist so ein runder Ofen, eine Heizquelle und da ein bisschen Teig und dann wird das so gezogen und ist nach ganz kurzer Zeit fertig. Und da bin ich natürlich stehengeblieben, habe zugeguckt und der hat sich gefreut und hat mir seinen ersten Kuchen dann geschenkt. Also „Ach, bin ich an Leuten vorbei? Die hatten da ihr Mittagessen und ich hab nur freundlich begrüßt. Und dann haben die gesagt: „Hier“. Hab was bekommen, hab selbstverständlich das vor ihnen gegessen, dass mir das nicht eklig war, dass sie schmutzige Hände hatten. Eigentlich bin ich sehr für Hygiene, aber das macht mir bestimmt nichts aus da, habe ich gedacht. Der will mir Gutes, also ist es auch gut. So, Vertrauen in andere Menschen habe ich sehr.

[00:26:54.740] - Interviewer

Und auch in die verschiedenen Länder und, ja, auch Peru.

[00:27:05.780] - Frau A

Also, wunderbar. Sehr spannend. Da auf dem Machu Picchu, da auch die Menschen, also auch wenn ich in die Altstadt von Jerusalem ging, da gibt es in Damascus..., waren Sie mal da?

[00:27:23.470] - Interviewer

Nein, noch nicht.

[00:27:24.570] - Frau A

Am Damascus-Tor, wo eben besonders viel die Palestenser reingehen, geht es rechts zur Grabeskirche und links zum österreichischen Hospiz. Da kommen Sie hinter einer ganz schäbigen Tür in einen österreichischen K+K-Palast mit Mosaiken und was. Und da ist ein Falafelhändler, der die schönste, leckerste Falafel macht. Und da bin ich immer hin. Mein jüngerer Sohn hat mich mal besucht, bin ich mit ihm dahin, hab gesagt: „Jetzt mein Sohn [Name]. Und im nächsten Jahr bin ich wieder hin und dann sagt der: „Where's your son?“ Also, unglaublich.

[00:28:11.090] - Interviewer

Also, ich gucke immer die Menschen auch an und auf diesem Weg da zum Österreichischen Hospiz, wo man herrlich sich ausruhen kann.

[00:28:23.960] - Frau A

Oder eben Toilette ist ganz wichtig, dass man weiß, wo eine saubere Toilette ist. Und da guck ich ... Also, Männer guck ich nicht so bewusst an, weil mir eine gesagt hat: „Bei Männern müssen auch Sie in Ihrem vorgeschrittenem Alter vorsichtig sein. Also gut. Aber Frauen mit Kindern, da habe ich immer voll Freundlichkeit hingeguckt und gesehen, wie das diese Mütter erfreut, dass da so eine Touristin ist – man dann natürlich direkt erkennbar, dass die so bewusst ihr Kind anguckt. So schöne Sachen.

[00:29:14.880] - Interviewer

Vielen Dank. Ich mache mal Pause hier, weil das ist ja auch ...

[00:29:22.340] - Frau A

Wie Sie wollen.

[00:29:24.100] - Interviewer

Nein, Sie haben mir.

Herr B

[00:00:02.400] - Interviewer

Und das wird auch später dann auf unserem Server gespeichert... Das ist dann alles vertraulich und gesichert und so weiter. Ja, das Erste, um das auch noch mal zu beschreiben. Das weißt Du, ich bin ein Fotograf und ich studiere immer noch Fotografie und meine Welt, meine Vorstellung, ist auch in der Fotografie und ich versuche eben über das Dasein der Migranten herauszufinden durch die Fotografie, und auch Verständnis zu entwickeln, was das bedeutet für die Leute, die zwangsweise – meistens zwangsweise, ... Also, es gibt es ja auch Leute, die sich das aussuchen, aber eben ihre Heimat verlassen mussten und was dann geblieben ist. Macht das Sinn, als Vorstellung? Die erste Frage ganz praktisch, wo Du geboren bist.

[00:01:05.810] - Herr B

Ich bin in Palästina geboren, zurzeit Israel, und dort bin ich auch aufgewachsen, bin ich dort groß geworden. Ich habe Schule, Gymnasium, ich habe eine Ausbildung gemacht und irgendwann bin ich weggegangen, weil die politischen Verhältnissen so problematisch waren gegen die Araber und ich konnte das nicht ertragen. Deshalb bin ich aus dem Land ausgewandert und kam dann in die Schweiz. In Basel habe ich eine Weile gelebt, gearbeitet und studiert und die Verhältnisse in der Schweiz waren mir ganz, ganz fremd. Ich komme aus einem orientalischen Milieu, mit Großfamilie, und das Alleinsein in einem schweizerischen Dorf, wo die Leute kaum miteinander gesprochen haben, hat mich so belastet, dass ich immer wieder gedacht habe, ich gehe wieder zurück. Aber ich habe mich geschämt und befürchtete, ausgelacht zu werden: "Na ja, guckt mal, kaum ist er weg, dann muss er zur Mama zurückkehren". Und deshalb bin ich in der Schweiz geblieben. Ich habe an der Universität Basel angefangen zu studieren. Aber als es tatsächlich nicht mehr ging, da hat mir ein deutscher Kollege empfohlen, gehe nach Deutschland, ist mit Sicherheit einfacher als hier. Und so dann kam ich nach Konstanz am Bodensee. Und dort war ich an der Ingenieurschule eine Weile und mir ging es nicht viel besser, weil ich neben meinem Studium auch arbeiten musste, um meinen Lebensunterhalt zu verdienen.

[00:03:18.040] - Herr B

Und dann kam ich nach Freiburg. Also, dieses Stück meiner Lebensgeschichte ist eigentlich ein Buch, wenn ich über all das sprechen würde, was ich erlebt habe. Aber ich glaube, ich bleibe bei Deiner Frage: Ich bin in Palästina geboren und jetzt befinde ich mich in Deutschland.

[00:03:42.850] - Interviewer

Und eine Vorstellung von zu Hause, ist das Palästina?

[00:03:52.380] - Herr B

Ja, ich glaube, ich wurde 2004 von Haaretz, der größten Zeitung in Israel, interviewt. Das war ein sehr, sehr langes Interview. Und ich habe dann gesagt: Wer in Palästina geboren wurde, würde niemals eine andere Heimat haben wollen. Meine Identifikation mit Palästina ist nach wie vor sehr stark, politisch und geographisch und emotional. Und daher meine innere Zerrissenheit manchmal, wenn in Deutschland ... Ich bin in Israel geboren, ich bin nicht in Israel geboren. Und hier und da könnte ich Kompromisse erreichen mit Institutionen, da schreiben die: „Geboren in Palästina und lebte in Israel. Das ist emotional nach wie vor meine Heimat, obwohl ich über 50 Jahre in Deutschland lebe. Aber wenn ich von zu Hause rede, dann meine ich nicht Israel.

[00:05:04.850] - Interviewer

Und ich habe das auch selber erlebt und woanders gehört, dass die Namensgebung und die Bezeichnung und überhaupt das Land natürlich sehr wichtig ist. Also, wie du sagst, also Palästina, nicht Israel. Wie ist es mit den Landschaften, den Orten, dem Ausblick? Hast du da was im Gefühl, im Kopf?

[00:05:36.050] - Herr B

Im Gefühl, im Gedächtnis? Sehr, sehr intensiv. Sehr, sehr intensiv. Ich träume bis heute nach über 55 Jahren Ausland. Aber eben diese mediterranische Landschaft der kleinen Hügel, die im Sommer trostlos aussieht, aber den Duft habe ich sehr geliebt, von trockenen Feigenbäumen oder Oliven. Das begleitet mich und ich habe schnell Assoziationen. Und das merkte ich besonders stark, als ich in Südspanien war, wo eine ähnliche Infrastruktur, Strukturen auch existieren. Die Landschaft ist meine Orientierung nach wie vor. Also, ich kenne wunderbare Landschaften, etwa in der

Karibik oder Afrika, und so weiter. Ich nehme es als etwas Schönes wahr, aber wenn ich mediterranische Landschaften sehe oder wenn ich meine Familie besuche, dann bin ich emotional sehr verstrickt und ich brauche eine Weile, bis ich mich wiedergekriegt habe und mein seelisches Gleichgewicht wiederhergestellt habe.

[00:06:55.690] - Interviewer

Und das ist dann ein Gefühl des Wiederfindens, aber zunächst der traurige Gedanke daß Du noch nicht da sein kannst? Oder?

[00:07:03.260] - Herr B

Ich glaube, es ist eine merkwürdige Sache. Erstens bin ich froh, denn die Landschaft ist mir bekannt und vertraut. Das ist interessant: In dem Ort, wo ich geboren bin, gab es einmal einen Maulbeerbaum vor einer Ewigkeit und drei Tagen. Und irgendwann musste das abgesägt werden. Jedes Mal, wenn ich da bin, suche ich diesen Maulbeerbaum. Das ist für mich sehr aufwühlend.

[00:07:42.490] - Interviewer

Und die Landschaften hier, ist das so, wie du es eben gesagt hast? Das sieht schön aus, das ist wunderhübsch, aber emotional, ist das nicht ... Oder ist das eine zweite Heimat?

[00:07:56.500] - Herr B

Ja.

[00:07:57.990] - Interviewer

Und ist das nicht dasselbe, oder ist es doch? Nein, nein, nein.

[00:08:01.450] - Herr B

Das ist was anderes. Die Tatsache, dass ich in Deutschland so viel Erfolg und Freunde habe, macht aus Deutschland für mich eine zweite Heimat. Heimat ist eigentlich dort, wo du Freunde hast. Sonst macht das keinen Sinn in einer Heimat. Das ist emotional. Freunde, bekannte Kollegen und Kolleginnen. Und die Landschaft, die Landschaft für mich ist eine sekundäre Angelegenheit. Also, der Kaiserstuhl oder der Schwarzwald. Ich bin nie ein begeisterter Wanderer gewesen. So, dass ich laufe, Kilometer lang und auch

die wunderschönen Feldberge und so weiter. Das gibt es nicht. Also, diese Intensität, diese Emotionalität spüre ich nicht. Und das ist Deutschland, meine zweite Heimat, wegen meiner Freunde und Bekannten, die ich im Laufe meines Lebens hier kennengelernt habe.

[00:09:06.780] - Interviewer

Also, noch mal, um noch mal nachzuhaken: aber die Intensität wäre in Palästina schon. Oder generell, bist du einfach nicht in einem Ort mit der Landschaft, oder ist das einfach nur hier?

[00:09:21.610] - Herr B

Nein, nein. In Palästina, es ist sehr eindeutig. Meine Emotion die Erinnerungen, die Kindheitserinnerungen, den Duft von den Narzissen, die nicht mehr existieren, die wilden Tiere, die ich als Kind kennengelernt habe, und ich weiß, wo sie hingehören, die Vögel der Landschaft, das Meer und so weiter.

[00:09:48.890] - Herr B

Ich habe das Gefühl, das ist ein Stück von meiner Seele, ein ganz großes Stück, das auch mein Glück und meine Trauer zum Teil mitbestimmt. Ja, und das ist sehr wichtig. Das ist tatsächlich eine großes Stück Identität, mit der ich mich auch identifiziere.

[00:10:11.360] - Interviewer

Gibt es noch andere? Also, eben der Maulbeerbaum, das Mediterrane? Ich kann mir das auch vorstellen. Ich habe auch solche Landschaften gesehen, allerdings nicht in Palästina. Gibt es noch andere Ortschaften, Landschaften, Städte, Szenen, die Dir immer wiederkommen im Traum oder in den Vorstellungen? In Palästina oder überhaupt?

[00:10:45.980] - Herr B

Also jetzt ,... ja, Südspanien, Andalusien. In Andalusien, da fühle ich mich wohl, weil mich das an meine Kindheit, an mein Zuhause erinnert. Und ich glaube, ich könnte es mir vorstellen, aus Andalusien ein Stück Heimat zu machen, was mir sonst nirgendwo ... Also, in Deutschland fühle ich mich ein Stück zu Hause, aber mein eigentliches

Zuhause ist Palästina. Ich könnte es mir vorstellen, dass so was auch in Andalusien, in Spanien möglich ist, weil das ist auch sehr viel arabisch, orientalisch, in den Schriften, in der Landwirtschaft und so weiter. Ich könnte sagen, in Süditalien, aber das ist nicht so intensiv wie mit Andalusien.

[00:11:44.880] - Interviewer

Und das ist auch eine ... Ich muss übersetzen in meinem Kopf. Ich denke schon manchmal es ist zu viel Englisch, manchmal – ‘Rural Landscape’? Also, das ist außerhalb? Das ist jetzt nicht eine, eine Innenstadt. Das sind die Bäume, die ... Die Landschaft und die Gebäude, die Architektur.

[00:12:10.490] - Herr B

Es sind sehr viele Moschéen, sehr viele Kirchen, so viel ... auf arabisch geschrieben.

[00:12:17.360] - Interviewer

Ja, natürlich.

[00:12:18.410] - Herr B

Und ich bilde mir ein, dass es auch sehr arabisch riecht, was eigentlich ein Unsinn ist. Aber ich habe das Gefühl, da bin ich in einem Ort, der mir sehr bekannt und sehr vertraut ist. Und das kommt nicht oft vor. Also, ich war in sehr vielen Ländern, ich war in England, in allen skandinavischen Länder, in Italien, in Griechenland und so weiter und so weiter. Aber so ein Gefühl im Ausland, wie in Andalusien, habe ich selten erlebt.

[00:12:51.100] - Interviewer

Interessant, ja. Also, das könnte dann, wie wir zu Hause sagen, eine ‘substitue landscape’ sein, also so eine vom Gefühl her. Ja, das kann ich mir sehr gut vorstellen. Ja, eine andere Frage dann im Zusammenhang mit dem Weggehen oder Fliehen. Kannst du darüber sprechen? Wie war das? Wie fand das statt?

[00:13:28.950] - Herr B

Ja Ja, es ist so daß mein Weggehen hat mit der Vertreibung von Palästinensern überhaupt zu tun. Aber wir gehörten zu dieser Gruppe von Palästinensern, die dort bleiben durften nach dem Teilungsplan, von Sykes-Picot und dann später Biltmore, und der englischer Kolonialismus haben alles organisiert, dass es ihnen dabei gut geht und nicht uns. In Israel, sehr schnell, spürten wir, und ich besonders, etwas wie Diskriminierung ... Man hat uns das Gefühl vermittelt: „Ihr seid geduldet, aber das ist nicht eure Heimat.“ Und immer wieder gab es Verfolgung, Unterdrückung, Übergriffe und so weiter. Und ich bin in einem sehr politisches Haus, geboren, groß geworden. Mein Vater war ein Freiheitkämpfer in den 30er-Jahren gegen englischen Kolonialismus und es war schlimm, wegen seiner Flucht und dann Wiederverhaftung und so weiter. Und für mich war es: Meine Würde zu behalten ist nicht nur etwas was der Araber meint, das ist die Großartigste, was wir haben. Ich glaube nicht, es gibt mindestens so viele großartigen Dinge, aber für mich war Würde, Selbstachtung, Achtung von anderen Menschen, ein bestimmender Teil meines Verhalten in meiner Person. Und immer wieder, wenn ich meinen Ort verlassen musste, musste ich einen Passierschein haben von der Militärhoheit. Und ich fand es immer so eine Erniedrigung.

[00:15:29.370] - Herr B

Und die Soldaten, die dort waren, haben bewusst uns erniedrigt und verletzt. Und ich konnte das nicht mehr. Ich habe es tatsächlich nicht verkraftet. Ich merkte, wenn ich weiter so lebe, dann werde ich zugrunde gehen und so weiter. Und dann habe ich meiner Familie gesagt: „Ich gehe. Da war es ein ziemlicher Protest, weil der Zusammenhalt war notwendig, ökonomisch und sozial. Aber als ich ein paar ernsthafte Konflikte mit den Israelis gehabt habe, sagte mein Vater: „Geh. Bevor ich irgendeine Katastrophe verursache.“ Also, ich bin nicht gerne weggegangen. Das ist nicht so. Die Landschaft hatte einen magnetischen Einfluss auf mein Verhalten. Das Land liebe ich auf eine unvorstellbare Weise. Und dann plötzlich musst du von diesem Land Abschied nehmen, scheinbar freiwillig. Und bis jetzt, die Erinnerung an meine Abfahrt aus Haifa ist so lebendig und wie es mir ging, nachdem das Schiff etwa 20 Kilometer weit von Haifa war und als die Stadt langsam verschwand. Ich merkte, das ist der schlimmste Augenblick in meinem Leben. Ich hatte solche Schwere im Herzen und Angst. Ich

dachte plötzlich: „Ja, was machen die, was mache ich? Das Schiff kommt in Venedig an. Ja, und dann? Ja, soll ich mit Zug nach Basel fahren?

[00:17:24.410] - Herr B

Ja, und dann? Alles ist fremd. Alles ist fremd. Und dann kam dazu meine Sehnsucht nach zu Hause, nach meiner Familie, nach dem Abschied und dann die Angst vor dem Neuen. Das war für mich eine große, große Belastung. Ich habe immer wieder gehofft, dass die Verhältnisse in Israel anders werden, dass ich dann zurückkehren kann. Aber wie wir alle wissen, die Verhältnisse werden immer komplizierter, die Diskriminierung und die Grausamkeit, werden immer stärker. Und ich wünschte manchmal, das gelernt zu haben, mich unterzuordnen und einfach so zu tun wie alle Menschen. Das habe ich nicht geschafft.

[00:18:15.410] - Interviewer

Und wie alt warst Du da?

[00:18:18.110] - Herr B

21.

[00:18:19.660] - Interviewer

Und dann alleine auch? Und ist niemand sonst von der Familie mitgekommen?

[00:18:24.030] - Herr B

Absolut. Ich habe nichts ohne meine Familie oder ein Familienmitglied gemacht. Und dann das Alleinsein, wenig Geld und so weiter. Es ist im Grunde, wie man sich ...

[00:18:38.740] - Interviewer

Aber die Aussicht ... Also in Basel, da gab es schon eine Verbindung irgendwie, wie Du wusstest, ich kann da ...

[00:18:46.510] - Herr B

Ja, ich bin ja Papiertechniker und eine Schweizer Firma hat mir Arbeit angeboten und deshalb habe ich es auch eilig gehabt, nach Basel zu kommen. Aber eben morgens

aufzuwachen, sonst zu Hause, es duftete nach Frühstück. Irgendetwas fand statt, irgendetwas wurde gebraten oder Joghurt gemacht und so weiter. Und jetzt schlafe ich allein im Zimmer, wache ich auf, ich bin allein und aus lauter Einsamkeit hatte ich auch häufig nicht gegessen. Das war sehr, sehr, sehr schwierig. Und das ist eben besonders, das Alleinsein. Wenn ich höre, der Abend, da saßen Schweizer manchmal zusammen im Sommer und die haben, ich weiß nicht, was getrunken und haben hin und wieder gelacht und ich saß in meinem Zimmer. Ich stellte immer wieder die Frage: „Warum konnte ich das nicht aushalten und bei meiner Familie bleiben? Aber für mich, mich zu schämen, ist etwas sehr Unerträgliches und das war tatsächlich ein sehr, sehr wichtiger Grund, dass ich nicht meinen Koffer gepackt habe und gesagt habe: „Okay, jetzt gehe ich zurück.“

[00:20:10.030] - Interviewer

Ja, ich höre das immer. Ich arbeite ja als internationaler Koordinator an meiner Uni für unser Department und ich spreche sehr viel mit Studenten die aus Indien kommen, vor allem aber aus Nigeria und wo wir eben Verbindungen haben. Und das kommt immer wieder. Auch natürlich, wenn ich das richtig verstehe, dieses „Ich muss jetzt stark sein, ich muss das aushalten, aber ich möchte eigentlich wieder zurück, aber ich habe so viel investiert.

[00:20:52.590] - Herr B

Das ist die innere Zerrissenheit. Das ist ein Problem, das ich später in meiner Forschung entdeckt habe, Ich nenne das internen Kulturkonflikt. Also, nicht Kulturkonflikt, mein Problem mit deutschen Nachbarn, die anders denken und anders leben und so weiter und was ich nicht verkraftete und was ich nicht gekannt habe. Nein, die innere Zerrissenheit, der Kampf zwischen zwei Normen, das, was ich lernen muss, hier leben zu können und meine Identität, die Normen, die für mich eine Orientierung sind und die manchmal nicht unter ein Dach unter ein Hut bringen zu können. Das ist eine unglaublich schwierige Angelegenheit und ich glaube, das ist tatsächlich einen der Gründe, warum immer noch, wenn ich von zu Hause rede, meine ich Israel, meine ich Palästina. So, diese Vorstellung eben: Du bist da, du bist aber nicht hier geboren. Also, vieles ist dir fremd. Was, was dir vertraut ist, ist etwas, das ja seit tausenden von Jahren möglicherweise in deiner Kultur praktiziert wird. Also, man hat sich geeinigt

nach so viel Erfahrung. Also, wir einigen uns so, zum Beispiel voreheliche Sexualität. Als Beispiel, das wollen wir nicht akzeptieren, weil es gibt soziale Probleme und so weiter und so weiter. Dann kommst du in ein Land, wo die Leute dir sagen: „Das ist doch ganz normal, oder Alkohol trinken oder Schweinefleisch essen.

[00:22:31.530] - Herr B

Als ich zum ersten Mal ein Schweine... Ich bin beinahe gestorben. Ich habe gesagt: „Das kann ich, auch wenn ich nicht will...“, ich habe Hunger, aber das „Das will ich nicht schaffen. „Ja, hör mal zu, das ist doch albern.“ Du bist jetzt in Deutschland oder in der Schweiz. Und ich finde, dieser direkte und indirekte Zwang, die neuen Normen, Sitten und Vorstellungen zu übernehmen – erleben die meisten Ausländer und ich auch –, der größte Verrat an unserer eigenen Kultur, an unserer eigenen Tradition, an unseren eigenen Sitten. Und bei mir war es besonders, weil die englischen Kolonialoffiziere in Palästina haben mit allen Mitteln versucht, alles, was wertvoll in Palestina war, entweder zu annullieren, zu verbieten oder ungeschehen zu machen.

[00:23:31.370] - Interviewer

Ja, ja. Wie kann man sich denn die Gemeinsamkeit der Großfamilien, in Palestina - also das Gegenteil von dem Schweizer Zimmer da alleine – vorstellen? Ist das draußen? Ist das unter dem Maulbeerbaum? Ist das im Innenhof?

[00:23:52.830] - Herr B

Nein, in der Schweiz konnte ich weder einen Innenhof oder noch was haben.

[00:23:56.190] - Interviewer

Nein, ich meine, zu Hause.

[00:23:57.230] - Herr B

Zu Hause, eben. Egal, wo ich war, bei meiner Tante, bei meinem Onkel, bei den Freunden von meinem Vater, ich hatte immer das Gefühl, das ist ein Dach über mich. Ich bin geschützt.

[00:24:09.490] - Interviewer

Also auch in der Straße?

[00:24:12.530] - Herr B

Auch in der Straße. Also, ich könnte um 11 Uhr, 12 Uhr nachts auf der Straße spazieren gehen und ich war überzeugt, mir wird nie was passieren. Auch wenn Gefahren da sind, es bräuchte wahrscheinlich einhalb oder ein paar Minuten, dann wären hunderte von Menschen auf der Straße, die helfen und helfen wollen.

[00:24:33.500] - Interviewer

Und alle, die bekannt sind? Alle Bekannten oder Verwandte?

[00:24:37.660] - Herr B

Bekannt, verwandt. Auch Leute, die aus dem Dorf ... Und ich habe es erlebt, daß jemand gestolpert ist in Basel und ich habe es auch hier gesehen. Ein Mann lag auf der Straße und die Leute haben einen Bogen um diese Person gemacht. Das wäre in meinem Ort, wo ich geboren und groß geworden wird, ausgeschlossen. Da würden sehr viele Leute..., auch bei Autounfällen, sofort sind Leute da um zu helfen und nicht zuerst die Polizei anrufen und dann gucken und so weiter. Ja, ich fühlte mich von einem Gefühl der Heimat, vom Maulbeerbaum, getragen und ich habe es auch in mir getragen. Das ist diese Ergänzung, die machte mich sehr stark, auch sehr gefühlsvoll und ich hatte wenig Angst. Dieser Maulbeerbaum und die Solidarität der Nachbarn und Freunde war mir immer sicher.

[00:25:45.870] - Interviewer

Also, eine gefühlte Sicherheit mit einer Solidargemeinschaft, die wirklich auch immer präsent war, selbst ...

[00:25:59.120] - Herr B

Auch wenn die nicht da waren, ist es präsent.

[00:26:01.090] - Interviewer

Genau, ja, ja, ja.

[00:26:02.550] - Herr B

Also, das ist so wie ein vertrauensvolles Kind. Es spielt, die Mutter ging einkaufen, aber das Kind ist sicher, wenn irgendetwas sein sollte, dann wird meine Mutter durch die Wand oder durch das Fenster sofort hier sein. So ein Gefühl hatte ich. Und deshalb, dieser unsere Tribalismus hat mit der Verbundenheit, mit der Umgebung zu tun. Also, wir sind im Ort, wo ich geboren bin, 22. 000, 22. 000 mögen es sein. Und wir halten einigermaßen zusammen, das ist nicht so stark wie früher aber wir sind füreinander da. Das ist eine ganze Menge, eine ganze Menge Schutz auf allen Ebenen, physisch und psychisch. Und dann plötzlich stehst Du im St Alban oder in Dornach nackt da auf der Straße. Kein Mensch kennt dich. Also, wenn du Glück hast, dann sagte ein älterer Mensch: „Grüeutzi“, und läuft weiter. Aber was ich kenne ... Ich habe guten Tag gesagt und dann stand ich mit ihm in der Welt und wir haben gesprochen und umgekehrt. Das verstärkt und intensiviert die Heimatgefühle, wenn wir Heimat nicht nur als etwas Geografisches verstehen. Und das, finde ich, Heimat ist etwas wie mein Maulbeerbaum, den ich in mir trage.

[00:27:29.870] - Interviewer

Gibt es bestimmte direkte Erlebnisse, vielleicht als Kind oder Jugendlicher in der Heimat, also zu Hause, die sich besonders eingeprägt haben? Jetzt ein Beispiel: Eine Frau, die ich interviewt habe, sie hat gesagt, sie ist mal auf einem Schwein geritten und das ist ihr so geblieben.

[00:27:57.780] - Herr B

Nein, Aber daß wir als Kinder immer zusammen waren, auf den Feldern, Wiesen, Oliven, weil dort haben wir gespielt, manchmal gegrillt, manchmal haben wir den Esel von dem Nachbar entführt und dann sind wir geritten. Das sind Erlebnisse, die bei mir sehr ausgeprägt sind und so daß ich sie immer sehe und fühle. Dieser Zusammenhalt, auch Kinder die füreinander da sind. Ein Kind schreit „Schlange!“, dann waren wir alle da, jeder mit einem Stein, und griffen diese Schlange an. Oder jemand mal hat gehört, der Nachbar ist krank. Dann sind wir als Kinder hingegangen und obwohl wir nicht viel machen konnten, haben wir gefragt, ob wir was machen können. Ich glaube, das Allerwichtigste für mich in meiner Kindheit ist die Solidarität untereinander. Als die Kämpfe zwischen Palестinensern und den Israelis losgingen, und wir hatten eine ganze

Menge verloren. Die israelische Armee kam und sagt: „Über diese Grenze dürft ihr nicht kommen.“ Also, wir haben sehr viel verloren. Plötzlich hatten wir wenig Essen. Ich bin in einer Mittelschicht-Familie groß geworden. Es mangelte nie an Essen. Das hatte ich immer, ja. Und dann plötzlich standen wir da und ich bin überzeugt, ohne die Unterstützung von Verwandten und Freunden wären wir verhungert. Auch mir erzählte meine Mutter, ich habe das sehr, sehr wahrgenommen, als mein Vater auf der Flucht war vor den Kolonialsoldaten, der größte Teil von unseren Freunden, von Bekannten und Verwandten haben meine Mutter und meinen Eltern, Geschwister versorgt, sodaß wir nichts zu entbehren hatten.

[00:30:09.570] - Herr B

Das ist ein Gefühl. Auch ein Gefühl, wo es solidarisch ist, gibt es keinen Krieg. Man streitet sich, aber dass die Leute sich gegenseitig schädigen, ich glaube, bei echten solidarischen Gefühlen ist nicht möglich. Und das war eben diese friedliche, ruhige Atmosphäre, die ich als Kind erlebt habe damals. Jetzt hat sich eine ganze Menge geändert. Es bleibt bei mir als Bestandteil meiner Person, meiner Lebensvorstellung und meiner Zukunftsperspektive. So möchte ich leben. Und deshalb, wenn ich Freunde habe, dann haben wir eine sehr, sehr enge und intensive Beziehung. Sonst habe ich Leute einfach, die die ich kenne und respektiere, weil ich auch respektiert werden will. Aber mit Freundschaft, ich stelle alles, was mir möglich ist, zur Verfügung, wenn die was brauchen. Die Erfahrung habe ich gemacht, in Palästina.

[00:31:14.400] - Interviewer

Gab es dann bestimmte saisonale Rituale, zum Beispiel die Olivenernte oder natürlich religiöse Festivals, Ramadan, und wo haben die sich abgespielt? Ist man dann zusammen auf die Straße gegangen?

[00:31:37.890] - Herr B

Die Muslimen haben wenig Feiertage, weniger als Juden und Christen. Also die Feiertage, das ist im Ramadan, Ende Ramadan und das Opferfest und der Geburtstag des Propheten, was die meisten nicht wissen. Aber die Erntezeit, Olivenernte, ist ein Ritual, wie gesagt. Da sind wir alle, alle sind wir auf unsere Olivenfeldern und haben die Oliven geerntet. Da hat man dort gekocht, der Nachbar hat auch gekocht, dann

haben wir was von uns gegeben und etwas bekommen. Dann begannen wir gemeinsam zu singen. Dann haben wir uns gegenseitig geholfen, die Oliven zu transportieren. Das Gefühl dieser Verbindung, wir und Oliven, haben auch eine große symbolische Bedeutung, das Öl und Licht und so weiter. Wenn Feste gefeiert wurden, die waren immer öffentlich, ob das eine Hochzeit war oder sonst etwas. Da trafen sich Leute auf so, nein, kein Stadtzentrum, sondern auf einem Stück land, wo sich die Menschen immer wieder getroffen haben. Da brachte jeder seinen Stuhl mit und dann saßen wir da und dann gab es einen Geschichtenerzähler. Das gehörte zu den schönsten Dingen. Dann saßen wir da und jemand hat erzählt und da plötzlich brachte jemand eine Kanne Tee und es gibt nicht so viel Anlässe, aber wenn gefeiert wurde, dann wurde es tatsächlich sehr intensive gemacht, besonders bei Hochzeiten oder Ende Ramadan oder dem Opferstag, immer gemeinsam.

[00:33:39.170] - Herr B

Dann haben wir uns gegenseitig besucht, und so gingen wir mit meinem Vater und so weiter zu seiner Schwester, zu meiner Tante. Dann kriegten wir dort dann was Kleines zu essen, einen Kaffee und so weiter. Und dann, meine Tante und ihre Kinder und ihr Mann kamen zu uns und haben wieder den Besuch erwidert und dann saßen wir zusammen. Wir haben angefangen eben zu sprechen, aber früher haben wir sehr viel gesungen, sehr viel gesungen, was zurzeit leider nicht der Fall ist.

[00:34:23.100] - Interviewer

Und das war draußen auf dem Platz? Ja, ja.

[00:34:27.550] - Herr B

Das ist dort wie so ein einfaches Dorfzentrum.

[00:34:31.680] - Interviewer

Und dann mit Feuer und Geschichtenerzähler oder einem Steinofen für das Brot?

[00:34:38.890] - Herr B

Nein, nein, nein. Offenes Feuer. Man hat dann Holz geholt und eine Teekanne hat man da reingestellt und so weiter. Oder manchmal ohne Feuer und so, wenn es im Sommer

hell war, dann saßen wir alle so beieinander. Im Winter haben wir uns bei jemandem getroffen, das sind Verwandte, dann war es ziemlich früh dunkel. Da gab es keinen Fernseher oder so, aber dann entweder schläft man um sechs Uhr ein oder es kommen Leute. Und da waren es auch schöne Erinnerung an solche Besuche, wo wir angefangen haben auf unserem Ölkocher Tee zu kochen oder etwas zu rösten. Und dann saßen wir zusammen und in der Hinterwand war so eine Feuerstelle, die uns vorne gewärmt hat und hinten haben wir gefroren.

[00:35:36.490] - Interviewer

Ich kenne das.

[00:35:37.150] - Herr B

Und die Nähe, die körperliche Nähe und dann die Geschichtenerzählung, waren sehr, sehr beeindruckend und sehr bewegende Augenblicke bis heute in meinem Leben.

[00:35:50.530] - Interviewer

Und worüber waren die Geschichten?

[00:35:55.480] - Herr B

Über alltäglichen Dinge oder Geschichten über die Vergangenheit. Arabische Märchen, das beherrscht jeder und das hat tatsächlich zu tun mit dem Leben dort, weil die Menschen haben nicht viel erlebt, kaum was Neues. Und deshalb, wenn sie sich getroffen haben und nicht über ein aktuelles Thema gesprochen haben, dann hat einer angefangen, eine Geschichte zu erzählen. Manche ältere Menschen haben über ihre Erfahrungen im ersten Weltkrieg gesprochen, als sie Teil der türkischen Armee waren und hier und da im Balkan gekämpft haben oder zum Teil in Russland. Dann haben sie über ihre Erinnerung erzählt und für uns war das immer wieder so beeindruckend, wenn sie erzählten wie das war und wie die feindlichen Armeen kamen und so weiter. Also, das waren Geschichtsstunden ohne Lehrer, aber Geschichtenerzähler.

[00:37:00.720] - Interviewer

Ja, und kamen da auch Landschaften vor oder Träume von Situationen?

[00:37:09.500] - Herr B

Wie die Bilder, die diese Menschen ...?

[00:37:13.060] - Interviewer

Ja, die Geschichten, ja.

[00:37:14.270] - Herr B

Ja, dann erzählten sie wie der Balkan aussah. Und dann natürlich überließen sie es unserer Fantasie, uns vorzustellen, wie könnte das damals ausgesehen haben. Ja, man hat immer wieder ... Wir, die Gemeinschaft war besonders wichtig, weil die Verkehrsmittel waren ja entweder Kamele oder Esel. Also, man ist aus meinem Ort nach Damascus, und die Türkei, mit Kamelen tagelang, oder nach Arabien über die Wüste, tagelang. Und dann haben sie eben geschildert, was sie alles unterwegs gesehen haben, was für neue Orte, was auch immer sie gesehen haben und wo es freundliche Menschen gibt und wo weniger freundlicher Menschen sind und so was. Ja, ja, Bilder waren immer da. Und deshalb, wenn wir reden, wir haben immer Bilder. Die arabische Sprache ist eigentlich eine Bildersprache. Und ich glaube, die Bilder waren da, dann kam die Sprache und nicht umgekehrt.

[00:38:19.750] - Interviewer

Und jetzt noch mal direkt gefragt: Du bist dann mit dem Schiff losgefahren, bis du überhaupt, bist du selber auch mal auf dem Kamel durch die Wüste geritten?

[00:38:34.890] - Herr B

Ja, ja. Nicht durch Wüste, weil ich zu jung war und das wäre zu abenteuerlich gewesen. Ja, ja, aber Verwandte von uns hatten eine Karawane, also mit denen transportierten sie Obst nach Damascus oder Korn im Sommer, und so weiter. Und ich bin immer wieder auf einem dieser Kamele geritten und das habe ich gerne gemacht, aber nicht sehr weit. Also, ich war in einer vertrauten Umgebung, weil wenn etwas, wenn ein Kamel anfängt zu spinnen, dann ist es sehr, sehr schwer zu bändigen.

[00:39:09.770] - Interviewer

Das ist ja auch wirklich sehr hoch für ein kleines Kind. Aber es war unheimlich schön?

[00:39:16.590] - Herr B

So ein kleines Kind, sieben, acht Jahre und dieses riesige Kamel. Und das Kamel hat dann gemacht, was ich wollte.

[00:39:27.020] - Interviewer

Und dann? Ja, und die, ja, ich stelle mir das gerade vor. Wie das so ... Weil das ist ja dann auch ein mächtiges Tier und dann ist es ja wirklich auch beeindruckend.

[00:39:43.530] - Herr B

Ja, es ist ... ja, ja, auch ein friedliches Tier. Eigentlich mit Kamel konnte man alles machen. Aber, wenn das Kamel provoziert wird, dann ist das ist ein unheimliches Tier. Es ist unheimlich. Aber wir wussten das. Wir wussten, daß, zum Beispiel, ein Kamel darf man niemals auf den Mund schlagen, weil es ist eines der wenigen weichen Teile.

[00:40:12.720] - Interviewer

Wenn das passiert, dann kann ein Kamel unberechenbar werden und das sieht tatsächlich unheimlich aus.

[00:40:21.290] - Herr B

Einmal habe ich es erlebt. Ich bin tatsächlich von etwa 30, 40 Meter Entfernung panisch geworden, wie gewalttätig diese Tiere waren?

[00:40:35.450] - Interviewer

Und ich? Das ist überhaupt nicht in meiner Liste, aber ich bin mal von einer Kuh gestoßen worden. Die haben ja diese wunderschüschen, weichen Schnauzen. Und das war auch eine Mutter und die hat ihr Kleines verteidigt und wir sind auf ein Feld gelaufen, wo wir nicht drauf sollten. Das ist gar nicht so lange her, aber das war eigentlich ... der schönste Moment jemals, wo ich gesagt bekommen habe: „Hier nicht, stop, Du darfst nicht weiter!“ Aber die war schon aggressiv, aber es war eben sehr weich und sehr bestimmt und das erinnere ich immer noch und das fühle ich eigentlich auch noch. Also die Schnauze ...

[00:41:21.350] - Herr B

Für das Kamel ist es tatsächlich sehr weich. Es hängt auch so ein bisschen komisch.

[00:41:29.410] - Interviewer

Dann noch mal weiter von der Vorstellung auch von Landschaften. Jetzt stelle ich mir vor, was Du wusstest von Basel oder von Europa und so weiter, gab es da schon Bild? Hast du Bilder angeschaut? Wusstest du viel? Oder waren das die Erzählungen? War das ...

[00:41:53.800] - Herr B

Sehr wenig. Ich hatte gehört, daß in den Alpen sehr hohe Bergen sind, aber ich dachte, der höchste Berg in Palästina war 1200 Meter. Und höher gibt es nicht, auch die Wellen, zum Beispiel. Aber über die Landschaft, etwas, und auch über die Neutralität und das friedliche Zusammenleben in der Schweiz. Ich fand es und ich finde es nach wie vor tatsächlich eine große Lüge. Sie sind nicht friedlich. Sie sind es, aber wenn man unter bestimmten Bedingungen mit den Leuten redet, dann träumen sie auch manchmal von Kriegen und kommen sich mächtig vor und sie haben Hitler gestützt und die wissen es auch noch. Hätten die Nazis damals nur gepfiffen, wären die Schweizer mindestens in Sizilien gelandet. Ich hatte ein sehr positives Bild gehabt. Die Landschaft, ein neutrales Land, ein Land in dem eigentlich jeder sein Recht bekommen hat, Leute werden respektiert, keine Verfolgung und - das war für mich sehr, sehr wichtig, keine Diskriminierung. Und ich habe erlebt, meine Enttäuschung war, daß es Verfolgung gibt und Diskriminierung. Und in der Union ist das ein bisschen anders als in Israel. In Israel war das offen und tollpatschig zum Teil, also dass ein Soldat, ein junger Mensch einfach, dass er das regelrecht öffentlich verkündet hat.

[00:43:28.960] - Herr B

In der Schweiz wäre das nicht möglich. Man hätte ihm mitgeteilt: du kriegst keine Aufenthaltserlaubnis.

[00:43:35.490] - Interviewer

Ja, ja, ja. Oder keine Arbeit.

[00:43:36.570] - Herr B

Das ist eine ganz subtile Art von Verfolgung und Unterdrückung. Und ich hatte das Gefühl, das ist ein Land mit sehr wenig Solidarität, besonders gegenüber nicht Schweizern. Und das war für mich ein riesen Problem, ein riesen Problem, in einem Umfeld, in einem Milieu zu leben, in dem es so wenig Solidarität und Unterstützung gibt, weil ich sie ja gebraucht habe. Ich habe ja die Sprache nicht gesprochen. Ich konnte diese "Röschdi" und "Wienerle" so gar nicht essen. Das erste Mal ...

[00:44:10.390] - Interviewer

Tut mir leid, dass ich lache. Nein, nein, nein, nein, nein, Und ich dachte: „Oh Gott, wenn die nicht was machen, die Leute.“

[00:44:20.480] - Herr B

Als ich in der Firma angefangen habe zu arbeiten, gab es immer einen Bäcker, der kam zum Frühstück, hat frische Brötchen und so eine Art Wurst, die man kocht.

[00:44:33.390] - Interviewer

Nicht jede, aber ...und so weiter. Das ist so eine Lioner drauf. Ja, ja.

[00:44:37.730] - Herr B

Und dann sagt mir ein Kollege: „Kauft ihr was? Und ich sage: „Was soll ich kaufen?“ Ja, tut man das essen?“ „Ja, aber natürlich. Probier mal.“ Das Wort „probier mal“ hat mich so erschüttert, dass ich dachte: „Nein, ich esse lieber ein Stück Erde und so was. Und, das auch mit der Nahrung, das war für mich eine sehr, sehr problematische Angelegenheit. Ich habe einmal in einem Supermarkt – früher waren es so kleine Geschäfte und nicht so riesige Geschäfte in den 60er-Jahren – ich sah eine Gefriertruhe. Das war das erste Mal in meinem Leben, sah ich das. Und ich habe geguckt, ich habe da Fisch gesehen. Ich hatte ja früher am Strand gewohnt. Täglich hatte ich meine Fische bei dem Fischer geholt. Und dann habe ich einen geholt und dann fragte ich die Verkäuferin: „Was macht man damit? Wie soll man das essen?“ Zuerst lachte sie, aber nachher dachte ich, ich bin tatsächlich ein armseliger Ausländer

und dann hat sie es mir erklärt und trotzdem habe ich es eingekauft. Ich habe dann am Vormittag in Basel nach Knoblauch gesucht.

[00:46:05.380] - Interviewer

Viel Spaß.

[00:46:06.840] - Herr B

Und nicht gewonnen.

[00:46:07.970] - Interviewer

Jetzt ist es ein bisschen besser.

[00:46:09.820] - Herr B

Jetzt ist es ein bisschen besser. Sie sind ein bisschen offener, aber und so weiter...

[00:46:18.290] - Interviewer

Hat die See eine Bedeutung dann für Dich? Also, der Strand, die See, die Fischer, die ...

[00:46:25.900] - Herr B

Ja, visuell, das ist sehr wichtig. Das ist sehr wichtig, das sind vertraute Dinge. Die sehe ich sehr, sehr, sehr gerne. So zum Beispiel das Meer in Israel. Es ist etwas, was ich manchmal höre, wenn ich daran denke, dann höre ich das Wasser.

[00:46:47.950] - Interviewer

Ward ihr so am Stand? Ja.

[00:46:49.720] - Herr B

Ich war sehr direkt am Stand. Ich habe in einem Haus gewohnt, dass ich manchmal vom Fenster raus sprang und ich habe Fisch geholt. Also 20 Meter...

[00:46:58.990] - Interviewer

Also so mit der Hand?

[00:47:07.230] - Herr B

Nein, nein, nein, bei dem Fischer. Die fangen sie dann so früh morgens und da habe ich geholfen und gefrühstückt. Dies Bilder zum Beispiel, das Meer, Die Khamsin-Winde, oder wie heißt dieser Wind? Ja, das ist auch so etwas, was wir ja sehr gefürchtet haben, aber das für uns eine riesige Bedeutung hat.

[00:47:29.960] - Interviewer

Und wann kamen die immer? War das Spätsommer, Herbst?

[00:47:34.260] - Herr B

Herbst, nicht Sommer, im Herbst kamen diese Winde aus der arabischen Wüste.

[00:47:40.790] - Interviewer

Also von Inland?

[00:47:47.240] - Herr B

Ja, das war dann sehr heiß und viel Sand und so weiter. Diese Bilder habe ich davon.

[00:47:52.040] - Interviewer

Ja, ich kann das gut verstehen, dass da natürlich hier die ... Das ist ja so anders und so auch... ..

[00:48:04.420] - Herr B

Es ist für mich nicht besser oder schlechter, es ist halt anders. Und ich bin gewohnt, ohne etwas zu leben, das ich sehr geliebt habe. Ich glaube, das macht das Leben schwer. Also, da lebst du in Reute und dann träumst du von Taibe. Also, das ist mein Gefühl. Ja, ich weiß.

[00:48:25.340] - Interviewer

Das ist so eine eine komplizierte Angelegenheit und du willst auf keines verzichten.

[00:48:35.270] - Herr B

Reute ist für mich, weil ich hier lebe und überleben will und Taipe ist für mich ein großes Stück Geschichte und eine emotionale Verbindung und seelische Verbindung.

[00:48:48.000] - Interviewer

Wenn es gelingt, eine Brücke herzustellen, dann hat man eine ganze Menge geschafft.

[00:48:54.890] - Herr B

Ist mir hier und da gelungen, aber ich glaube, es ist sehr wichtig dass Palästina verloren ging. Diese Wehmut, daß das Land eigentlich da, aber gleichzeitig es existiert nicht.

[00:49:15.030] - Interviewer

Ja, ja.

[00:49:16.240] - Herr B

Früher an der Universität, wenn wir gesagt haben, Palästina, dann haben die gehört: „Was ist das denn?“ Weil Palästina gibt es nicht. Für sie gab es Palästina nicht, aber bei mir, in meinem Gedächtnis, hatte ich die ganz klaren Bilder von diesen Städten, vom Meer, von der Küste und so weiter.

[00:49:36.550] - Interviewer

Wenn du jetzt noch mal zur Brücke zurück, wenn du die Möglichkeit hättest, das zu bauen oder wenn du das fotografieren würdest? Die erste Frage: Würdest du überhaupt Fotografie, die Vorstellung mitzunehmen oder aufzunehmen, würdest du überhaupt Fotografie auswählen oder eine andere Form?

[00:50:03.600] - Herr B

Nein, das Sicherste ist ein Foto. Das habe ich von uns zu Hause ,und so weiter. Aber eigentlich, das ist für mich eine elendige Lösung, weil was ich liebe, ist das Bild in mir. Das bleibt und es kann so bleiben, so wie ich will. Bei einem Foto gibt es ein Bild und dann gucke ich an, es bleibt immer so. Ich kann die Bilder ein bisschen in meiner Fantasie, in meiner Vorstellung revidieren. Ich kann sie besser machen, ich kann sie schöner machen, es kann so bleiben und so weiter. Und das ist für mich das Sicherste,

die Quelle und Orientierung ist mein Gedächtnis und was in meinem Gedächtnis geprägt wird.

[00:50:53.550] - Interviewer

Also, das Foto in dem Sinn funktioniert gar nicht? Doch. Oder als ...?

[00:50:58.000] - Herr B

Als ein Hilfsmittel, das mein Gedächtnis unterstützt, aber ich verlasse mich hauptsächlich auf mich. Weil wenn ich ein Foto sehe, dann ist mein Gedächtnis: „Ja, war es tatsächlich so? Was ist denn das für ein Haus?“... und so weiter. Und ich kann durch das Foto meine Erinnerung zum Teil wiederbeleben, aber meine Quelle und meine emotionale Grundlage für diese Erinnerungen ist mein Gedächtnis Ja, ja, ja.

[00:51:31.580] - Interviewer

Und ich weiß, Ihr seid ja öfter mal auch nach Taibe zurückgefliegen und immer wieder auch; fotografierst Du dann da?

[00:51:48.080] - Herr B

Nicht mehr. Nicht mehr. Früher hatte ich Kamera und ich habe sehr gerne fotografiert, aber dieser Handy, das macht alles zusammen. Das ist tatsächlich ein wiederwärtiges Instrument weil früher, es war Kunst, zu fotografieren. Lange Zeit habe ich eine Leica gehabt. Mit meinem letzten Geld hatte ich sie einem ungarischen Student abgekauft. Und ich glaube, von früher habe ich sehr, sehr viel Fotos. Aber ich glaube, seit 20 Jahren habe ich nicht mehr fotografiert.

[00:52:20.640] - Interviewer

Und was hast du da fotografiert?

[00:52:23.770] - Herr B

Personen und alles, was mit dieser Personen zu tun hat. Deren Häuser, deren Landschaft, Spaziergänge und so weiter.

[00:52:36.040] - Interviewer

Also, auch Landschaften, aber eben von Personen anfangs.

[00:52:38.990] - Herr B

Nicht ohne Menschen. Also wenn schon, dann es gibt immer ... Oder ich habe einen merkwürdig gewundenen Olivenbaum fotografiert, der 2000 Jahre alt ist. Das gibt es. Den habe ich fotografiert, aber nicht als etwas Besonderes, sondern jetzt habe ich das Bild von diesen einen Olivenbaum, weil alle fotografierten es. Aber ich wäre nicht auf die Idee gekommen, mal diesen Olivenbaum zu fotografieren, aber ich schlief immer wieder unter diesem Baum und ich habe mich unheimlich gefreut, wenn die kleinen Vögel nach oben flogen und sangen und so. Das ist für mich, was in meinem Gedächtnis sich integriert hat, es ist Das allersicherste Bild, das ich mit mir mitnehme. Sonstige Fotografien waren um mein Gedächtnis zu unterstützen, bei der Erinnerung, aber nicht als ein Dokument, das ich für irgendetwas gebrauchen könnte.

[00:53:45.730] - Interviewer

Jetzt will ich noch mal nachfragen, noch, wenn ich darf. Du hast den Olivenbaum fotografiert mit der Leica Kamera, weil Du eine Vorstellung hattest, Du meintest, das fotografiert man, wenn das Kunst sein soll? Oder hast Du eigentlich gesagt, weil das habe ich nicht so genau verstanden, Du hast ihn fotografiert, weil du unter dem Olivenbaum lagst und der war fast persönlich, irgendetwas hat Dich verbunden, mich mit diesem Olivenbaum, aber ich wäre sonst nie auf die Idee gekommen, das zu fotografieren.

[00:54:24.500] - Herr B

Das für mich war die Normalität: Der Baum existiert, wieso soll ich es fotografieren?

[00:54:30.110] - Interviewer

Ja, ja, ja, ja.

[00:54:30.960] - Herr B

Ja, ja, ja, ja. Später als Touristen kamen und die haben festgestellt, da ist ein alter Baum und da haben die fotografiert, links, rechts und oben und unten. Und dann wurde das so eine Selbstverständlichkeit daß die Leute auch Kameras ... in ganz Taibe

gab es eine Kamera, nicht die Leica, glaube ich, die ich hatte. Aber als ich eine Kamera gehabt habe, habe ich es fotografiert, eigentlich um das Bild von dem Baum bei mir zu haben und nicht als Kunstwerk oder so. Ich hätte eine Hand voller Erde mitnehmen können und so weiter.

[00:55:16.620] - Interviewer

Ja, ist ein gutes Bild, die Erde. Die Bilder, die gibt es wahrscheinlich noch?

[00:55:27.690] - Herr B

Zum Teil, ja.

[00:55:30.210] - Interviewer

Dürfte ich die sehen, oder?

[00:55:33.090] - Herr B

Da musst Du halt gucken, vorbeikommen und dann schauen wir, was da alles an Bildern wären. Wir haben sehr, sehr viele Bilder, die ich eigentlich seit mindestens 20 Jahren kaum angeguckt habe, aber ich bin sicher...

[00:55:49.110] - Interviewer

Also, wenn ich mal vorbeikommen würde?

[00:55:51.000] - Herr B

Ja, dann mußt Du mir das nur sagen.

[00:55:52.540] - Interviewer

Das wäre toll. Ja, gerne. Also, diese Reise schaffe ich das nicht. Ist ja ...

[00:56:01.790] - Herr B

Nächstes Mal. Mein Elternhaus und auch die Landschaft, sehr viel Landschaft, wo wir sitzen und so weiter. Alles ist da.

[00:56:11.510] - Interviewer

Das wäre sehr spannend.

[00:56:12.900] - Herr B

Ja, gerne.

[00:56:14.850] - Interviewer

Und dann eine letzte Frage: Wenn du mich schicken würdest, Du sagst, ich bin jetzt Fotograf, und Du sagst: „Das musst du sehen. Ich möchte, daß Du jetzt nach Taibe reist. Wo würdest du mich hinschicken? Was sollte ich fotografieren?

[00:56:40.890] - Herr B

Für mich oder für dich?

[00:56:43.670] - Interviewer

Für dich. Und ich bin sozusagen Deine ...

[00:56:47.230] - Herr B

Mein Elternhaus. Das alte Elternhaus. Es ist jetzt ein Büro für eine Versicherung, eher fantasielos. Mein Bruder hat seine Versicherung da, er ist Agent und er arbeitet dort. Was ist das? Das hat für mich eine besondere Bedeutung. Ich habe einige Fotos von dem Haus, aber wenn schon, dann wäre wichtig, bitte hinzugehen, zu fotografieren und dort einen Kaffee zu trinken.

[00:57:21.250] - Interviewer

Und zu gucken und Zeit zu nehmen.

[00:57:24.860] - Herr B

Ja, ich hoffe, dass der Zitronenbaum im Hof noch existiert jetzt. Das war für mich etwas Besonderes, immer wieder frische Zitronen zu ernten und zu pressen im Sommer mit viel Zucker.

[00:57:42.080] - Interviewer

Und der ist der auch auf Fotos drauf? Hast du den Zitronbaum noch auf deinen Fotos?

[00:57:47.260] - Herr B

Sicher, aber ich muss es nur finden. Also, wenn Du guckst, ich kann es mir vorstellen.
Ich glaube, es gibt ihn. Ich habe es einmal gesehen, aber ich weiß ehrlich nicht, wo das ist momentan.

[00:58:01.970] - Interviewer

Vielen Dank.

[00:58:03.480] - Herr B

Nicht zu danken. Habe ich gerne für Dich getan und wenn du irgendetwas brauchen solltest, ich mache das.

Ms C

Note: Interview conducted in English, hence no German translation.

Frau D

[00:00:02.730] - Interviewer

Ja, hallo noch mal. Zum Ersten, wenn Sie mir sagen könnten, wo Sie geboren sind.

[00:00:11.960] - Frau D

In Ostbrunzen, in Dankfelde, im Kreis Lötzen.

[00:00:15.760] - Interviewer

Und welche Stadt ist in der Nähe? Welche größere Stadt?

[00:00:20.800] - Frau D

Die größere Stadt ist Lötzen, die eben in Masuren, wo der Mauersee, der Löwentinsee und der Spürding See sind, diese drei Seen. Man sagt ja immer Land der tausend Seen und das ist die Stadt Lötzen.

[00:00:37.600] - Interviewer

Und da bin ich schon jetzt neugierig auf die Seen, aber da kommen wir bestimmt noch mal darauf zurück, weil das ist hier wirklich auch beeindruckend in Masuren. Wenn Sie jetzt sagen würden, wo Ihr zu Hause ist, ...

[00:01:05.840] - Frau D

Mein Zuhause ist da, wo ich bin. Ich muss mir so ein Umfeld schaffen, dass ich sage: „Da fühle ich mich wohl. Und ich sage: „Wo ich bin, da bin ich zu Hause.“

[00:01:15.770] - Interviewer

Und das hat nicht mit Ortschaften, Landschaften zu tun?

[00:01:23.940] - Frau D

Nein, ich war viel zu jung dafür. Mit zwölf Jahren bin ich von zu Hause weggegangen.

[00:01:31.870] - Interviewer

Haben Sie ... Also, wenn Sie sagen, mein Zuhause ist, wo ich bin, kann man dann sagen, Sie haben ein Zuhause? Oder haben Sie mehrere Zuhause? Wie würden Sie das ...

[00:01:52.000] - Frau D

Nein, ich würde sagen, ich habe mir ein Umfeld geschaffen, wo ich sage: „Da, hier bin ich.“

[00:02:00.670] - Interviewer

Und hieße das auch, dass das zu Hause mit Ihnen reist, sozusagen? Also, Ihr Umfeld ist ...

[00:02:13.330] - Frau D

Ich bin vom Schwarzwald nach Lörrach gezogen und hatte im Schwarzwald eine Freundin und da hat sie gesagt: „Du gehörst eigentlich auf das Land. Du wirst dich in Lörrach nicht wohlfühlen.“ Aber sie hatte vorher von sich mal gesagt: „ Da, wo ich bin, bin ich zu Hause“ und da habe ich gesagt: „Mir wird das genauso gehen.“ Und dann, wie ich nach Lörrach gezogen bin, da fühlte ich mich auch wie zuhause. Eigentlich wollte ich auch da, wo ich in Lörrach wohnte, in dem Häuschen, was wir gemietet

haben, wollte ich auch sterben. Ich wusste nicht, dass mein Schicksal es noch anders mit mir meinte.

[00:02:52.080] - Interviewer

Also, wenn Ihre Freundin gesagt hat, hat sie dann gedacht, sie kommen doch vom Land, da müssten Sie sich eigentlich auf dem Land wohlfühlen. Aber Sie selber haben das gar nicht so empfunden.

[00:03:05.920] - Frau D

Ich zog in der Stadt, aber das Häuschen war außerhalb der Stadt. Ich lebte da wieder wie auf dem Land. Ich hatte einen großen Garten, also ich war nicht mitten in der Stadt, sondern außerhalb.

[00:03:18.820] - Interviewer

Und würden Sie sagen, wenn wir uns vorher, also vor der Besprechung über den Zufall unterhalten haben, würden Sie sagen, das war Zufall oder haben Sie das doch gesucht, dieses außerhalb?

[00:03:36.860] - Frau D

Bei mir war das immer so: Ich habe im Rheinland gelebt und im Rheinland wohnte ich. Wir: „Wir ziehen irgendwo hin, wo ich die Sprache nicht verstehe.“ Und dann haben Bekannte sich ein Haus im Schwarzwald gekauft und haben uns mitgenommen, damit sie für ihre Eltern jemand haben, der sie versorgt. Und ich habe die Sprache da wirklich nicht verstanden. Das war der Hotzenwald. Wenn einer sagt: „Geh raus, dann sagt man: „Gang usse. „Was redet er da?“ Also, hab ich das ... oft hatte ich Ahnungen.

[00:04:16.740] - Interviewer

Und die Sprachahnung war das? Das war dann schon nach der Flucht ins Rheinland.

[00:04:28.390] - Frau D

Ja, das war schon, wie ich verheiratet gewesen war. Also, mit meinen Kindern schon. Die Kinder, die waren dann zehn, der kleine war zwei und dann ein Kind bekam ich dann noch im Schwarzwald.

[00:04:39.570] - Interviewer

Und dann haben Sie, das ist ja interessant auch, dass Sie sich dann vorgestellt haben, oder vorgeträumt haben. Ja. Wer im Hotzenwand ist, ist wirklich schwer zu verstehen.

[00:04:51.220] - Frau D

Und mein Mann, nachdem wir in diesem Hause zwei Jahre lebten, träumte ich, dass mein Mann irgendwo sticht und wir machten die Decke auf und das war der kleine Sohn und der blutete. Und da habe ich gesagt: „Ach, was hast du da gemacht? Und als ich wach wurde, habe ich gedacht: „Was habe ich da für einen Traum gehabt? Und ein paar Tage später ist mein Mann im Bergwerk abgestürzt und war fast am Verbluten und wurde dann in die Klinik nach Freiburg gebracht.

[00:05:26.400] - Interviewer

Also, so eine Ahnung?

[00:05:28.050] - Frau D

Ich habe oft irgendwo Irgendeine Ahnung oder irgendwas und dann denke ich: „Was ist das? Und deshalb denke ich heute: „Wieso weiß ich manches vorher?

[00:05:41.530] - Interviewer

Ja, habe ich auch keine Antwort. Um dann noch mal darauf zurückzukommen: Sie hatten ja die Seen erwähnt, die masurischen Seen. Sind Ihnen die Landschaften wichtig oder ist es jetzt nur eine Vorstellung von mir, dass Sie eigentlich sagen: „Nein, das ...

[00:06:11.910] - Frau D

Das heißt, es war mir schon am Anfang wichtig, wie ich da weggegangen bin, dass ich immer wieder Sehnsucht hatte. Die Sehnsucht ging so lange, bis ich mit meinem Mann und Familie in den Schwarzwald kam und diese alten Häuser und die Kachelöfen und den vielen Schnee, denn in Ostpreußen hatten wir sehr viel Schnee. Und das war mir dann irgendwo ... Da habe ich eigentlich mein Heimweh verloren, sage ich mal.

[00:06:39.360] - Interviewer

Also, das ist ja auch nur natürlich. Also zuerst hatten Sie schon ...

[00:06:46.740] - Frau D

Hatte ich schon immer wieder Heimweh.

[00:06:48.350] - Interviewer

Ja, ja. Und das war auch die zugefrorenen Seen?

[00:06:54.080] - Frau D

Die habe ich nicht erlebt. Ich habe sie eigentlich offen erlebt immer. Im Winter sind wir nicht da gewesen, aber in Masuren, die Seen im Winter sind ja dann auch zugefroren.

[00:07:09.110] - Interviewer

Ja. Und dann der Schnee im Schwarzwald und die Kachelöfen, den haben Sie ja gestern schon auch erwähnt.

[00:07:22.300] - Frau D

Und wir hatten in Ostpreussen auch eigentlich niedrige Häuser. Und im Schwarzwald, die alten Häuser sind niedrig Ja, ja. Mit Holz und ...

[00:07:32.910] - Interviewer

Und waren die Kachelöfen auch ... Weil die Schwarzwälder Kachelöfen sind ja – das brauche ich Ihnen wahrscheinlich gar nicht erzählen – die sind ja geheizt von der Küche. Ja. Und in Ostpreußen ist das auch so?

[00:07:46.090] - Frau D

Nein, das ist nicht so. Der Kachelofen im Schlafzimmer wurde extra geheizt, im Wohnzimmer, der wurde extra geheizt.

[00:07:52.830] - Interviewer

So wie in England dann?

[00:07:53.940] - Frau D

Ja, das hatte man in Ostpreußen nicht. In Schwarzwald hat man gerne einen Kachelofen von der Küche aus geheizt und gleichzeitig ist ja da auch eine Bank, auf die man sich hinlegen kann, die auch beheizt wird von der Küche aus.

[00:08:08.490] - Interviewer

Und gleichzeitig eben das Brot backt, auf derselben Flamme sozusagen.

[00:08:13.330] - Frau D

Ja, genau.

[00:08:14.180] - Interviewer

Aber das war in Ostpreussen nicht so?

[00:08:16.080] - Frau D

Nein, das war nicht so.

[00:08:17.650] - Interviewer

Also, auch so drei oder vier Öfen im Haus, jeweils im Zimmer. Ja. Und war das auch so, wie das eigentlich in England dann war, also jedenfalls geschichtlich, dass man dann eigentlich nur einen Raum geheizt hat. Also die Schlafzimmer waren eigentlich immer kalt.

[00:08:41.140] - Frau D

Die waren immer kalt. Aber manches Mal wurde das so angeheizt. Wir hatten ja Torf. Ich kann mich erinnern, die Küche war gleich neben dem Schlafzimmer, also konnte man die Türen aufmachen. Aber wir hatten, wenn das so kalt war im Winter und das hieß: „Jetzt gehen wir ins Bett, und die Betten waren kalt. Dann kann ich mich erinnern, dass wir unser Oberbett nahmen und gingen zum Ofen und am Ofen war eine Bank. Dann ging man auf die Bank und hielt sein Oberbett, dass es warm wurde und dann hat man es wieder ins Bett gebracht, im Winter.

[00:09:19.090] - Interviewer

Und aber Sie haben nicht einen ... Das gab es hier bei uns auch, einen Ziegelstein aufgewärmt und dann mitgenommen.

[00:09:27.130] - Frau D

Nein, so was hatten wir nicht. Wenn, dann war das, glaube ich, aus Blech, solche ...

[00:09:33.170] - Interviewer

Solche Pfannen? Ja, so. Ja, ja. Und im Schwarzwald, Torf gibt es ja nicht eigentlich.

Nein, nein. Das ist ja dann Tannenholz oder Schlagholz.

[00:09:48.720] - Frau D

Ja, da wurde mit Holz geheizt.

[00:09:50.940] - Interviewer

Aber das war trotzdem ein Heimatgefühl dann? Ja. Aber das roch doch anders, oder?

[00:09:58.750] - Frau D

Ja, aber in Inzwischen, guckt mal, inzwischen hatte ich ja Familie und dann ist das ja schon anders, wenn sie Familie haben. Dann ist das andere überwunden.

[00:10:08.750] - Interviewer

Ja, ja, das stimmt. Man ist auch so beschäftigt, guckt nach vorne und da ist ja Hoffnung durch die Kinder. Ja, das ist interessant. Ich frage, ich hätte noch mal nachgefragt wegen dem Torf, weil das ist ja auch in England oder in Irland so. Dieser Torfgeruch, die Torfeuer, das ist ja schon auch was Besonderes. Und wenn man jetzt eine irische Familie fragen würde, dann wäre es bestimmt eine Kinderheitserinnerung: „Wir sind zum Torfstechen gegangen.“

[00:10:40.910] - Frau D

Da sind wir als Kinder mitgegangen, wenn Torf gestochen wurden. Nur, die mussten immer aufpassen, dass wir nicht zu weit ins Moor gingen. Ich war neugierig und habe Frösche gefangen. Und dann kann sein, ich war vielleicht zu weit und ich merkte schon

unter mir, wie weich das ist. Und da passten die Eltern auf. Denn wenn die Kinder zu weit gehen, könnte es sein, sie versinken im Moor. Da hatten sie Angst.

[00:11:07.510] - Interviewer

Ja, interessant. Das Torfstechen ist natürlich auch unbedingt landschaftsbedingt. Also, das ist ja direkt und dann auf die vielen Seen und natürlich, das ist ja dann auch direkt vor der Tür.

[00:11:22.160] - Frau D

Ja, aber Sie wissen, wie Torf gestochen wird, oder?

[00:11:24.740] - Interviewer

Ja, ich habe schon mal Torf gestochen.

[00:11:26.340] - Frau D

So ein bestimmtes, so ein Ding, so ein Apparat also, das war kein ...

[00:11:32.150] - Interviewer

So ein Eisen, so ein Winkeleisen.

[00:11:34.850] - Frau D

So ein Winkeleisen. Und dann stechen die rein und dann wurde immer hoch gezogen und dann wurde es auf die Wiese gelegt und die Frauen haben dann das so geschichtet, das so hier, kleine Häufchen, und das musste ja erst trocknen.

[00:11:45.730] - Interviewer

Und die Kinder, die konnten spielen. Ja, eigentlich auch ein schöner Moment.

[00:11:50.890] - Frau D

Ja, war schon schön.

[00:11:54.140] - Interviewer

Ja, und meine nächste Frage: Haben Sie noch, ...gibt es noch andere Bilder in Ihrem Kopf, von Masuren, als Kind? Irgendwas Prägsames?

[00:12:12.820] - Frau D

Also, in dem Haus, wo ich lebte, das hat mein Vater von seinen Eltern geerbt. Er war das zwölfte Kind und bekam diesen Bauernhof. Der Vater war Schuster, aber sie hatten einen Bauernhof und er war das zwölfte Kind. Was wollte ich denn sagen?

[00:12:35.140] - Interviewer

Irgendwelche prägsamen ...

[00:12:36.980] - Frau D

Ach so. Und es war so, dass wir eine Wohnung hatten. Also, unten war die Wohnung und oben hatte der Vater im Haus eine Werkstatt mit Hobelbänken, aber überm Hof war eine Scheune und da hatte er eine Maschine, die fünffach kombiniert war. Wo er ja aussägen konnte oder wenn man Fensterrahmen macht muss man ja so einen Falz sägen, und so was –, dass hat er mit der Maschine arbeiten können. Ja und wir Kinder, wir gingen zur Schule, kamen aus der Schule, machten unsere Aufgaben, haben natürlich zu Hause auch mitgeholfen. Wenn z. B. geerntet wurde, Beeren geprügelt oder wenn die Kartoffeln geerntet wurden. Und nachher hatten wir eine kleine Schwester, da haben wir die auch gehütet. Also, wir waren als Kinder auch beschäftigt. Nicht, dass wir jetzt einfach nur durch die Gegend liefen.

[00:13:38.840] - Interviewer

Und die Mutter hat immer ein Auge gehabt, wo Sie sind. Es gab auch viel zu tun, nehme ich an.

[00:13:44.970] - Frau D

Es gab auch viel zu tun, ja.

[00:13:46.960] - Interviewer

Gab es dann auch so Erntefeste?

[00:13:50.350] - Frau D

Ja, so was gab es auch, auch Kartoffelfeuer und so was alles. Das gab es auch.

[00:13:56.030] - Interviewer

Das Kartoffelfeuer, das kenne ich gar nicht.

[00:13:59.080] - Frau D

Das Kartoffelfeuer ist, wenn Kartoffel geerntet werden, dann wird das Strauch, das, was trocken ist, auf dem Haufen gelegt und das wird angezündet. Und wenn man das anzündet, legt man schon ein paar Kartoffel rein. Denn wenn das Feuer aus ist und das alles fertig ist, dann haben sie die Kartoffeln, die können sie abpellen und dann können sie die essen.

[00:14:19.420] - Interviewer

Ja, das kenne ich doch. Das haben wir auch mit meiner Mutter dann manchmal gemacht. Aber das war richtig so eine Dorfgemeinschaft. Das war immer ein Event, so ein Fest?

[00:14:31.220] - Frau D

Ja.

[00:14:33.220] - Interviewer

Und religiöse Feste oder so Zusammenkünfte?

[00:14:39.190] - Frau D

Ja, auch religiöse Feste wurden gefeiert, wenn Ostern war oder so. Wir hatten in dem Dorf keine Kirche, da kam jemand heraus, dass sie in der Schule Gottesdienste hielten oder für die Kinder auch. Und auch, dass die Kinder irgendwo bestimmte Feste feierten, das wurde dann auch alles gemacht. Also, das war schon.

[00:14:59.430] - Interviewer

Haben Sie dann davon was übernommen? Also, im Schwarzwald oder hier ist dann davon was geblieben?

[00:15:08.270] - Frau D

Nein, hier feiert man anders. Und gucken Sie mal, da hatte ich eine Familie mit meinen Kindern. Dann haben wir so mitgefeiert, wie man das hier auch macht.

[00:15:18.180] - Interviewer

Ja, manchmal ist es dann so: „Ach, das Erntefest, das ist so ähnlich wie das Weinfest, oder so ähnlich. Ja ja, gibt es ...

[00:15:32.270] - Frau D

Ja, könnte man vielleicht sagen, dass das Erntefest vielleicht auch so war. Aber als Kind habe ich das nicht so empfunden. Das haben vielleicht mehr die Größeren, ja?

[00:15:41.100] - Interviewer

Ja, bestimmt. Ja, das stimmt natürlich.

[00:15:42.290] - Frau D

Daß die das gefeiert haben und wir Kinder so für uns dann waren. Wir Kinder haben dann meistens auch - wir wurden mitgenommen - mitgespielt oder wir haben mit den anderen Kindern dann gespielt. Also, es war einfach alles einfacher, wo man manchmal eher sagt primitiv, aber was ist das Primitive? Das ist eigentlich das Einfache, ne?

[00:16:04.710] - Interviewer

Ja, ich würde das so nie sagen. Also, mein Großvater, der hat damals Nähmaschinen und Fahrräder repariert. Ich weiß gar nicht, wie man das sagen kann.

[00:16:23.340] - Frau D

Schlosser für...Handwerker für alles.

[00:16:25.040] - Interviewer

Handwerker für alles und Metallschlosser.

[00:16:29.010] - Frau D

Ein Tüftler. Mein Mann war ein Tüftler. Ich sage immer, ich bin die Frau vom Tüftler.

[00:16:37.570] - Interviewer

Die, die nichts gelernt hat und alles kann.

[00:16:40.520] - Frau D

Irgendwann tüftelte ich so lange. Und wenn ich was nicht weiß, dann weiß ich jemanden, der das weiß und den frage ich dann.

[00:16:47.930] - Interviewer

Das ist ja modern. Das ist wirklich ... Heute kann man ja alles nachgucken. Haben Sie denn jetzt, Jetzt frage ich auch über die Migration, also den Moment, wo Sie dann ... Wie haben Sie das erlebt, als Sie dann Masuren verlassen mussten?

[00:17:13.680] - Frau D

Das hatte man vielleicht noch gar nicht so realisiert. Ich kann mich nur erinnern, ich war ja zwölf Jahre und wir waren schon in dem Haus vom Großvater und sollten jetzt zum Bahnhof gehen und da fiel mir ein: Ich habe in der Schule gezeichnet und kriegte immer gute Noten und die Mappe mit den Zeichnungen war auf dem Schrank in der Küche. Und dann habe ich gesagt zu meiner Mutter: „Du, die Mappe, die habe ich vergessen, die will ich mitnehmen. Das war mir am wichtigsten. Also, ich wollte eigentlich als Kind Kunstgewerblerin werden, also mit Kunst. Ich bastelte gerne und machte so einiges. Und da bin ich auch hin und habe die geholt und die war mir wichtig. Gucken Sie mal, es war mir gar nichts wichtig, ob Kleidung oder irgendwas sonstwas, aber diese Mappe war mir wichtig und die ist dann unterwegs... Wir hatten eine große Kiste, wo alles drin war und in preußisch Eilau mussten wir ja alles stehen lassen. Und dann sind wir ja zu Fuß weitergegangen. Dann war das weg.

[00:18:21.430] - Interviewer

Und was hatten Sie da gezeichnet?

[00:18:27.000] - Frau D

Wenn der Lehrer sagte: „Wir machen jetzt einen Tisch mit dem Blumenstrauß oder wir machen das, dann habe ich so was auf dem Blatt gezeichnet und dann gab man das ab und dann bekam man entweder eine Eins, eine zwei oder eine drei. Wurde ja schon zensiert damals.

[00:18:41.160] - Interviewer

Ja, ja, ja, ja. Aber dann haben Sie das nein, das ging ja auch nicht auf der Flucht. Sie haben dann bestimmt dann nicht zeichnen können oder was notieren.

[00:18:53.020] - Frau D

Nein, nein. Das war alles ... Man hatte gar nichts mehr.

[00:18:57.600] - Interviewer

Und der Moment, als die Kiste stehenblieb, das war ...

[00:19:04.030] - Frau D

Der Moment, ich glaube, ich habe Ihnen erzählt, dass wir in einem Haus waren, wo eben an dem Tag Preußisch Eilau bombardiert wurde. Kein Mensch hat eine Sirene gehört und das wurde bombardiert. Und dann war so ein Chaos. Ich habe vorhin noch so gedacht, so wie jetzt hier, das war ein Marktplatz, wo die Flugzeuge schossen zwischen die Flüchtlinge. Die Flüchtlinge warteten auf Autos, die sie irgendwo mitnehmen. Und wir waren im Keller und wie wir aus dem Keller rauskamen und über diesen Platz gingen, dann konnten sie nur Schreien hören. Die Kinder schrien nach ihrer Mutter, die tot war, oder die Mutter schrie nach dem toten Kind. Also, es war ein Schreien. Und da kann ich mich erinnern, das war ein furchtbarer Moment für mich, wo ich mit meiner Tante zu meiner Mutter zurückging und suchte und ich musste über einen Mann drübersteigen. Der lag da und blutete am Kopf und als ich mich umdrehte, hob er den Kopf und ich war so erschrocken, dass er ja eigentlich noch nicht tot war. Also, ich bin eigentlich über eine Leiche gestiegen und wie wir dann zurück gingen und die Mutter da nicht fanden, ich war am Heulen. Wissen Sie, da sind alle anderen Dinge unwichtig, wenn das dann darum geht, die Mutter oder die Geschwister zu finden. Und so sind wir dann weil Preußisch Eilau brannte, sind wir nachts ...

[00:20:35.130] - Frau D

Meine Tante, ich habe ja gesagt, die hat was gehört, ein Geräusch – und wir hatten ja eine Familie, mit dem wir zusammengeblieben sind. Das war ein Bahnbeamter, der durfte mit seiner Frau mitgehen, weil die Frau ein Baby hatte und noch ein Kind so alt wie ich und die kranke Mutter. Und dann kriegte er Beurlaubung vom Dienst, er durfte sie begleiten bis am Schluss, bis sie dann zum Schiff sind. Und dann musste er sich wieder melden, dass er wieder in seinen Dienst eintritt.

[00:21:04.640] - Interviewer

Und das waren dann Momente, wie wir dann aus diesem Keller nachts raus gingen.

[00:21:13.270] - Frau D

Da stand eben die Kiste, die stand in dem Haus und hier war das Gepäck. Das war alles unwichtig, unser Leben, sondern raus, anziehen und raus und den Betten, hoch. Und am nächsten Tag sind wir dann von da aus - das heißt, meine Mutter hat ihre Schwester gedrängt, daß sie noch mal zurückgekommen, weil sie wollte aus der Kiste noch was holen. Hätte ja sein können, sie gehen zurück und die kommen beide nicht wieder. Dann waren wir vier Kinder da oben und so sind die Kinder auch verloren gegangen. Daß viele Eltern...Der Zug hielt am Bahnhof, die Mutter geht raus und will Milch holen und wie sie zurückkommt, ist der Zug weg. Wo ist jetzt mein Kind und wo ist das? Später haben die dann die übers Rote Kreuz ihre Kinder gesucht. Also, wir hatten Glück, dass wir dann immer irgendwie zusammenblieben.

[00:22:06.800] - Interviewer

Meine Großmutter, die hat dann auch mein Vater, da ist sie auch aus dem Zug ausgestiegen und hat natürlich Wasser gesucht oder Milch oder irgendwas und hat dann den Wagon nicht mehr gefunden und ist dann irgendwo eingestiegen, auch auf dem gleichen Zug.

[00:22:23.720] - Frau D

Ja, dann ist das ja gut.

[00:22:24.740] - Interviewer

Immerhin, und da hat sie sie dann wieder gefunden und mein Vater musste dann eben auch auf die ganz Kleinen dann aufpassen, die zwei. Und das ist ihm auch immer bewusst gewesen und auf die Angst natürlich unter anderem. Und dann sind sie, sie haben das ja schon erzählt...

[00:22:47.740] - Frau D

Von da aus, von Preußisch Eilau, aus diesem Dorf, also aus dieser Stadt, sind wir hoch und am nächsten Tag sind wir dann mit einem geklauten Handwagen - meine Tante hat in der Nachbarschaft einen Handwagen gesehen und hat den geholt und da wurde alles aufgepackt. Da kam das Baby von den Bahnbeamten, die alte Mutter kam drauf und vielleicht ein paar Taschen von uns und dann sind wir losgezogen. Also, dann gingen wir nicht diesen Weg, den der Trek, der Trek ging. Der Trek ging ja mit Pferden und der hatte ja eine bestimmte Straße. Die mussten die ja gehen, wo ich eigentlich viel später gehört habe, daß dieser Dreck 70 Kilometer lang war und alles organisiert passierte.

[00:23:30.490] - Interviewer

Das ist aber auch schrecklich, auch was die Leute auch sehen mussten und zeitweise ... im Straßengraben landet. Genau, ja. Und dann haben Sie so ...

[00:23:44.610] - Frau D

Und so sind wir immer da durch, bis wir irgendwo hinkamen und da hieß es: „Königsberg ist ja eingenommen, wir müssen jetzt hoch, die kurische Nehrung und übers Frische Haff.

[00:23:56.190] - Interviewer

Ja? Da war ich. Da waren sie, gut.

[00:23:59.900] - Frau D

Und über das Frische Haff. Wir sind morgens losgegangen und abends sind wir da angekommen, in der Kurischen Nehrung. Und die Leute haben die Häuser zugesperrt, weil die wussten, da kommen ja jetzt die Flüchtlinge wieder übers Wasser. Wir wollen die nicht hier im Haus. Ich kann mich erinnern, dass ich mit meiner Schwester auf

einem Schlitten draußen auf einer Veranda saß, also eingepackt, Handschuh und alles eingepackt und dann so geschlafen habe.

[00:24:26.750] - Interviewer

Und Sie wussten, da sind Leute im Haus, aber die haben alles. Ja. Mensch.

[00:24:33.460] - Frau D

Die wollen doch mit den Flüchtlingen nichts zu tun haben.

[00:24:38.230] - Interviewer

Ja, ja.

[00:24:39.320] - Frau D

Die wussten ja noch nicht, dass sie auch mal eines Tages ...

[00:24:41.770] - Interviewer

Eben, ja, ja. Aber der Herrgott ist ja dann auch ...

[00:24:47.110] - Frau D

Manchmal ist er gnädig.

[00:24:50.140] - Interviewer

Und dann ... Und dann sind Sie übers Eis gelaufen.

[00:24:56.240] - Frau D

Und dann sind wir übers Eis gelaufen. Morgens losgegangen, abends angekommen.

Und dann sind wir ja ... Wir sind ja in ... Wir mussten ja nach Pillau hoch. In Pillau sind die großen Schiffe losgefahren. Und wie wir in Pillau ankamen - also das muss ich sagen, jetzt, wenn ich so zurückdenke, das waren ja früher Badeorte in Friedenszeit.

Und wenn die Schiffe, dann hatten die ja große Häuser, wo sie ... Wie sagt man bei so einem Schiff wo das ankommt. Das ist ja meistens, wo die anlegen.

[00:25:37.340] - Interviewer

Ja, ja. Die Hafenmauer.

[00:25:39.640] - Frau D

Ja, und dann ist ja auch an diesem Hafen – im Hafen ist ja ein riesengroßes Haus. Hier konnten sie reingehen, da standen die Flüchtlinge hintereinander. Die standen schon Tag und Nacht, damit sie auch mal wieder dran kamen. Wir hatten Glück. Ach, das habe ich nicht erzählt. Wir hatten Glück. Als wir in Preußisch Eilau waren, sind die Besitzer dieses Hauses, die hatten ein Geschäft, ins Auto gesessen und haben gesagt: „Wir fahren jetzt nach Königsberg, wir hauen ab, nur damit ihr wisst. Wenn ihr was braucht, dann könnt ihr runtergehen. Die haben ein Geschäft gehabt mit Schuhen und Textilien und Handschuhen. Ihr könnt euch einkleiden. So, die fahren los. Die fahren los. Am Abend standen die mit dem Auto wieder vor der Tür und sagten: „Wir müssen noch mal umdisponieren. Königsberg ist schon eingenommen. Wir müssen jetzt einen anderen Weg fahren. Wir fahren morgen den anderen Weg. Und den nächsten Morgen sind sie den anderen Weg gefahren. Und irgendwann, das heißt, wie die bombardiert hatten erst, das war ja noch nicht. Wie es bombardiert wurde, war alles offen und so. Da ist meine Tante, die war 27 Jahre. ..Ich sagte, ja, die hat ja irgendwo in Lötzen in einem Geschäft gearbeitet und jetzt war sie ja beim Roten Kreuz.

[00:27:05.130] - Frau D

Die haben sie ja alle geholt. Und dann sind wir in diesem, es war ein kleiner Raum, da waren alles Schuhe. Und dann sagt meine Tante: „Guck mal, was deine Größe ist und so und so. Also, ich sollte den Karton runtergeben, weil ich stand da oben drauf. Und plötzlich, nachdem ich einen Karton raushole, steht dahinter ein solcher Karton, mit Juno Extras. Denn Juno Extra, das war eine Friedensmarke. Vielleicht haben Sie das schon mal gehört. Das waren Zigaretten Juno Extra und das war eine besondere Zigarette. Meine Tante sagt: „Gib mal den Karton runter. Da kann man damit handeln, später.“ Und die hat in ihrem Roten Kreuz – hatte viele Taschen – und hat sie überall eingepackt. Und wie wir jetzt da vor diesem Haus standen, wo wir uns auch anstellen sollten und dann ging ein Personal hin und her: „Können wir nicht da hinten rum?“ „Nein, das geht nicht!“ Meine Tante macht so: „Kommen Sie nachher mal mit.“ Dann haben die geguckt, dass wir da auch reinkamen und genauso ging das. Als wir dann in Danzig, nach langer Fahrt, angekommen sind ...und wir waren in so einer großen Halle

mit Holzwolle und wir wollten jetzt schlafen und dann sagt der Lautsprecher: „Der letzte Zug geht nach dem Westen!“

[00:28:29.710] - Frau D

Meine Tante sagt: „Emma, mach die Kinder Fertig.“ „Ach, die müssen doch jetzt ...“
„Mach sie fertig, wir müssen mit dem letzten Zug mit.“ Auf dem Bahnsteig kamen wir an und sie stehen jetzt da und sagen: „Ist alles voll? Ja, ja, ja. Da macht er die Tür auf.“
„Bitte weiter. Rücken Sie auf, die Leute müssen noch rein.“

[00:28:51.180] - Interviewer

Und das war dann wirklich der letzte Zug, wahrscheinlich?

[00:28:55.470] - Frau D

Wahrscheinlich der letzte Zug, ja. Wir sind auch mit einem Rotkreuzwagen mal mitgefahren. Ein Zug, der vom Roten Kreuz mit Verwundeten. Ich kann mich erinnern, dass da welche am jammern waren und wir saßen da. Wir durften dann nur mit, weil meine Tante den bestochen hatte: „Wir müssen mit. Ja?“ Und das hat uns irgendwo ...
Sehen Sie, damals war es schon so.

[00:29:22.030] - Interviewer

Ja, ja. Auch vorausschauend, dann. Ja.

[00:29:26.770] - Frau D

Also, meine Tante, die 27 Jahre alt war, die hat gut organisiert. Damals, als Kind, hatte ich keine Ahnung. Später, als ich älter wurde, da dachte ich: „Wieso hat sie das alles gewusst? Sie hat im Haus vom Großvater gelebt, das ist, ja, da war sie ja auch geboren. Und oben im Haus war ein Zimmer und da waren zwei Offiziere, die waren da stationiert. Das Gewöhnliche war ja in Kasernen, aber die Offiziere hatten private Zimmer in Ostpreußen. Und die haben zu meiner Tante gesagt: „Wenn ihr hier weg müsst, macht das, dass ihr wegkommt. Der russische General hat gesagt: „Wenn wir die Grenze in Deutschland überschreiten, „Dann müsst ihr die Frauen schänden. Das haben die Deutschen verdient. Dann haben wir doch die feindlichen Sender abgehört, was wir auch nicht durften.“

[00:30:26.740] - Interviewer

Ja, ich habe auch schon davon gehört, dass man eben dann so auch die BBC dann empfangen konnte, manchmal und dann ganz heimlich wirklich, und dass das wirklich niemand wissen durfte, dass man das abhörte oder dann sich auch Informationen ...

[00:30:53.320] - Frau D

Man musste sogar aufpassen. Mein Vater erzählte das später. Selbst wenn sie befreundet sind als Soldat, müssen sie vorsichtig sein. Das heißt, wenn ich Ihnen jetzt was erzähle und denke: „Das behalten Sie für sich, da könnte sein, dass der Ihn anzeigt.“

[00:31:12.380] - Interviewer

Gibt es da noch Orte oder - Sie haben ja viel gesehen dann auch viel erlebt - Orte oder Begebenheiten, an die Sie sich nicht erinnern möchten. Oder wo Sie dann sagen: „Nein, das ist zu schwierig. Ich möchte da nicht ...

[00:31:31.770] - Frau D

Nein, könnte ich eigentlich nicht sagen. Ich habe das verarbeitet. Man versucht dann, das zu verarbeiten. Sie haben jetzt gesehen, mich als Braut. Ich war ja vorher auf einem Gut, ich sollte da Lehrköchin werden. Da hatte ich aber gerade meinen Mann kennengelernt und ich war auf dem Gut ungefähr ein Dreivierteljahr. Ja, und dann haben wir geheiratet. Aber davor war ich ja bei meiner Tante auf dem Bauernhof und meine Tante hätte es gern gesehen, ich hätte einen Bauern geheiratet. Sie hat mir alles erklärt, sie hat mir alles gezeigt. Also, ich konnte backen und kochen und auf dem Gut fragte mich die Köchin, was ich lernen wollte. Ich kann doch alles. Da habe ich gesagt: „Ja, aber es ist so, wenn ich einen Bauer heirate im Dorf und das ganze Dorf weiß Ich habe auf dem Gut als Lehrköchin gearbeitet, dann bin ich wer.“

[00:32:35.430] - Interviewer

Gute Partie.

[00:32:37.750] - Frau D

Und dann lernte ich meinen Mann kennen, also habe ich keinen Bauer geheiratet. Aber ich habe ... Ach so, das war für mich auch eine schlimme Zeit. Nachdem ich von der Flucht in Westfalen angekommen bin und bei meiner Tante auf dem Bauernhof war, wurde ich schwächer und schwächer und man hat es nicht gemerkt. Ich konnte plötzlich nicht mehr. Dann hat meine Tante es gemerkt. Irgendwas as stimmte mit mir nicht. Da hat sie gesagt: „Geh mal hoch, dann legst du dich hin, aber Du kannst vorher die Wäsche noch sortieren. Und dann saß ich auf so einer Couch und vor mir war die Wäsche zum Sortieren und ich muss wohl so eingeschlafen sein. Sie kam hoch, nahm meine Füße, hat sie ins Dings gelegt, hat mich zugedeckt. Nach zwei Stunden kam sie und sagte, klar, wie ich wach geworden bin. Da sagt sie: „Weißt du was? Ich werde mit dir zum Doktor fahren. Doktor [Name]. Nächsten Ort drei Kilometer. Meinst Du, Du kannst Fahrrad fahren?“ „Ja“, ich sagte immer ja. Denn wenn sie Nein sagten, dann gab es Diskussionen. Ich sagte: „Ja.“ Und dann fuhr ich Fahrrad mit ihr drei Kilometer und ich kann mich noch heute erinnern, dass ich auf dem Fahrrad saß und dachte, ich sah den Straßengrafen immer: „Ich muss lenken, ich muss lenken.“

[00:34:03.540] - Frau D

Ich hatte Mühe. Und dann kamen wir endlich beim Doktor an und da musste ich warten und als ich dran kam, dann hieß es: „Atme mal, mach mal. Ganz tief durchatmen und beim dritten Durchatmen musste mich die Sprechstundenhilfe festhalten, weil ich sonst umgefallen wäre. Und dann hat er gesagt: „Ja, wie kommst du jetzt nach Hause? Ja, ich sagte: „Ich habe hier eine Cousine wohnen, ich meine, ich habe ein Fahrrad. Mit dem Fahrrad musste mich diese Sprechstundenhilfe zu meiner Cousine bringen und bei der Cousine wurde dann angerufen: „Der Onkel muss mich holen mit dem Wagen. Ich kann nicht laufen.“ Der Arzt sagte: „Ich komme morgen und sage Bescheid.“ Und jetzt hat mein Onkel mich geholt und wie ich auf dem Bauernhof wieder ankam, sehe ich, mein Vater war aus der Gefangenschaft wiedergekommen. Ich habe nie was von ihm gehört und jetzt sehe ich ihn am Tisch sitzen. Und jetzt komme ich rein. Meine Mutter und mein Vater sind zu meiner Tante. Die Tante war ja die Schwester von meinem Vater und ich wusste das nicht, daß die kommen. Davon hatte ich keine Ahnung. Und jetzt komme ich so rein in die Küche und sehe meinen Vater und stürze auf meinen Vater und begrüß ihn.

[00:35:19.300] - Frau D

Und dann sagt eine andere Tante: „Ja, und deine Mutter begrüßt Du nicht?“ Meine Mutter hatte ich gar nicht gesehen. Und dann saß ich auf so einem kleinen Hocker und dann sagt meine Tante: „Was möchtest du essen?“ „Ich hab keinen Hunger.“ Und dann wollte sie mir eigentlich was Gutes tun, ging in den Keller und holte ein Glas Erdbeeren. Tat mir das rein, gab mir das. Und ich tue die ersten drei und sage: „Hö? Ganz bitter.“ Ich hatte schon einen Geschmack. Ich hatte schon-... Na ja, jedenfalls, am nächsten Tag kam der Arzt. Ich lag auf der Couch und der Arzt sagte zu meiner Tante: „Also Ihre Nichte hat Typhus.“ In dem Moment kriege ich einen Schreck, weil in unserem Dorf wurde ein Soldat, der tot war und Flecktyphus hatte, in einen verzinkten Sarg gebracht und in dem Moment: „Nein Typhus, ich muss sterben!“ Ich lag da und sagte: „Herr Doktor, muss ich sterben?“ „So schnell stirbt sich das nicht“, hat er gesagt. „Also, wenn sie hierbleibt, muss alles vergraben werden, Kleider und so. Und dann: „Das können wir hier gar nicht.“ Also am nächsten Tag kam der Krankenwagen, hat mich abgeholt und ich kann mich noch erinnern, dass ich Angst hatte, dass meine Füße da zu der Fahrerin stoßen und habe die Füße zurückgezogen.

[00:36:43.720] - Frau D

Und dann, das Auto fuhr los nach Unna ins Krankenhaus und wie da die Tür aufging, sah ich einen Busch und war weg. Ich war 14 Tage bewusstlos und meine Mutter kriegte Bescheid, Ich bin zu spät in die Klinik gekommen. Also, ich schaffe es nicht. Ich war 14 Tage bewusstlos und dann kam ich langsam zu mir und dann am Fenster steht mein Vater und meine Mutter: „Möchtest du was haben? „Ja, „Appe, Appe, Bina haben.“ Ich konnte nicht „Apfel und nicht Birne sagen. Ich war einfach schwach nach 14 Tagen Bewusstlosigkeit, da bin ich wohl zu mir gekommen und dann haben sie mich behandelt. Und ich hab in diesem Krankenhaus – ich war ja kein dickes Mädchen – ich hab da 20 Pfund abgenommen und kam wieder auf den Bauernhof und dann hieß es: „Hier kann ich eigentlich gar nicht bleiben, denn ich müsste ja was tun.“ Und meine Schwester war irgendwo im Haushalt. Damals hat man Flüchtlinge und überhaupt,... ich habe neulich zu einem Türken gesagt: „Erst kamen die Italiener und dann kamen die Türken nach Deutschland, um aufzubauen. Ich habe aber zu ihm gesagt: „Aber vor den Italienern kamen die Flüchtlinge und die waren für alles gut. Und so war meine

Schwester in einem Haushalt, hat da gearbeitet und er war Uhrmacher-Meister, hatte ein Geschäft und sie war Friseurin und meine Schwester war im Haushalt.

[00:38:26.560] - Frau D

Und die hatten einen Bruder. Der Bruder hatte ein Gemüsegeschäft und der sieht meine Schwester da schaffen und sagt: „So ein Mädchen suchen wir auch noch. Die hatten ein Gemüsegeschäft. Und dann hat sie gesagt: „Ich habe eine Schwester. Ja, frag sie mal. „Kinder aufpassen und ein bisschen helfen und alles so, was man so rumputzt.“ Und so habe ich es versucht, wie ich wieder ein bisschen auf den Beinen war, bin ich dann, dann in den Haushalt gekommen. Dieses Gemüsegeschäft, das war noch ein altes Ehepaar, die waren aus Schlesien und der Sohn hat dieses Gemüsegeschäft in Kamen, in Westfalen aufgebaut und ich war jetzt bei denen. Und jetzt war das ja eine Zeit, wo sie wissen, dass wir Marken bekommen haben, so und so viel Gramm Fett, so und so viel Gramm Brot. Und dieser Gemüsehändler, der hatte ein Geschäft, der musste immer nach Dortmund seine Ware holen. Und inzwischen, nachdem ich da war, merkte ich, was er so für Geschäfte macht. Er kam da aus der Ukraine. Da gab es doch damals auch, wo man sagt, Care-Pakete und so was. Und dann kriegte er irgendwo Kaffee und Liqör und Wein und ich weiß nicht was. In dieser Zeit, ich war zwei Jahre in diesem Haushalt, in diesen zwei Jahren habe ich die 20 Pfund wieder zugenommen.

[00:39:55.050] - Frau D

Aber ich habe in der Zeit, wo ich war... Ich musste ja vorher noch mal zur Schule gehen, ehe ich überhaupt hier hingekommen bin. Ich musste einen Abschluss haben und dann war ich von meiner Tante aus zu Fuß drei Kilometer in einer Schule, die war katholisch. Ich war ja jetzt evangelisch. Das ist furchtbar, wenn ein Evangelischer in einem Dorf, das nur katholisch ist und in eine katholische Schule geht und jetzt nach dem Typhus verlieren sie alle Haare. Ich hatte nachher ein Netz und habe meine ausgekämmten Haare da reingetan. Ich war der Spott der Klasse und von da aus ging ich ja in den Haushalt. Und wie ich im Haushalt war und alles wieder zugenommen hatte und meine Haare wieder gewachsen sind, bin nach zwei Jahren zu meiner Tante wieder zurückgegangen und die wollte, dass ich in den Jungmädchenkreis gehe. Und als ich in den Jungmädchenkreis ging, – da ist der evangelische Pfarrer –, der evangelische

Pfarrer, der mich konfirmiert hat, hat mich nicht erkannt. Er kam und sagte: „Ach, haben wir eine Neue?“ Und nebenan sagte ich zu einer: „Ach, ihr habt doch eine Schule? Hieß die nicht “Thürre”? „Ja, ja, die hieß “Thürre”. Ich sage: „Das bin ich.

[00:41:24.250] - Frau D

Die nannten mich “Thürre”, weil der Lehrer fragte mal, was die Tiere im Winter leiden. Und dann sagte ich: „Die “Thürre” leiden im Winter in großer Not. Seitdem war ich die “Thürre” und der Spott der Klasse.

[00:41:36.140] - Interviewer

Und das hatten Sie gesagt, als Sie noch krank waren eigentlich, oder?

[00:41:46.260] - Frau D

Ja, also jedenfalls. Und wie ich dann in dem Dorf und wie ich dann wieder zurückkam und sah gut aus und war in dem Dorf und ich hatte einen Vetter, der mochte mich eigentlich, aber er war irgendwie neidisch oder was weiß ich. Er hatte keine Freundin, er suchte eine Freundin. Und plötzlich hatte ich da einen Bauernsohn, der mich mochte. Und dann ging er her und sagte: „Übrigens, weißt du, dass meine Cousine ein Flüchtling ist. Das sollte so viel heißen: „Weißt du eigentlich, dass das der letzte Dreck ist, mit dem du jetzt gehst? Da habe ich schon drunter gelitten. Das muss ich ehrlich sagen.

[00:42:27.680] - Interviewer

Das glaub ich, das ist auch ... das, das ist auch eine Geschichte, die immer wieder vorkommt.

[00:42:32.920] - Frau D

Ja, und immer, wenn sie irgendwo waren, da hieß es: „Ja, die Flüchtlinge, die haben ja alles, die wollen ja alles haben.“ Und als ich dann verheiratet war und mit meinem Mann nach Köln zog, da musste ich nicht jedem sagen: „Ich bin ein Flüchtling. Das habe ich versucht. Da haben auch nicht viele so gefragt. Und dann war alles in Ordnung. Und dann zog ich ja von Köln nach dem Schwarzwald. Im Schwarzwald war alles gut. Also, ich habe eine Sache überwunden. Soll ich Ihnen was sagen? Vor Jahren, dann gab es

doch, dass der Genscher irgendwo hinfahren musste und musste so und so viel, nicht Millionen, mehr noch. Helfen Sie mir mal. Mehr als Millionen.

[00:43:21.770] - Interviewer

Wo ist er denn hin?

[00:43:24.520] - Frau D

Er ist hin. Es war ein Land, was Krieg hatte und wir haben nicht mitgemacht, sondern wir mussten dann aber einen Beitrag zahlen. Und da ist er mit so und so viel, wenn ich jetzt sage, zehn Millionen, mit so und so viel Milliarden, ist er hingefahren. Und den Beitrag mussten wir leisten. So, da bin ich ja schon in Lörrach. Ich wohne in Lörrach und bin in einer Kaltenbach-Stiftung und in der Kaltenbach-Stiftung war ein Senioren-Nachmittag und da war ich eine Helferin, also 20 Jahre war ich Helferin in der Seniorenanlage. Und das waren Damen, die alle freiwillig das gemacht haben. Wissen Sie, wer das freiwillig macht? Die Besitzerin vom Fabrikanten hat das ins Leben gerufen, vom Generaldirektor der KBC. Die Frau [Name] war Direktor von der Volksbank. Frau [Name] war die Frau vom Direktor von der Deutschen Bank, die andere war die Frau vom Rechtsanwalt. Wieso war ich da? Weil ich in der Kaltenbach-Stiftung gegärtnert habe, mit Kindern gegärtnert und Seniorinnen geholfen. Da habe ich gesagt: „Ach, wollen Sie mich auch haben?“ Und dann hat sie mich auch genommen. Im Grunde genommen gehörte ich da gar nicht rein, in diese Schichten, in denen ich mich da jetzt bewege. Jetzt sind wir in der Küche und „Ich brauche einen Koffer für die alten Leute.“

[00:45:02.310] - Frau D

Da sagt die eine: „Das finde ich ja doch empörend. Da hat der Genscher jetzt das Geld hin. Das hätten wir doch brauchen können und so und so. Und dann fing die nächste wieder an und dann dachte ich: „Du musst ganz still sein. Du siehst jetzt, das stimmt ja gar nicht, dass Du das verarbeitet hast und dass Du denkst, die sind jetzt anders. Die sind doch noch genauso, wie sie waren. Wir sind der Letzte. Ja, was mussten die da drüben? Und dann ging das nachher los, wie die Grenze aufging. „Ja, was denken die sich denn? Wir haben doch 40 Jahre auch hier gelebt. Das geht an unsere Substanz, wenn der Westen und der Osten zusammen geht. Da war ich empört. Ich war empört.“

Da dachte ich: „Ich hab eigentlich alles verarbeitet, nicht? Nein, das stimmt überhaupt gar nicht. Das ist doch noch genau wie damals, dass man diese Unterschiede macht.“ Und darum sage ich: „Ich stehe heute so, wenn ich jetzt an diesen Kreis noch denke. Sie hat es ins Leben gerufen, die haben gesagt „Wir kennen uns alle.“ Die wundern sich alle, dass die Frau D fröhlich ist und hier lebt. Die sind alle betucht, die müssen alle irgendwo in ihren Häusern bleiben, weil sie nicht einfach raus und dann irgendwo in eine Wohnung gehen.

[00:46:33.670] - Frau D

Also, heute bin ich besser dran als die.

[00:46:38.060] - Interviewer

Ja, wir sprechen da viel darüber auch mit [Name] zu Hause. Und ich verstehe das auch. Das geht mir auch so, selbst als Folgegeneration, dass man das nicht ablegt, auch instinktiv nicht. Und dieses Privilegierte, diese Sicherheit, die stößt mir auch immer auf. So muss es sein, und auch das Abschotten. Und da ist wohl was auch. Das hat auch mein Vater immer begleitet und dann leider auch das Gefühl, nicht viel Wert zu sein, also das Minderwertigkeitsgefühl, dass man immer wieder gesagt bekommen hat „Du bist hier noch Flüchtling, du bist ja ... und so weiter. “Oh, wir können Dich vielleicht... Du kannst das aber eigentlich ... und auch natürlich, dass man dann angenommen wird von der Familie und so weiter. Und ihm hat er es immer zu schaffen gemacht, auch immer wieder. Das ist nicht leicht abzulegen. Aber eigentlich ist es ja auch ein besonderes Schicksal, das eben auch Wert in sich hat und man hat dann eben auch Stärke und dann kann man sagen: „Jetzt, ich bin auch beweglicher,“ zum Beispiel.

[00:48:08.040] - Frau D

Also, wenn ich mal erzählt hatte von meinem Leben oder Flucht oder so, dann haben die anderen gesagt: „Mensch, da müssen wir ja stille sein, wenn wir jetzt sagen, wir sind an die Grenze gegangen und haben bei den Schweizern gebettelt um Milch oder eine Suppe. Ihr habt ja ganz was anderes erlebt. Einmal habe ich zu meiner Schwester sogar gesagt, ich habe was erzählt von der Flucht und so weiter. Dann hat meine Schwester gesagt: „Hast du gemerkt, dass Sie doch ein bisschen neidisch waren, was wir erlebt haben und Sie das nicht?“

[00:48:40.270] - Interviewer

Ja, aber natürlich auch, wenn Sie das wirklich waren, dann ist das ja auch naiv.

[00:48:47.700] - Frau D

Aber wissen Sie, ich sage mal so: Ich war immer so: Ich bin ein Naturmensch. Ich mag nicht so, ich muss mir keine Lippen schminken. Ich habe dann gemerkt, wenn wir was unternommen haben, wir Helferinnen alle, und ich so dazwischen. Dann wusste ich, die müssen erst zu Pädiküren, zum Friseur und in die Boutique und so weiter, das machten sie alle, nur die Frau D kam immer in ihrem Seitenrock und so, wie sie war. Irgendwo haben sie mich auch, wie soll ich sagen, ein bisschen beneidet, dass ich dieses Selbstbewusstsein hatte.

[00:49:29.110] - Interviewer

Ja, ja.

[00:49:30.140] - Frau D

Dass ich mir da gar nichts draus mache, das oder das.

[00:49:34.000] - Interviewer

Ja, ja. Wenn man das kann, dann ist das wirklich mehr wert.

[00:49:36.930] - Frau D

Ja, und ich kann sehr schnell improvisieren oder irgendwo was machen. Und ich war ja eine Hilfe und dann hieß es: „Ach, der besucht uns aus dem Tal der Pfarrer Sowieso mit ein paar Leuten. Ja, die paar Leute, das waren ungefähr 15: „Was? Was machen wir jetzt?“ Dann standen sie da, da habe ich gesagt: „Schnell Geschirr holen, Tische rücken. Also, ich konnte gleich und das war etwas, was ich konnte. Und ich habe ja auch erzählt, dass ich siebeneinhalb Jahre einen Schullandheim hatte, im Schwarzwald. Ja, ja, eben. Und die Eltern habe ich ja nachher kennengelernt. Ja, sie haben mich gemocht, weil sie gesagt haben, alle, die ich so kannte. Meine Tochter oder mein Sohn, hat gesagt. Ich wurde vor Jahren hier im Loretto Krankenhaus operiert, an der Hüfte. Aber vorher musste ich hier und da röntgen. Und dann hieß es: „Ja, eigentlich haben

Sie ja mehrere Baustellen. Gut, also gehen Sie erst mal auf Ihr Zimmer, der Doktor kommt nachher.“ Es kam nachher der Doktor – ungefähr so wie Sie jetzt groß, stattlich – mit einer Ärztin und da kam der Doktor rein und sagte: „Frau D, bei Ihnen sind mehrere Baustellen. Bei Ihnen, Sie haben das und das...”

[00:51:02.120] - Frau D

„Ein Moment, ich kenne Sie doch. Ich sage: „Ich wüsste nicht. Ich sage: „Ich wohne jetzt so und so viele Jahre hier in Freiburg. Wo haben Sie vorher gewohnt?“ – „In Lörrach.“ “Und davor?“ “Davor habe ich im Schwarzwald gewohnt und dann dachte ich, dann sagte er: „Wo?“ “Ich sagte: „In der Nähe von Sankt Blasien.“ Ich dachte: „’Mich kennt kein Mensch. Da sagt er zu seiner Kollegin: „Ach, bei Frau D gab es die besten Dampfnudeln.“ Dann: „Ach, und so finden Sie mich hier wieder. Na, dann bin ich ja in den besten Händen.: Danach hörte ich von irgendeinem anderen Arzt: „Ach, Sie sind das, diese gute Dampfnudel?“ Dann dachte ich: „Das hat er dann schon erzählt „Also treffe ich hier in Freiburg einen Schüler, der im Schullandheim war.

[00:51:51.300] - Interviewer

Ja, ist auch schön. Ja.

[00:51:53.190] - Frau D

Also, ich muss sagen, irgendwo bin ich doch ein Glückskind.

[00:51:58.240] - Interviewer

Und das ist dann, Das ist dann, was Sie am Anfang von unserem Gespräch gesagt haben, das ist dann Heimat auch.

[00:52:05.060] - Frau D

Ja.

[00:52:05.920] - Interviewer

Eben diese, dass man dann so etwas sät, vielleicht über Zeit und dann eben die Kinder beherbergt und dann kocht und ...

[00:52:17.640] - Frau D

Ja, und macht.

[00:52:18.730] - Interviewer

Und dann zehn Jahre später, 15 Jahre später oder wie auch immer.

[00:52:24.100] - Frau D

Ja.

[00:52:24.810] - Interviewer

Ja, das kenne ich. Das ist bei der [Name] sehr ähnlich.

[00:52:29.490] - Frau D

Ja [Name] ist wer?

[00:52:33.370] - Interviewer

Meine Mutter.

[00:52:34.080] - Frau D

Wie sagten Sie?

[00:52:35.220] - Interviewer

Ach so, entschuldigung. Nein, ich dachte jetzt an Frau A, weil sie irgendwie auch [Name] ...

[00:52:39.090] - Frau D

Und ich weiß ja nicht, Sie werden ja ein gutes Verhältnis mit Ihrer Mutter haben, denke ich. Ich habe versucht, meinen Kindern alles zu geben und nachdem ich keinen Beruf gelernt habe, habe ich mir vorgenommen, wenn ich Kinder habe, ich werde alles daran setzen, dass meine Kinder einen Beruf lernen, damit sie auf ihren eigenen Beinen stehen. Ja, ich habe es geschafft, dass meine Kinder alle zwei Berufe haben. Der eine ist Schriftsetzer und Gärtner, der andere, der hat Handwerker gelernt und dann hat er seinen Handwerker Meister gemacht und meine große Tochter, die ist

Krankenschwester, die war 46 Jahre hier in der Diakonie, daß ein Arzt gesagt hat: „Du hast den Rekord gebrochen.“

[00:53:26.080] - Interviewer

Das ist auch eine Lebensleistung.

[00:53:29.310] - Frau D

Ja, und sie ist künstlerisch, was sie alles bastelt, was sie alles macht. Und als die Rentnerin wurde, sagte sie: „Mutti, eigentlich habe ich meinen Beruf verfehlt. Eigentlich hätte ich das machen sollen, anstatt Schwester. Ja? Ja, ja. Und die Jüngste hat Landschaftsgärtnerin gelernt und Bürokauffrau. Deshalb sage ich, ich bin irgendwo ... Ich muss sagen, ich bin mit allem, vor allen Dingen, ich habe gedacht, eine gute Beziehung aufzubauen, auch mit meinen Kindern. Mit der Jüngsten war es schwer. Die war damals zehn Jahre, als ich das Schullandheim übernommen hatte. Und dann hat sie drunter gelitten, dass die Mutti jetzt so die Kinder hat und wenn sie kommt, habe ich keine Zeit. Und dann habe ich gedacht: „Ich muss mir jetzt nichts daraus machen. Eines Tages, wenn sie älter wird, dann wird sie verstehen, warum ich nicht Zeit hatte, sondern dass ich für alle da sein musste.

[00:54:32.800] - Interviewer

Und ich muss sagen, jetzt ungefähr, sage ich mal, die letzten drei Jahre eigentlich, sind wir uns so nahe gekommen, dass sie es jetzt versteht, dass sie heute versteht, warum die Mutter da war und da war und hier war und alles organisierte.

[00:54:52.380] - Frau D

Und das ist doch für mich ... Für mich ist das genug. Und meine älteste und meine Tochter, die ist eigentlich meine ... Sie hat die Vollmacht und sie macht für mich alles. Also, wenn ich jetzt sage, ich habe vor Monaten ... Ich muss ja Medikamente nehmen wegen dem Herz und allem. Ich bin dann ein Bluter und neulich blutete es um 5 Uhr morgens. Ich gehe auf Toilette und das blutet und ich denke: „Was mache ich? Ich rufe den Notruf. Und dann dachte ich: „Nein, um 5 kann ich meine Tochter nicht ... Aber dann dachte ich: „Doch, du musst ihr Bescheid sagen, weil sie gesagt hat, ich habe

immer mein Handy neben mir, wenn was ist, denn wenn ich jetzt abgeholt werde und ihr nicht Bescheid ... Das hätte sie mir übel genommen.

[00:55:42.370] - Interviewer

Ja, das kenne ich gut.

[00:55:44.460] - Frau D

Und dann muss ich sagen ... Und wenn es heute ist, ich habe viele Beziehungen noch in Lörrach und so weiter. Ich habe neulich einen Zettel: „Wem muss ich alles zum Geburtstag dann gratulieren oder „zu Weihnachten und so weiter: 38. „Ach, habe ich die nicht vergessen. 39, 40?“ Wie ich 40 hatte, habe ich zu mir ganz laut gesagt: „Nein, du bist doch nicht normal. Du bist eine Verrückte, ganz klar.

[00:56:16.010] - Interviewer

Aber das ist dann ihr zu Hause, oder? Und noch mal zwei, drei Fragen zum Landschaftsthema auch. Und gibt es denn auch unter ihren Geschwistern oder in der Familie, gibt es Geschichten über Masuren, die dann weitergetragen werden? Kommt das überhaupt vor? Gibt es Anekdoten, die immer wieder auftauchen?

[00:56:46.140] - Frau D

Also, passen Sie auf. Mein Vater, habe ich ja gesagt, ist der zwölfte. Das zwölfte Kind. Mein Vater hatte einen Bruder in Essen und der Bruder hat etwas aufgeschrieben, was die Mutter eigentlich gesagt hat. Also, mein Vater und seine Mutter. Als die Mutter schwanger war mit dem Bruder, der in Essen geboren ist – [Name] heißt der –, war die Mutter auf dem Acker und hat – was sie da gemacht hat, weiß ich nicht – jedenfalls, es gab ein Gewitter. Sie war schwanger mit ihm. Es gab ein Gewitter und es blitzte und es donnerte und die Mutter stand da auf dem Acker und da war plötzlich ein Engel. Und als der Junge, der Wilhelm, 14 war und Konfirmation hatte, hat die Mutter ihm das erzählt: „Du wirst Glück haben. Du bist von einem Engel geschützt. Und der Bruder hat das aufgeschrieben, was die Mutter ihm gesagt hat und was sie erlebt hat. Und dann hat er seine Geschichte aufgeschrieben, daß er Visionen hatte. Das heißt, er wurde dann nachher auch geprüft, bei den Soldaten da. Irgendwas muss da gewesen sein. Da

hie es, damals sind sie ja nicht einfach wie heute mit dem Gewehr irgendwo herumgelaufen, mit Maschinengewehr oder so.

[00:58:20.080] - Frau D

Also, eine ganze Gruppe ist irgendwo hingegangen und dann hat er gesagt zu dem, der die Leitung hatte: „Nein, da drfen wir nicht hingehen. Das ist gefhrlich. Wir sollten hier entlanggehen. Und dann gingen sie hier und dann gab es da eine Detonation, da wurde irgendwas gesprengt. Und jetzt wussten die anderen: „Oh, die sind doch dahin gegangen. Jetzt sind die sicherlich alle tot oder was. Das hat er aufgeschrieben. Und dann kamen sie einmal und dann hat das geheien: „Warum seid ihr da?“ „Der [Name] hat es gesagt. “Er hat so was aufgeschrieben. Er hat so einige Sachen aufgeschrieben und das war ein Schulheft, Heft. Und das schickt er meinem Vater und schreibt zu meinem Vater: „Gib das deinen Kindern, damit sie wissen, dass es einen Gott gibt.“ Mein Vater liest das und denkt: „Mein Bruder ist nicht bei Sinnen. Das gebe ich doch nicht meinen Kindern. Es verschwand. Meine Mutter stirbt und da wird der Haushalt aufgelst und da finden sie in einer Aktentasche dieses Heft. Die Geschwister erzhlten mir was und lachten darber. Ich sagte: „Das wrde mich interessieren. Und ich bekam das Heft und eigenartig ist dieser [Name] war verheiratet, hatte drei Kinder und das dritte Kind war ein Baby und da ist seine Frau gestorben.

[00:59:53.290] - Frau D

Und dann hat er dieses Kind meiner Tante, bei der ich war, der Freundin gegeben, die wohnte im Sauerland. Und da hat er aber gesagt: „Mein Onkel, ich gebe das nicht zur Adoption frei, sondern nur zur Pflege. Und diese war ja eigentlich die Tochter von ihm. Und der hab ich das vorgelesen, da lag die im Krankenhaus. Da hab ich ihr vorgelesen, da sagte ich: „Oder soll ich Dir das Heft schicken? Und sie hatte einen Mann, ich sage mal, der war so ungefhr wie sie jetzt, eine staatliche Figur, stellte was dar und sie hatte so das Gefhl: „Nein, schick mir das nicht, denn wenn das der sowieso liest, dann denkt er: „Sehen Sie?“ Dann wird immer dieses gedacht: Was spinnt sie da zusammen?

[01:00:49.590] - Interviewer

Ja, ja, ja. Das ist eigentlich eine spannende Geschichte, ne? Ja.

[01:00:55.510] - Frau D

Ich habe auch etwas. Ich weiß ja nicht, jetzt muss ich sie fragen. Wenn ich jetzt sagen würde, gibt es ein vorheriges Leben? Ich frage Sie jetzt mal: Wo waren Sie in Ihrem vorherigen Leben?

[01:01:11.700] - Interviewer

Das wüsste ich nicht. Ich glaube ... Aber es gibt ja so was.

[01:01:21.850] - Frau D

Es gibt doch mehrere Leben.

[01:01:25.590] - Interviewer

Jetzt für einen selbst, für die eigene Seele, meinen Sie, oder für ...

[01:01:29.840] - Frau D

Dass man wieder geboren wird. Dass einer sagt: „Ich war schon einmal auf der Welt.“

[01:01:36.380] - Interviewer

Das gibt es schon, dass man das Gefühl hat. Ja, aber ob das so ist, das weiß ich nicht. Oder das würde mir schwerfallen, das so zu glauben.

[01:01:50.990] - Frau D

Ja.

[01:01:51.620] - Interviewer

Ja, ja. Aber das Gegenteil ist auch unmöglich zu glauben, wenn das jetzt Sinn macht.

[01:02:02.840] - Frau D

Es gibt ja Leute, die sagen können, wo sie schon mal waren. Oder sie kommen irgendwo hin und sagen: „Das ist mir bekannt.“

[01:02:11.100] - Interviewer

Ja, das gibt es. Das kennt man ja.

[01:02:13.210] - Frau D

Also, ist der Mensch doch schon mal da gewesen.

[01:02:15.670] - Interviewer

Ja, oder es ist ein unbestimmtes Gefühl, oder meinen Sie ... Ja.

[01:02:22.630] - Frau D

Ich bin irgendwo angekommen an einer bestimmten Stelle. Und zwar habe ich mir immer Gedanken gemacht, warum sagt sie das jetzt so? Als wir im Schwarzwald lebten und mein Mann – das steht ja auch da drin, dass er verunglückt ist – da konnten wir in dem Haus nicht bleiben und als mein Mann wieder auf die Beine kam, haben wir uns ein Haus weiter in einer Scheune – die Schwarzwaldscheunen sind ja groß und auch eben – eine Wohnung ausgebaut. Und die Besitzerin von diesem Haus kam und schenkte mir ein Bild. Ich muss Ihnen das zeigen. Schenkte mir das Bild und sagte: „Das möchte ich Ihnen zum Einzug schenken. Ich hab gedacht, das passt zu Ihnen. Wer ist das? Das ist der Heilige Georg, der eigentlich den Drachen tötet. Und ich dachte: „Wieso schenkt sie mir so ein Bild? Sie sagt: „Das passt zu Ihnen. Und dann sind wir ja von diesem Haus – da hat es auch nicht geklappt – in ein anderes Haus gezogen. Da hat eine Köchin von einem Sanatorium ein Haus gekauft und hat dieses Bauernhaus ein bisschen ausbauen lassen. Da hat mein Mann noch mitgeholfen Und als es fertig war, hat sie gesagt: „Ich möchte diesen Hof ‘Georgenhof’ nennen.

[01:04:07.440] - Frau D

Georg. Weil, da hinten ist die Michelshöhe und zu Michael passt eigentlich der Georg. Also, nannte sie den ‘Georgenhof’. Mein Schwager war künstlerisch und hat ein Schild gemacht, den Heiligen Georg mit dem Pferd. Richtig ein schönes Schild war dann am Haus. Und eines Tages – blieben wir da auch nicht, wir hatten dann das Schullandheim – vom Schullandheim zogen wir nach Lörrach und von Lörrach zogen wir nach Freiburg. Und in Freiburg liegt mein Mann an der Georgskirche mit der Urne. Und neulich waren wir in der Tagespflege: „Ja, sollen wir uns mal, soll ich Ihnen mal was vorlesen, was so vor 100 Jahren in Freiburg war?“ „Ja, lesen Sie mal.“ Dann erfähr ich, nicht vor 100, sondern im Mittelalter, hat man hier 32 Frauen verbrannt als Hexe. Die waren ja mit

Kräutern vertraut, haben die ja gekannt. Da hab ich gedacht: „Der Georg begleitet dich? Dann bist du hier sicherlich im Mittelalter mal als Hexe verbrannt worden. Und ich habe ja auch mit Kräutern zu tun. Also, ich habe ja auch den Kindern zeigt, wie man mit kleinen Pflanzen ... Also, mit Pflanzen kenne ich mich aus. Oder wenn ich was sehe, wenn ich irgendwo bin und da ist eine Pflanze, spricht die Pflanze zu mir.

[01:05:56.540] - Frau D

Nicht so mit Sprache.

[01:05:58.160] - Interviewer

Ja, ich weiß schon, wie Sie es meinen. Ja, ja, ja.

[01:06:00.940] - Frau D

Sie sagt: „Hier stehe ich eigentlich ziemlich schlecht. Oder im Haus weiß man auch, dass wenn irgendwas ist, einer sagt: „Meine Rose, die ist da so buschig, fragen Sie mal Frau D. Oder sie sagt: „Ich habe einen Topf und da sind immer trockene Blätter. Ich weiß gar nicht, was ich machen soll. Können Sie mir da einen Rat geben?“ Dann sage ich: „Ich muss die Pflanze sehen. Wenn ich die Pflanze sehe und so wie ich die Pflanze gesehen habe, habe ich gesagt: „Ja, die ist ja viel zu eng und viel zu ... das müssen Sie so und so, das andere muss alles weg. Also, das ist jetzt so meine Geschichte, meine Vision.

[01:06:39.620] - Interviewer

Also, Ihre Vision ist dann, dass Sie verwurzelt sind in gewisser Weise über das Mittelalter, über den Sankt Georg, als Kräuterhexe im Schwarzwald. Also, eher als jetzt eine Bauerstochter in Masuren.

[01:07:09.500] - Frau D

Ja, genau. Eigentlich noch viel weiter zurück.

[01:07:14.190] - Interviewer

Ja, das finde ich spannend. Aber es ist auch ein Bezug zur Natur, mit den Kräutern, mit den ... so wie ich das so verstehe, Sie haben da ein tiefes Wissen über die Kräuter, deren Bedeutung, deren Wirkung.

[01:07:39.810] - Frau D

Und die wurden damals als Hexen verbrannt, weil sie ein Wissen hatten. Die haben ja mit Kräutern geheilt und deswegen hat man sie irgendwo verflucht und da hat man sie verbrannt. Also, ich hatte neulich hier ein Ehepaar aus Heidelberg, das war meine Freundin, der Mann saß da vorne, wir beide sitzen da vorne und dann sage ich: „Sabine, wo sind wir mal zusammengekommen im vorherigen Leben?“ Da sagt sie ganz einfach: „Du warst die Klosterfrau. „Ach, dann warst du also meine Vertretung. Da haben wir uns kennengelernt.“ Ich sage: „Deshalb kenne ich so viele Frauen wie [Name] und [Name] und so viele Frauen, mit denen ich befreundet bin.“

[01:08:31.210] - Interviewer

Ja, eine Frage noch, weil ich finde, das ist auch ein guter Schlusspunkt. Oder zwei Fragen. Erst mal eine und dann noch ein. Wenn ich Ihnen jetzt sage: Schicken Sie mich los und fotografieren Sie ihr Zuhause, wo würden Sie mich hinschicken? Oder ginge das überhaupt?

[01:09:00.780] - Frau D

Ich habe ja Bilder von meinem Zuhause. Das wüsste ich jetzt nicht, wo ich sie hinschicken würde.

[01:09:08.660] - Interviewer

Vielleicht ist es eigentlich auch eine dumme Frage, weil Sie ja eben das auch viel besser beschrieben haben und das meine ich gar nicht witzig, mit der Kräuterhexe. Das ist auch ein interessantes Bild, auch wirklich eine interessante Vision.

[01:09:26.230] - Frau D

Ja, es ist ja so, ich sage jetzt Kräuterhexe, aber es waren Kräuterfrauen. Die Hildegardt von Bingen hatte Glück, dass sie da einen hatte.

[01:09:36.770] - Interviewer

Ja, das ist viel besser, das so zu sagen. Sie hatte Glück. Ja, ja, ja.

[01:09:40.040] - Frau D

Denn wenn sie den nicht getroffen hätte, der sie befragt hat und so, dann hätte man auch gesagt, sie ist eine ... Ja, ja, klar. Aber wie gesagt, ich habe neulich hier zu meiner Freundin gesagt: „Ach, das habe ich Ihnen gerade gesagt. Wo haben wir uns getroffen?“ Oder so. Und sie sagte: „Na ganz einfach, du warst eine Klosterfrau.“ Und wissen Sie, heute ist es so, wenn ich jetzt irgendwas weiß oder irgendeine andere sagt: „Was könnte die machen?“ „Ach, weißt du was, fragen wir die [Name]. Die [Name] kennt jemand. Dann werde ich angerufen und gefragt. „Hör mal, weißt du, der Mann soll operiert werden und sie weiß jetzt nicht, wie sie es machen soll? Kennst du jemanden, der vielleicht irgendwas machen könnte? Dann fällt mir ein: „Ah ja, ich kenne die [Name] und die [Name] ist da und dann ruf ich die [Name] an und sage: „[Name], hör mal so. Und die ist fachlich ganz gut und die hat ihr dann gesagt: „Du kannst das machen oder das oder das.“

[01:10:40.810] - Interviewer

Also wie soll ich das ausdrücken, eine Schamanenvermittlerin? Nicht, dass sie dann am Topf rühren und dann was verabreichen, direkt. Mehr so: „Ich weiß jemand ...

[01:10:57.720] - Frau D

Ja, „Ich kenne jemand, der jemand kennt, der ...

[01:11:01.180] - Interviewer

Ja, das passt. Ich glaube, das ist auch ein guter Schlusspunkt für das Interview. Ich drücke jetzt mal auf Pause oder auf Aus. Gucken Sie, das hat auch schon über anderthalb Stunden.

Frau E

[00:00:00.000] - Frau E

Das ist eben das, doch, doch, die verdammte, verrückte Schulbildung. Also, es ist schrecklich. Ich muss das alles sehen.

[00:00:06.230] - Interviewer

Aber Steno ist auch interessant. Also, dann fangen wir an.

[00:00:09.100] - Frau E

Aber dafür kann ich auch nicht mehr schreiben. Ich schreibe, was ich alles habe. Ich schreibe möglicherweise einen Einkaufszettel, auch noch mal Steno, kann ich im Nachhinein selber nicht mehr lesen.

[00:00:16.350] - Interviewer

Ja, ich kann meine Handschrift auch schlecht lesen.

[00:00:18.250] - Frau E

Ich meine, die Endung, das geht dann alles immer fast so in die Schlängel über. Das ist ganz schlimm. Also, ich habe nie gerne geschrieben. Ja, ich habe auch Sütterlin gelernt, mit meiner Großmutter war das, was mir gut gefallen hat, dass mit Mutter. Im dritten Schuljahr hätte man ja sonst Sütterlin lernen müssen im Dritten Reich. Ich meine, das war ja vorbei. Aber ich wusste nicht, was muss man jetzt im dritten Schuljahr können?

[00:00:39.720] - Interviewer

Ja, meine Oma hat auch Sütterlin geschrieben.

[00:00:42.720] - Frau E

Alle haben damals im Dritten Reich.

[00:00:44.750] - Interviewer

Ja Ja. Und ich wusste erst nicht, was das ist. Natürlich nicht als kleiner Junge. Ich fand das aber so schön, weil meine Schrift war nicht schön.

[00:00:50.100] - Frau E

Ich fand das aber so schön, weil meine Schrift war nicht schön. Die war so breit auseinandergezogen und das sah nicht schön aus. Aber mit Sütterlin sah es genauso blöd aus.

[00:00:58.380] - Interviewer

Aber die dritte Klasse habe Sie dann ...

[00:01:03.720] - Frau E

Nach Kämpfen mit dem Rektor war ich zehn Tage in der dritten Klasse. Also, eigentlich probeweise. Also, das fand ich dann blöd. Die Lehrerin hat mich in die vierte Klasse geschickt. Und, ich meine, rechnen konnte ich ja sowieso und dann habe ich gut Hochdeutsch gesprochen. Deswegen war auch die Grammatik keine Schwierigkeit.

[00:01:22.770] - Interviewer

Also, Sie sind in Breslau geboren?

[00:01:25.180] - Frau E

Ja, entschuldigung.

[00:01:27.870] - Interviewer

Und jetzt einfach auch noch, um drauf zu kommen, was Sie gerade gesagt haben: Hat Breslau einen starken Akzent? Gibt es einen Dialekt, der ja wirklich sehr ...

[00:01:38.190] - Frau E

Ja, ja, ja, ja, ja, Sie sprachen Hochdeutsch aber damals schon, Sie konnten dann so gut umschwenken. Wir haben nur Hochdeutsch gesprochen.

[00:01:50.910] - Interviewer

Auch zu Hause?

[00:01:51.580] - Frau E

Meine ganze Verwandtschaft hat nur Hochdeutsch gesprochen.

[00:01:54.380] - Interviewer

Aber Breslau? Wie hört sich der?

[00:01:57.210] - Frau E

Kann ich nicht sagen. Er ist Schlesisch. Gut, das komische ist, ich meine, obwohl ich nicht übermäßig musikalisch oder sonst was bin, aber ich habe gerade hier plötzlich in Freiburg, als ich wieder kam, plötzlich gesagt: „Oh, kommen Sie aus Schlesien zu mehreren Leuten? Und das stimmte immer. Dann sagt der: „Unmöglich“. Ja, aber ich habe ja nie Schlesisch gesprochen. Aber die hatten das von Eltern gesagt. Das ist komisch. Manchmal, inzwischen achte ich da auch nicht mehr drauf. Ich finde, so alt war mir nicht, wenn ich Leute frage.

[00:02:30.890] - Interviewer

Ja, aber mein Vater hat auch immer ... Meine Mutter ist ja schon auch aus Norddeutschland und sie hat ja sowieso eher das Hochdeutsche und manchmal so ein bisschen mit dem Süddeutschen hier. Aber mein Vater hat immer stark auch das Ostpreußische ...

[00:02:44.740] - Frau E

Ja Ja, die konnten gar nicht anders. Nein, nein. Also, Schlesisch, was ich nach dem Krieg ... Das war immer auch der Verlust der Sprache, obwohl für uns das ja nicht zutraf. Aber Schlesien ging verloren und auch die ganze schlesische Sprache und meine Tante, die so sehr fanatisch in allem war, die hat dann ... Meine Schwester, meine Mutter, die hat dann immer, wenn wir zusammen waren, hat sie schlesische Gedichte vorgelesen oder schlesische Geschichten, aber sie konnte das ja gar nicht. Das war furchtbar. Das fand ich als Kind furchtbar. Das fand ich der schlesischen Sprache gegenüber schon irgendwie eine Gemeinheit, dass sie dann sich einredete sie kann das Schlesisch retten, obwohl das bekloppt war. Sie hat ja nicht Schlesisch gesprochen.

[00:03:35.830] - Interviewer

Ja, aber das war vielleicht auch so ...

[00:03:38.370] - Frau E

Nein, natürlich. Das war ihr wirklich ein Anliegen. Aber ich fand es schrecklich. Ich fand überhaupt die Tiefen meiner Tante überhaupt schlimm.

[00:03:51.780] - Interviewer

Also, wo ist Heimat? Wo ist Zuhause? Haben Sie mehr als ein Zuhause?

[00:03:58.350] - Frau E

Ja, ich meine gut, gut. Gut, gut. Gut, gut. Dass wir im Schloss da gewohnt haben, auf dem Gut, das war doch auch dort zu Anfang natürlich. Wir waren Flüchtlinge, wir waren ja gar nicht von dem ganzen Dorf. Wir waren Zigeuner für die ...

[00:04:16.190] - Interviewer

Und wie hieß das Dorf?

[00:04:17.810] - Frau E

Westtönnen, Kreis Soest. Das war ein ganz katholisches Dorf und daneben Osttönnen, ein ganz evangelisches Dorf. Nur Hitler hat ja damals so was ein bisschen zerbrechen wollen. Beampte hat er dann in der Gegensprache in die Dörfer geschickt. Lehrer ging ja nicht, es gab ja nicht viele Beamte, sonst gab es ja keinen. Wir waren ganz wenig evangelische oder sogenannte evangelische...

[00:04:43.880] - Interviewer

Und ist es für Ist sie noch eine Art zu Hause?

[00:04:46.570] - Frau E

Oder ist das ...? Das wäre es zukünftig, aber ja, das ist gut. Obwohl eben das, inzwischen total verändert ist alles. Der Sohn, der dann später mal beerbt wurde, der zweite Sohn von der damals der gar nicht geboren war, der hat das dann später geerbt, der hat es aber irgendwann verkauft. Der ist jetzt in Südamerika, hat noch viel Kontakt mit meiner Schwester, hat sie sogar in Australien zweimal schon besucht und für ihn ist meine Schwester seine große Schwester. Die hatten immer bloß Kindermädchen, die

drei, vier Jungen. Die hatten praktisch die Mutter. Und um die Mädchen hat die sich dann gekümmert, die nachher noch kamen. Aber irgendwie, meine Schwester war für die ... ich meine, dann sind sie auch mal in den Bach, in den Teich. Also, wir hatten einen Fluss oder einen Wasserlauf, der durch den Park ging und sind dann im Bollerwagen, als sie ein bisschen größer waren, durften sie schon dann alleine ohne Kinder, als Mädchen. Dann sind sie alle in das Wasser reingefahren und meine Schwester hat ...

[00:05:52.630] - Interviewer

Das war da auf dem Dorf?

[00:05:54.360] - Frau E

Nein, wir waren dann außerhalb vom Dorf. Und dann ... unser Fenster, ging zum Park hin und meine Schwester hat die dann auf einmal schreien gehört und die ist hin und raus. Hat die Kinder gerettet. Na ja, das war sehr groß. Sie waren noch keine Schulkinder. Und dann haben sie dann auf dem Herd ihre ganzen Sachen ... Also, meine Mutter hat sie dann gewaschen und da war ich aber gar nicht. Da war ich schon nicht mit dabei ... Also, ich habe das nur theoretisch mitgekriegt. Aber irgendwie ... Und dann hat die ... Meine Schwester... Meine Schwester war Karl May Fanatiker. Und die hat mit denen dann ewig Karl May und sonst was gespielt im Park. Die haben dann gebaut und Feiern gemacht.

[00:06:38.790] - Interviewer

Und die Landschaften sind Ihnen wichtig?

[00:06:41.880] - Frau E

Die schlesische Landschaft nicht. Also die westfälische Landschaft, da wo wir gewohnt haben, war ja nur flach. Gut, es war ein Berg im Park. Das war ein Kartoffelkeller und da drüber eine Hütte. Da drüber ein Drehpavilion, das ich früher hörte, ist ein schöner Drehpavilion, den die Belgier dann allerdings mit allen Fenstern kaputt geschlagen haben. Aber später war es dann der Holzstall von meinem Großvater. Und für uns, da konnte man Tischtennis spielen, weil da nicht so ein Wind war. Aber sonst, die Landschaft und der Wind und der viele Regen waren nicht mein. Aber wenn ich so von

Wörth zurück kam, dann muss ich ... Und dann so von weit und das sah alles gut aus.
Das war dann schön.

[00:07:15.230] - Interviewer

Das war also jetzt noch in Breslau oder schon in Westfalen?

[00:07:20.980] - Frau E

Nein, in Westfalen. In Westfalen dann.

[00:07:34.330] – Interviewer

Sie sind ja dann nach Westfalen.

[00:07:38.050] - Frau E

Ja, eben. Auf diesem Gut haben wir dann gewohnt. Also, sogar im Schloss, da sieht man einen auf einen Blick zwei. Zwei Zimmer, die früher immer Schulzimmer waren, die waren eben noch frei. Alles andere war schon damals von Evakuierten belegt, als wir kamen. Also, nicht alles andere, nur die Gästezimmer waren von Evakuierten belegt und für uns waren dann halt nur noch die zwei Zimmer, als wir kamen.

[00:08:00.030] - Interviewer

Und da das Flache, der Wind, das Wetter?

[00:08:03.690] - Frau E

Nein, das hat mir nicht gefallen. Das Wasser war da nicht. Nein, das war kein Wasser, wo man schwimmen konnte. Wir haben dann auch in diesem Wasserlauf, der war inzwischen ganz voll von diesen kleinen grünen Blättchen. Als ich später mit meinem Mann da mal war, dann ist er den Abhang runtergelaufen und dachte: „Da ist Wiese.“ Das war das Wasser. Ich habe geschrien. Gut, dass der da noch gerade bremsen konnte. Also, für uns war das ja ... Gut, das war halt grün, aber wir wussten ja, dass war das Wasser. Konnten gut Schlittschuh laufen, aber zum Baden war so wenig, war gar nichts. Es gab irgendwo anders mal einen kleinen Bach, da war die Hefefabrik aus Verl, hat da ihre Abwässer reingemacht, da stand alles.

[00:08:49.930] - Interviewer

Das ist ja auch dann auch ein Industriehauptgebiet, oder war das noch lange nicht?
Oder war das auf dem Lande?

[00:08:57.360] - Frau E

Da war nur diese Hefefabrik in Verl, die war etwa drei Kilometer von uns entfernt und wir waren ein Kilometer vom Dorf entfernt. Na gut, dann gab es noch andere Güter, die waren aber auch wieder weiter. Es war ein ganz fruchtbares Land und Dosterberger heißt das. Hier ist Sauerland, das nennt sich Hellweg, so ein Stück dazwischen. Das hatte noch nichts mit dem Kohlengebiet zu tun. Allerdings weiter nördlich, ein Ort, der hieß Ahlen, der gehörte schon wieder zum Kohlegebiet.

[00:09:35.690] - Interviewer

Also, so diese offenen riesigen Kohleminen, das haben Sie dann gar nicht gesehen?

[00:09:41.110] - Frau E

Nein, das habe ich. Ja gut, ich war in Dortmund im Internat. Also, die offenen Kohleminen habe ich nie gesehen. Das war ja mehr in Richtung Köln, wie gesagt. Da war ich auch nicht hin. Da waren nur alles richtige Minen. Also, ich war in der Zeit, wo ich im Internat war, war ich auch ständig im Turnen.

[00:10:00.000] - Frau E

Einzig. Ich meine, in der Schule hatten wir kein Turnen. Ja, ein Lehrer, der war in sehr musikalisch. Aber sonst, alles das, was normalerweise ist, hatten wir ja alles nicht.

[00:10:09.680] - Interviewer

Ja, ja. Und immer wieder verschiedene Orte und...

[00:10:23.590] - Frau E

Nein, ich meine, als wir jetzt wieder in Westfalen waren. Wir sind ein ganzes Jahr rechtlos in Schlesien geblieben und da waren wir wirklich rechtlos.

Ich weiß, ich hatte Skier von meinem Onkel, der bloß anderthalb Jahre älter war als ich, und ich wusste meine Schwester war auch mit ihm. Wir hatten geborgte Skier von der

Förster-Familie, die nebenan im Lager wohnte. Und es war so hoher Schnee, dass nur wir mit Skiern dahin konnten. Ich war die Einzige, die Skier hatte. Und dann kam dann auf den Rückweg, kam ein Polenjunge und wollte die Skier haben. Man hatte dann immer so viele Schnallen auf diese Skiern.

[00:10:56.760] - Interviewer

Ich kenne die ja.

[00:10:57.650] - Frau E

... er hat immer von diesen Ski die Schnalle losgemacht und ich habe sie immer wieder zugemacht, aber ich musste dann meine Schwester dann auch ... Es war furchtbar. Dann kam meine kleine Schwester dann noch und dann haben die zusammen ... Also wir hätten verloren, wenn nicht zufällig eine Frau, die auch im Lager wohnt und ganz toll Polnisch sprechen konnte, gekommen wäre, aus Zufall einfach. Und die hat das gesehen und ich habe also gerufen und die hat dann sofort auf Polnisch den Jungen zurecht gewiesen und dann ist der aber abgehauen. Die haben so gut Polnisch gesprochen und dass die auch gedacht haben, das ist eine Polin. Ja, ja.

[00:11:30.940] - Interviewer

Das war bestimmt furchtbar.

[00:11:34.560] - Frau E

Dass so ein Kind mich dann bestehlen will. Das war so: Ach, na ja, was habe ich alles gesehen?

[00:11:40.800] - Interviewer

Und wann war das? Das war ... ?

[00:11:42.720] - Frau E

Dass Jahr, nach Kriegsende bis 46, ungefähr Pfingsten. Da war man ein ganzes Jahr wirklich rechtlos. Man konnte nur mit Slotty bezahlen. Meine Mutter kriegte zwei Slotty jede Woche. Die hat in einem Laden geholfen. In dem Laden, in dem sie auch alle ihren Schmuck dann verkauft haben, wo die Leute auch ihr Zeug verkauft

bekamen. Aber dafür kriegten sie nur Reichsmarkt. Aber für ihren Lohn, das waren zwei Slottis, das gab genau ein Brot in der Woche, ein kleines.

[00:12:16.320] - Interviewer

Und noch mal nachgefragt, weil ich das nicht genau gehört habe: Wo war das noch mal genau?

[00:12:23.160] - Frau E

Oberschreiberhau, Kreis Hirschberg, also im Riesengebirge.

[00:12:27.050] - Interviewer

Und da waren dann eben das eine Jahr?

[00:12:32.620] - Frau E

Ja.

[00:12:33.280] - Interviewer

Und wie weit war das?

[00:12:34.690] - Frau E

Da sind wir vorher hin geflüchtet, nach Kriegsende.

[00:12:37.700] - Interviewer

Von Breslau?

[00:12:38.850] - Frau E

Nein, nicht von Breslau. Wir waren von Breslau schon an der Oder und da in der ganz großen Ziegelei, auch wieder von Verwandtschaften, die aber schon geflohen waren.

[00:12:48.990] - Interviewer

Ja, das hatten Sie schon erwähnt. Ja, ja, ja.

[00:12:50.910] - Frau E

Und da waren wir ein ganzes Jahr. Da hab ich dann mein erstes Schuljahr fertiggemacht und dann war ich in der Dorfschule für ein zweites Schuljahr. Und dann war es ein ganzes Jahr und dann habe ich auch diese erste Diphtherie-Impfung noch mitgekriegt, die zweite nicht mehr, aber trotzdem, die hat mir das Leben gerettet. Und dann mussten wir dann fliehen wegen der Front, an der Oder, aber vorher waren auch schon immer Soldaten, die bei uns geschlafen haben. Wir hatten so eine Arbeiterwohnung bei meiner Tante. Die waren ja alle, gab ja gar keine Arbeit, aber wir hatten auch vier Stapelbetten. Zu Anfang war die Schwester meiner Mutter mit Kind da und deshalb hatten wir diese Wohnung gekriegt. Ja gut, da mussten dann auf einmal weg, weiß ich, da war bei meinem ... Das war dann noch im Sommer, vor dem Sommer. Meine Tante ist im Sommer, als meine Cousine sechs wurde, musste sie ja weg. Frauen mussten dann arbeiten, wenn sie nur ein Kind hatten, wenn sie in die Schule kamen. Aber vorher, die Soldaten haben dann abwechselnd bei uns mit in den Betten geschlafen. Also, ich habe das als Kind nur theoretisch mitgekriegt. Die durften immer zwei Stunden schlafen und dann mussten sie wieder raus.

[00:14:10.670] - Frau E

Also die deutschen Soldaten. Die Front war hinter der Oder, die waren eben schon nah, es war dann immer noch ... Mein Großvater hat dann einen schönen Bunker gebaut. Mein Großvater wohnte zwar noch in Breslau, aber der kam öfters auf Besuch. Meine Großmutter auch manchmal, aber zum Glück, als wir fliehen mussten, war gerade auch mein Großvater da. Die hatten einen ganz tollen Bunker gebaut, der später als Lazarett benutzt worden. Also, das war noch einer für die Deutschen. Das habe ich dann später alles nur theoretisch gehört. Also, meine Tante ist wieder zurückgegangen dahin, nach dem Kriegsende ist sie wieder zurückgegangen. Ich meine, gut, die Polen haben ja trotzdem alles weggeräumt.

[00:14:52.260] - Interviewer

Ich wollte noch mal zurückkommen auf die, was Sie als „richtlos bezeichnen, weil Den Begriff kenne ich so nicht. Richtlos? Oder rechtlos. Ach, rechtlos.

[00:15:04.290] - Frau E

Wir hatten keine Rechte. Die konnten uns auch tot schießen. Das war auch nicht schwer.

[00:15:09.620] - Interviewer

Das hörte sich auch so an, als ... Für mich hörte sich ... Also rechtlos, rechtlos meinen Sie?

[00:15:17.570] - Frau E

Nein, total rechtlos. Spreche ich das Ihnen undeutlich?

[00:15:20.780] - Interviewer

Nein, ich bin einfach ... Ich bin zu lange in England, wahrscheinlich. Aber weil es sich auch... und vielleicht ist es einfach so eine komische Assoziation, weil ich dann dachte, auch richtungslos, wissen Sie? Nein. So, da sind wir gewesen. Nein, nein, nein. Aber haben Sie sich da schon gefühlt, und wie sagen Sie, "rechtlos", weil eben die Polen da auch waren?

[00:15:46.170] - Frau E

Weil, in Deutschland ein Krieg verloren war.

[00:15:48.100] - Interviewer

Und in dem Moment waren Sie rechtlos.

[00:15:50.520] - Frau E

Wir waren ja noch, damals waren wir noch im Sudetengau. Ein Vierteljahr haben wir da gewohnt und dann war der Krieg zu Ende und dann kamen die ganzen Tschechen nach Hause. Also, Soldaten, und die Polen kamen aber auch. Das waren solche Trupps, die einfach auf einmal keine Arbeit mehr hatten, so lauter Soldaten. Zerlumpt, mehr oder weniger. Das waren aber hauptsächlich Polen, die dann eben auch uns immer wieder versucht hatten zu überfallen, als wir dann auf dem Weg zurück waren nach Schlesien. Aber da waren dann auch die Tschechen. Die Tschechen waren ja dann die Sieger über die Deutschen, wie es war, die waren natürlich früher von Österreich kolonisiert.

...

[00:16:35.760] - Interviewer

So geht es mir immer.

[00:16:38.220] - Frau E

Ja, das ist schlimm. Ich meine, ich habe halt ganz lange alleine gewohnt, also 16 Jahre oben im Schwarzwald Gut, meine Kinder, ein Sohn hat mit meinem Mann eine Schwierigkeit, der hat dann gemeint, das ist ihr Haus. Und ich habe immer ganz geduldig gedacht: „Gut, wir haben im Schloss mit so vielen zusammengelebt. Wunderbar, und das hat sich geregelt. Wer macht das Stückchen Flur? Wer wischt das sauber? Da gab es überhaupt keinen der nicht Klos sauber machte. Da gab es überhaupt keine Probleme. Das hat sich alles so schön geregelt und ich dachte, die wird sich doch nicht betrinken, aber die hatten eine schlechte Jugend auch. Die waren auch in einem Kinderheim gewesen. Ich habe gedacht, irgendwann kommt die ja zu sich und. Das ist ihr Haus ungefähr und ich habe das Wohnrecht drin. Oh, das habe ich später erst mal in einem Brief gelesen. Ich war halt einfach, ich dachte: Nein, ich mache keinen Streit. Denn wenn man anfängt zu streiten, dann hört es ja gar nicht auf. Wenn ich jetzt böse werde, dann kommt sofort wieder was zurück und auch meine Schwiegereltern, wenn die mir einen bösen Brief geschrieben haben, ich habe auf so was nicht reagiert, dann läuft sich das tot.

[00:17:56.620] - Frau E

Können die sich denken, was sie wollen? Wenn ich antworte, kommt dann wieder was zurück? Mein Sohn hat mal auf irgend so was geantwortet und dann ist er das nächste Mal mit seinem Vater bei dem auf Besuch gewesen. Da haben sie meinen Sohn zurück-, zusammengeschissen. Dann wollte er aber nichts mehr von seinen Großeltern wissen. Beide wollten gar nichts mehr von denen wissen. Gut, die haben sich ... Ja, ist egal. Meine Reaktion war halt immer einfach gut, stillhalten. Ich habe gemacht, was ich will, aber ich meine, ich habe ja auch gelernt, bisschen durch meinen Großvater, weil der so, der war so ein Übermensch. Wissen Sie, der konnte alles, der wusste alles, der hat aber auch ständig von anderen erwartet, dass die auch alles von sich aus wissen. Wenn man dem was fragen wollte: „Ja, dann denkt doch mal selber nach“.

[00:18:51.870] - Interviewer

Und Sie hatten gestern auch gesagt, dass er wahrscheinlich schon auch, also so von Frauen gedacht hat, die müssten sich ...

[00:19:02.760] - Frau E

Ja, ich meine, ich habe ja nur beobachtet. Meine Großmutter wurde ständig kritisiert. Ich meine, so lange habe ich das ja nicht erlebt mit dem, das zusammen ... Gut, vorher waren wir ganz viel auf Besuch. Da war mein Großvater ja meistens zur Arbeit, das war nicht so oft. Aber da sind wir dann so eng zusammengekommen. Ewig hat er über irgendwas gemeckert und meine Großmutter hat sich ständig verteidigt. Da habe ich als Kind, ich meine, ich war damals acht, habe ich immer gedacht: „Mensch, verteidigt dich doch nicht. Also ich konnte das nicht verstehen, dass sie sich ununterbrochen verteidigt hat, aber das galt ja nie, was sie sagt. Und sonst waren sie aber nicht böse, aber ewig dies Gemeckere. Das war nicht gut genug oder das ...

[00:19:47.490] - Interviewer

Und das war auch noch vor ...?

[00:19:50.670] - Frau E

Das war in dem rechtlosen Jahr. Da haben wir dann ... Da vorher, weiß ich nicht. Da vorher waren wir ganz oft bei denen, aber ich sage mal, das engste Zusammenleben mit denen habe ich erst ...

[00:19:58.540] - Interviewer

Also, so haben Sie dann die Flucht erlebt, also in den Etappen, in verschiedenen Orten, aber dann auch mit Spannungen und ...

[00:20:06.300] - Frau E

Also, in der Familie. Das war dann nach dem Krieg. Nach dem Krieg haben wir jetzt zusammen in der Baracke gewohnt, da sind wir in der Baracke gewesen. Also, wir mussten da so leben. Da vorher im Sudetenland waren wir noch getrennt. Da waren die beiden irgendwo anders untergekommen und wir waren da mit einer ganzen Gruppe Verwandtschaft, die also nicht aufgenommen worden sind, außer meiner

einen Tante mit ihren drei Kindern. Einer war ein Sohn, die ist auf dem Bauernhof aufgenommen worden, weil der Sohn gerade im Krieg gefallen war. Und der Sohn von ihr, der war noch etwas jünger als ich, da waren die gleich verliebt und dem haben sie sogar den Hof vermacht.

[00:20:42.870] - Interviewer

Sie sind ja selber später weggejagt worden.

[00:20:47.550] - Frau E

Aber die ist ganz toll, mit drei Kindern sofort untergekommen und wir anderen auch mit einer Cousine, mit einem Kind und eine Schwester von meiner Mutter und eine Cousine von meinem Großvater war da mit Haushältern. Wir haben nichts gefunden und meine Mutter ... Wir sind dann in ein Gasthaus eingewiesen worden mit zwei großen Zimmer, die zusammen hingen und da haben wir zusammen gehaust.

[00:21:12.340] - Interviewer

Also, eine Gruppe, aber alle waren verwandt. Also, Frauen und Kinder?

[00:21:17.950] - Frau E

Als Frauen und Kinder, ja. Und gut, die eine war ja eigentlich nicht, weil die war über unseren Großvater entfernt, verwandt mit uns, also mit den Cousinen. Meine Mutter ja eigentlich nicht, aber mit dem ...

[00:21:34.120] - Interviewer

Und wie sind Sie dann? Von Ort zu Ort?

[00:21:37.490] - Frau E

Nein, wir sind nicht von Ort zu Ort. Wir sind einfach zur Grenze gebracht worden, die Brücke über die Neiße, der oberen Neiße. Da mussten wir drüber. Das war so ein Gebirgsflüsschen, reißend mit großen Steinen drin und da haben sie Leitern und Bretter von Stein zu Stein gelegt und wir mussten dann alle – wir wurden alle ausgeladen und mit dem Zug sind wir bis zur Brücke gebracht worden und dann mussten wir da aussteigen – und mussten dann alle über diese Neiße rüber, was ich als

Kind natürlich toll fand. Also, ich war immer sportlich. Oder sagen wir mal, besessen nicht. Ich war nicht übermäßig sportlich. Aber das fand ich natürlich ganz toll, so ein Abenteuer. Aber die armen alten Leute, das war natürlich schlimm.

[00:22:29.300] - Interviewer

Wie, war das so eine Holzbrücke dann? Nein, es war gar keine Brücke. Oder nur so Steine?

[00:22:34.460] - Frau E

Nein, die Steine, die gewaschen waren, die waren sowieso in dem Flösschen. Es war so ein Gebirgsflösschen. Und von diesen Steinen, von Stein zu Stein waren dann Leitern oder Bretter gelegt.

[00:22:47.640] - Interviewer

Also, schon wackelig?

[00:22:48.870] - Frau E

Also, einfach übers Wasser. Ja, ja, eben.

[00:22:50.280] - Interviewer

Und der war richtig stark fließend dann.

[00:22:53.250] - Frau E

Ja, also ich kann mich jetzt nicht erinnern, dass die Bretter oder die Leitern gewackelt haben. Das kann ... Aber ich weiß nicht.

[00:23:00.100] - Interviewer

Als Kind herumgesprungen?

[00:23:00.160] - Frau E

Nein, nein. Wir mussten schon aufpassen, dass wir da nicht ins Wasser fallen. Da bin ich dann nicht gesprungen. Aber die alten Leute, die hatten natürlich Angst. Die hatten einen Kofferchen oder einen Rucksack und mehr hatten die nicht. Und, gut, aber da

kamen dann eben diese komischen Soldaten alle: „Mütterchen, ich helfe dir,” und nahm das Köfferchen und „Mütterchen”. Und dann waren sie aber verschwunden auf der anderen Seite. Da waren sie mit dem Köfferchen verschwunden.

[00:23:31.270] - Interviewer

Das waren deutsche Soldaten?

[00:23:33.070] - Frau E

Nein, nein. Deutsche Soldaten gab es ja nicht. Die waren ja alle gefangen.

[00:23:37.010] - Interviewer

Da gab es ja ... Also, nicht deutsche Soldaten auf der Flucht? Das waren dann ... Gab es ja gar nicht?

[00:23:42.860] - Frau E

Die gab es ja gar nicht. Die waren ja alle Soldaten. Entweder waren sie schon ... Wie heißen denn die? Die wurden ja alle erschossen, die abgehauen waren.

[00:23:52.860] - Interviewer

Ja, ja, ja. Deserteure. Deserteure. Nein, so was gab es gar nicht. Ach, das haben Sie dann auch erlebt, dass das waren dann Tschechen oder Polen?

[00:24:02.720] - Frau E

Ja, ich denke, das waren mehr Polen. Vielleicht, aber Tschechen, die konnten ja nachher ... Die waren ja auf dem Weg dann nach Hause, die brauchten das ja nicht. Aber Polen, die waren ja wirklich ... Die hatten ja zum Teil auch gar kein zu Hause mehr. Die Ja, ja, ja. Die Polen hatten Deutsche ja beraubt, aber das wussten wir ja alles nicht. Für uns waren die Polen halt schlechte Menschen, weil wir wussten nicht, die Polen haben uns doch überfallen. Also, ich meine, das wussten wir, was ja gar nicht stimmt. Das hat ja Hitler inszeniert. Aber das war für uns, die haben uns ja angegriffen. Die waren ja schuldig.

[00:24:36.340] - Interviewer

Ja, ja.

[00:24:37.240] - Frau E

Und das ist also alles. Und der Kommunist, dieser Tischler, der dann im Haus, im leeren Haus auf der Ziegelei, wo mein Onkel eigentlich weggezogen war, dann einquartiert worden ist, weil die nicht mehr auf dem offenen Karren fahren durften. Und das war ein Kommunist. Also Kommunisten waren natürlich auch nichts. Die waren auch was Böses. Meine Mutter hat zum Beispiel dem Mädchen, der einen Tochter, die so alt war wie ich, mit der bin ich zusammen dann immer in die Schule gelaufen. Wir mussten also fast zwischen zwei und drei Kilometer, mussten wir laufen, bis wir im Dorf waren. Und dann kam sie im Winter mal früher zu uns und meine Mutter hat ja einen Trainingsanzug von mir angezogen und den wollte sie dann wiederhaben. Leider kriegte sie den nicht wieder. Also, der Kommunist, der war der einzige Mann überhaupt auf dem Gut. Gut, es gab noch zwei Arbeiter, die wohnten aber im Dorf, aber die kümmerten sich noch um das Pferd und den Lastzug. Der Lastwagen war ja inzwischen stillgelegt. Aber sonst, die wohnten ja auch nicht da. Die hat gemeint dann, als wir fliehen mussten, wir hatten ein Pferd und einen Pferdewagen und da kamen die Sachen alle drauf und dann wollte sie meine Mutter und meine Schwester und mich einfach gar nicht mitnehmen.

[00:26:02.790] - Frau E

Wir durften nicht. Uns wollte er nicht mitnehmen. Zum Glück war mein Großvater zufällig da. Sonst hätten die uns da zurückgelassen. Und wir haben dann ein zweites Pferd aus dem Dorf gekriegt. Das war blind. Das konnte niemand auf dem Dorf mitnehmen. Jeder hatte zwei Pferde vom Ort und dadurch hatten wir dann ... Das Pferd konnte nicht allein. Das haben sie dann im Dorf dann, unserem Pferd, dazugegeben und weil es war ein weißes, blindes Pferd, weiss ich noch. Ja gut, aber es war ganz hoher Schnee. Ich bin einen Tag nach Ihrer Mutter geboren. Oder nicht einen Tag. Ich weiß nicht, wann sie geboren ist, aber ich habe am [Datum] Geburtstag. Da war ganz hoher Schnee Ich wusste, in der Zeit habe ich Geburtstag gehabt, wusste das aber nicht. Das habe ich erst nachher erfahren.

[00:26:49.710] - Interviewer

Und das war dann nach dem rechtlosen Jahr am Ende oder auf der Vor- Nein. Nein.
Oder welche Bewegungen?

[00:26:58.360] - Frau E

Nein, das war vor Kriegsende. Ein Vierteljahr vor Kriegsende mussten wir von der Front.

[00:27:04.110] - Interviewer

Also, Januar '45.

[00:27:06.060] - Frau E

Ja, mussten wir fliegen. Da war nämlich so hoher Schnee. Da war die Front. Die Front war sowieso schon an der Oder, aber inzwischen war die Front eben so gefährlich, dass wir fliehen mussten. Wir mussten. Es wurde einfach befrohen. Und das war ja noch im Krieg. Und da sind wir halt ... Die Oder, das war ja der östlichste, die andere Seite, die schlesische Seite hinter der Oder, also die östliche Seite, die war eben schon sowieso ... Da haben die Russen, genau wie in Ostpreußen, Westpreußen, da haben sie auch gehaust und die Frauen auch wahnsinnig... weil später haben sie es dann bei uns auch gemacht. Die haben ... Ja, das habe ich jetzt ... Weil ich eben so durcheinander spreche, dann kommen sie überhaupt nicht mehr mit...

[00:27:55.660] - Interviewer

Nein, aber das ist ja auch selber spannend. Ich versuche ja, mir ein Bild zu machen.

[00:28:00.050] - Frau E

Ja Ja, eben, weil ich immer wieder zurück, mal da in der Zeit und die Zeit, dann wissen sie gar nicht, was war.

[00:28:05.350] - Interviewer

Also, Sie sind mit dem Pferdewagen, mit dem weißen, blinden Pferd, das sich angelehnt hat an das sehende Pferd, durch den hohen Schnee nach ...

[00:28:18.680] - Frau E

Da sind wir einfach geflohen und wir sind dann... irgendwann haben wir uns getrennt. Meine Tante ist zu ihrer Verwandtschaft weiter und die Kommunisten, weiß nicht wo gelandet sind. Wir haben uns irgendwann getrennt und sind dann ein letztes Stückchen im Zug bis nach Oberschreiberhau gefahren.

[00:28:33.410] - Interviewer

Und jetzt noch die Frage, also für meinen kleinen Kopf, der ja auch versucht, mit Ihnen mitzuhalten. Also die Bilder sind unheimlich spannend auch. Nur da also jetzt der Pferdewagen mit dem weißen Pferd, sind Sie dann an den kleinen Fluss gekommen, den Sie überqueren mussten?

[00:28:54.310] - Frau E

Nein. Das war ja in der Grenze zwischen Sudetengau und Schlesien. Das war später. Das war ja nach Kriegsende erst.

[00:29:07.840] - Interviewer

Das war dann nach dem rechtlosen Jahr?

[00:29:13.650] - Frau E

Nein, nein. Da Ja, ich werde noch mal ganz kurz eben- Ja, bitte. Damit sie jetzt in der Zeit liegen. Das ist jetzt ganz wichtig, weil ich immer so durcheinander erzähle. Aber für mich ist das ja ganz klar, was wann. Ja, aber für die Leute, die jetzt zuhören, das ist, also wir haben in Breslau gewohnt. Das heißt, ich war erst mal in Breken und dann sind wir, als mein Vater tot war, sind wir nach Breslau gezogen und dann waren wir aber noch ganz kurz in Breslau und sind dann wegen der Bomben aufs Land, auf die Ziegelei gegangen, zu Verwandtschaft. Die war auch in der Nähe von ... über 20 Kilometer von Breslau entfernt. Und da haben wir dann direkt an der Oder gewohnt, ein ganzes Jahr. Da bin ich dann auch wieder noch in die erste Klasse und dann auch in die zweite Klasse gekommen, in so eine in Dorfschule und da habe ich dann auch die Impfung gekriegt. Da war ja dann alles noch deutsches Reich. Wurde alles vorgeschrieben. Alle hatten die gleichen ... Was ein Vorteil war, diese vielen Schulen, alle hatten die gleichen Bücher, zumindest in Schlesien. Ich habe gedacht, da wäre das Deutschland, wir hätten alle ...

[00:30:18.700] - Frau E

Aber wahrscheinlich war es da vielleicht auch in jeder Provinz anders. Aber ich war ja immer nur in dem ... und Sudetengau war dann auch praktisch genauso. Wir hatten die gleichen Schulbücher. Also, insofern war das nicht so was Schlimmes. Und auch die Lücken haben mir überhaupt nichts ausgemacht. Wir haben ja nicht so, sagen wir, wie hier die Kinder in der ersten Schule schon Sachkunde gehabt. Das hatten wir ja gar nicht. Lesen und Schreiben und Rechnen und mehr nicht. Ja, in einer Schule, vielleicht noch Turnen und Gymnastik. Das fiel ja alles dann weg. Das war ja eine Dorfschule, mehr nicht.

[00:30:54.020] - Interviewer

Also, jetzt sind Sie in der Ziegelei?

[00:30:55.250] - Frau E

Wir waren in der Ziegelei und da war dann genau ... Also nach einem Jahr, wir sind da Anfang Januar oder Weihnacht rum sind wir da hingezogen und ein Jahr später im Januar mussten wir dann fliehen. Ja, wir haben es dann irgendwie von diesem Treck, und unterwegs haben wir auch irgendwo mal geschlafen, einmal in der Turnhalle. Dann haben wir irgendwo mal bei dem Förster geschlafen. Mein Vater war ja, mein Großvater war ja auch Jäger. Der hatte natürlich da gleich Kontakt.

[00:31:27.340] - Interviewer

Und das ging ungefähr zwei Wochen, die Flucht?

[00:31:29.830] - Frau E

Nein, nein, die Flucht. Nein, die Flucht war höchstens unter einer Woche. Das war innerhalb von Schlesien. Aber ich weiß, wir haben zweimal ... Ich weiß, einmal in der Turnhalle einmal bei dem Förster geschlafen. Mehr nicht, glaube ich. Und das war so in ein paar Tagen. Und da bei dem Förster-Haus, da war dann wohl auch wieder ein Bahnhof, da haben wir uns dann getrennt von den anderen und sind zum Zug, zur Bahn, ich und meine Schwester ... Wir haben durchs Fenster reingeguckt und der Zug war voll, das können Sie sich gar nicht vorstellen. Wir sind durchs Fenster reingehoben

worden, meine Schwester und ich und meine Mutter und mein Großvater – der war halt zufällig bei uns, die sind irgendwie durch die Menschenmenge zu uns dann hingekommen. Dann musste meine Schwester pinkeln, jetzt stellen sie sich einmal vor.

[00:32:16.990] - Interviewer

Natürlich, ja.

[00:32:18.170] - Frau E

Was sollen wir machen? Die können eben nicht den Zug aufhalten. Erlich, jemand hatte eine Vase mitgenommen und das war ja so ein kostbares Stück. Was denn überhaupt? Und meine Schwester durft in die ja, die pinkeln, wo wir uns schon ganz klar abgeschieden sind.

[00:32:32.860] - Frau E

Aber gut, war besser, als wenn sie Leute vollgepinkelt sind. Und dann sind wir halt irgendwie nach Oberscheiberhau. Da sind wir mal noch ausgestiegen und sind zu den Verwandten hingegangen und da hat sich dann aber ganz viel Verwandtschaft, mütterliche Verwandtschaft, also von meiner mütterlichen Großmutter, die hat sich da gesammelt, weil es war die jüngste Schwester von den Geschwistern meiner Großmutter, die da das große Haus hatte. Und die hatte drei große Töchter, die waren aber gar nicht zu Hause. Den einen Sohn, der war gerade anderthalb Jahre jünger als ich, älter als ich. Und der Mann, mehr waren da nicht. Die älteste Tochter, die, weil da sind sie schon verheiratet. Wenn der Mann natürlich herauskriegt, die hat etwa ein einjähriges Kind. Die kam auch oft. Die anderen Schwestern habe ich damals noch gar nicht gekannt. Als die Jüngste, habe ich die nie kennengelernt. Nur die andere ist dann... Wir sind dann eben, weil der Ort dermaßen überfüllt war, weil die Leute alle große Häuser hatten und alles untauglich und dann weiter westlich, ja, die Verwandtschaft ist bis dahin geflohen.

[00:33:41.500] - Interviewer

Also, wie hieß der Ort noch mal?

[00:33:43.960] - Frau E

Oberschreierhau.

[00:33:44.790] - Interviewer

Ja, Oberschreierhau.

[00:33:45.320] - Frau E

Ein ganz berühmter Ort eigentlich, ein Kurort.

[00:33:47.990] - Interviewer

Und da waren dann diese riesigen Gruppen von ganz vielen Flüchtlingen und viele kannten sich auch?

[00:33:55.320] - Frau E

Ja, Flüchtlinge. Wir waren keine Flüchtlinge. Wir waren einfach auf der Flucht vor der Front, insofern...

[00:34:03.130] - Interviewer

Und damals haben auch alle noch gedacht: „Wir ziehen uns kurz zurück und dann kommen wir wieder zurück, wir kommen wieder zurück.“?

[00:34:08.510] - Frau E

Ja gut, mein Großvater hatte ja seinen Jagdhund mit und der war beim Jäger, das war furchtbar. Der musste sich mal die Schneeklumpen wegmachen. Auf dem Wagen durfte er nicht. Der Kommunist, der hatte natürlich immer das Sagen. Der hatte das verboten. Zwei kleine Kinder waren von ihm. Er hatte fünf Kinder, zwei die, die durften auf einen Wagen, aber das andere musste laufen und der Hund natürlich auch. Und dann hat mein Großvater zum Förster gesagt: „Er lässt den Hund bei ihm, wenn wir nicht in zwei Tagen zurückkommen.“ Also, solche Ideen hatten wir noch. Dann soll er den Hund erschießen. Das hat mich natürlich wahnsinnig belastet, dann auch später immer. Dann hatten wir wieder Leute, die noch einen Hund auf der Flucht mit hatten. Also, wir haben das schon so gedacht: „Die haben das. Der Hund hat ja rechts und links Taschen gehabt, also hätten wir doch auch unseren Hund retten können. Ich, ich war total verärgert auch.“

[00:35:03.480] - Interviewer

Also, Sie haben schon dann auch, wenn Sie sich an das Pferd erinnern, an den Hund, Sie haben immer auf die Tiere auch dann geschaut, oder?

[00:35:10.610] - Frau E

Ja, natürlich.

[00:35:11.320] - Interviewer

Das hat sich eingepägt wohl und das ist noch auch beblieben.

[00:35:13.210] - Frau E

Ja, immer bei meinen Großeltern in Breslau. Mein Großvater hat eben schon immer so lange gezüchtet. Auch in Breslau. Die hatte er aber noch irgendwie auf dem Land, da hatten die noch Freunde irgendwo, wo wir waren. Da waren wir auch, da bin ich auch mindestens zweimal gewesen, war alles schon als Vorschulkinder. Da hat meine Großmutter ... Ich meine, die hatten dann eine ganze Weile zwei Münsterländer. Die hatte ich noch als Kleines, als Babys gekannt und dann war aber nur noch eine da und da war ich ganz empört eigentlich. Ja, eigentlich unwichtig, aber gut, da war ich eigentlich ganz empört, weil: „Wo ist die andere?“ Hella und Heidi waren da und die Hella war auf einmal nicht mehr da. Und da hieß es irgendwas, wegen – ja wegen – habe ich nicht so ganz mitgekriegt, ganz verstanden. Ich dachte, der hätte die vielleicht, weil sie so gut für die Jagd war, deswegen hätte er sie weitergegeben. Aber in Wirklichkeit war die da auf dem Ort, wo er in der Nähe eine Jagd hatte. Das war jetzt irgendwann bei Freunden die Art. Es war kein Bauernhof, die hatten bloß ein paar Hühner, aber sonst ... Aber die hatten sich ...

[00:36:16.320] - Frau E

Ach, das hat ich auch so gedacht. Die hatten sich selbst, die wohnten hinten in einem Bauernhaus, hatten sich aber ein ganz tolles neues Haus gebaut, auch auf dem...

[00:36:26.230] - Interviewer

Noch ein bisschen. Die Leute.

[00:36:27.150] - Frau E

Das sind also Sachen, die mich sehr belastet haben. Und das Haus haben sie später auch verloren. Das hatten die selber gebaut. Ich weiß, das kenne ich noch.

[00:36:37.880] - Interviewer

Das habe ich nicht ganz verstanden. Und das haben Sie als Kind angeschaut und haben gedacht: „Das ist aber schön“?

[00:36:42.760] - Frau E

Das ist die Wahrheit. Nein, ich fand das nur ... Ich habe das bewundert. Toll. Ich habe dann im Haus geläutet und habe Huhn gespielt. Ich dachte: „Ich wusste, sie hatten Hühner und die liefen überall rum. Und da habe ich da oben in dem Haus, im leeren Haus geläutet und habe immer gegackert, als hätte ich ein Ei gelegt und dachte: „Die würden mich endlich mal holen. Die wollen das Ei haben. Dann ist niemand gekommen.

[00:37:02.180] - Interviewer

Vielleicht waren sie keins, eben. Oder jedenfalls...

[00:37:06.520] - Frau E

Die haben das gar nicht gehört und die waren halt drin. Auf jeden Fall habe ich mehrere Erinnerungen an den Ort. Aber irgendwas, was weiß ich über das Haus, das hat mich später, ich meine, ich habe das so bewundert, die haben das selber gebaut. Das haben sie. Kann natürlich wohl mit Hilfe, aber das haben sie nie ... Vielleicht haben sie es dann auch noch bewohnt, aber ich war erst einmal ein kleines Kind. Und die Vorstellung, die haben das selbst gebaut und haben das dann aber alles verloren. Alles. Das hat mich alles wahnsinnig belastet.

[00:37:45.490] - Interviewer

Später oder dann schon?

[00:37:46.870] - Frau E

Nein, da habe ich erst, als der Krieg zu Ende war. Nein, erst als wir Schlesien verloren hatten. Solange wir Schlesien nicht verloren hatten, haben wir ja geglaubt, wir kommen überall zurück.

[00:37:57.670] - Interviewer

Und dann haben Sie sich zurückerinnert und und haben dann erfahren, dass die eben alles verloren hatten.

[00:38:04.340] - Frau E

Das habe ich nicht erfahren. Das wusste ich. Alle haben ja alles verloren. Alle, die ganzen Jahre schon, haben alles verloren. Und es ist da gar nie drüber geredet worden, aber ich habe das so bewundert, als kleines Kind, dass die das Haus alleine gebaut haben. So was, so habe ich eine Erinnerung.

[00:38:19.770] - Interviewer

Und wenn Sie, also jedenfalls bis jetzt, wenn Sie von der Fluchterlebnis erzählen, ist das ja auch aus einer Kindesperspektive. Das ist ja auch ein kreative Art. Das hört sich, das meine ich gar nicht komisch oder so, das hört sich eigentlich wie ein Abenteuer an. Ist ja auch...

[00:38:39.770] - Frau E

Ja, aber es war auch so. Ich habe auch zum Teil, ich habe das auch zum Beispiel, dass über die...

[00:38:42.530] - Interviewer

So haben Sie das empfunden?

[00:38:44.170] - Frau E

...Über die Brücke. Und ich habe mich ein bisschen durch meinen Großvater, der eben auch auf diese Truppe zugegangen ist...oder wir waren mal irgendwo in einem Haus.

Wir mussten ja auf der Flucht, auf dem Weg von Sudetengau zurück ... Also, erst mal war ich ja, ich war ja hier beschäftigt. Wir waren aus Breslau auf die Ziegelei gegangen. Da waren wir ein ganzes Jahr. Das war noch im Krieg. Und als dann die Front, als da gefährlich wurde, war ja der Krieg noch nicht zu Ende. Da mussten wir fliehen und deswegen sind wir ganz nach Westen ins Riesengebirge gegangen. Und da waren wir ja bloß ein paar Tage und dann wurden wir alle auf den Bahnhof kommandiert. Alle, auch die Tante, die schon ein ganzes Jahr, eine Cousine, die aus Aalen, da waren schon gekommen. Die war schon ein ganzes Jahr im Riesengebirge, weil die waren auch bei ihrer Tante und die mit ihren drei Kindern, auch die musste. Die war ja gar nicht polizeilich gemeldet. Alle, die nicht polizeilich gemeldet waren, mussten auf den Bahnhof kommen und da wurden wir in den Züge gebracht ...

[00:38:47.220] - Interviewer

Und wurden dann wo hin gebracht?

[00:39:49.760] - Frau E

Erst mal in irgendeine Stadt und von da wurden wir dann auf die Dörfer verteilt. Das war aber noch ein Vierteljahr vor dem Krieg und da mussten wir da dann irgendwie Quartier suchen und dann haben wir eine ganze Menge...

[00:40:03.660] - Interviewer

Also, vor dem Krieg meinen Sie in der Region, als der Krieg in der Region angekommen war?

[00:40:07.890] - Frau E

Das war noch im Krieg.

[00:40:10.190] - Interviewer

Ja, ja.

[00:40:11.900] - Frau E

Nein? Ja, ja, ja. Da war noch Krieg. Das war in Schlesien Ja, ja, ja. Die Front war immer noch gehalten und der Krieg war noch nicht verloren. Und dann im Mai irgendwann, dann kam durchs Radio, dass der Krieg verloren ist. Und dann: „Meine Mutter, sie geht ins Wasser, sie geht ins Wasser.“ Das war auch furchtbar. Ich meine, meine Mutter, so kannte ich sie eigentlich nicht. Aber ich meine, was meine Mutter sagte, war, ich hatte ja nur noch meine Mutter. Ja, gut, meine Großmutter, die war ja auch inzwischen tot. Mein Vater war meine Bezugsperson und meine Großmutter hauptsächlich. Meine Mutter war eigentlich immer ein bisschen eifersüchtig, das ist mir später erst klar geworden, eigentlich eifersüchtig auf mich. Die hat immer Angst gehabt, ich werde so wie die Schwester von meinem Vater, die genauso alt war wie sie. ... die Beamtenkinder hatten da wohl extra Schulen. Das haben sie mir gepätzt. Die wohnten ja ganz weit auseinander in Breslau, aber die waren vom ersten Schuljahr an in der gleichen, zwar in Parallelklassen, aber in der gleichen Schule und auf der höheren Schule auch später in der gleichen Schule, aber auch zum Glück wieder in der Schule.

[00:41:18.920] - Frau E

Die konnten sich nicht ausstehen. Meine Mutter, ganz schlicht, ist mit zwölf nicht mehr gewachsen. Natürlich ein Minderwertigkeitskomplex. Meine Tante, extra verschnörkelt und besonders mussten die best angezogenen Kinder früher sein, als sie in der Kleinstadt noch wohnten, bevor sie nach Breslau gezogen sind.

[00:41:37.400] - Interviewer

Ja, hochmütig oder auch arrogant?

[00:41:42.130] - Frau E

Ich meine, ich meine, ich kenne sie nur als Erwachsener. Ich kenne sie nur als Erwachsener, aber wirklich arrogant. Also, zum Beispiel, ... in Frankfurt, früher hier in freier Begegnung mit Nachbarn, mit denen wir hier auch Bekannte waren, die ziemlich nah in der Nachbarschaft von meinen Verwandten wohnten. Der Mann war Musikleiter im Rundfunk und hatte auch ein Auto. Die Frau war Lehrerin, hatte auch ein Auto, aber er hat sich einen Moped gekauft, nur damit er mal schnell zur Post fahren konnte und so. Das ist auch Spaß. Meine Tante: „Ein Akademiker fährt nicht einen Moped.“ So war meine Tante.

[00:42:28.720] - Interviewer

Und na ja. Weil das war nicht standesgemäß, wie gesagt, man sollte nicht Fahrrad fahren.

[00:42:34.140] - Frau E

Nein, das gehört sich nicht. Auch damals war selbst Fahrradfahren, auch für meine Cousinen, fast ein bisschen ... Das gehörte sich fast nicht. Die durften auch nicht mit anderen spielen und die, also aber ...

[00:42:46.560] - Interviewer

Sie hatten eben, als Sie ... Hatten Sie Ihre Mutter kurz erwähnt und dann den Satz so halb fertig. Dann kam eben die Nachricht dass der Krieg verloren war, haben Sie gesagt. Und dann ist meine Mutter ...

[00:43:03.590] - Frau E

Meine Mutter hat gesagt: „Sie geht ins Wasser. Und ich wusste, im Dorf war irgendwo so ein kleiner Teich, ein Dorfteich. Ich habe mir so vorgestellt: „Ja, ich meine, da nehmen sie uns natürlich mit. Ist doch klar, wir gehen ins Wasser.

[00:43:16.420] - Interviewer

Sie meinen, sie will sich ertränken?

[00:43:19.130] - Frau E

Ja, so habe ich das begriffen. Ja, das war für mich eindeutig. Sie geht ins Wasser. Das war für mich eindeutig. Und ich weiß nicht, ich habe immer schon sehr bewusst gelebt, auch als Kind. Ich meine, später war ich viel mehr zurückgezogen, aber als Kind war ich noch ganz hellwach, das muss man so sagen. Und das war ganz klar. Ich habe mir so richtig vorgestellt, wie ich jetzt mit meiner Mutter an der Hand, also rechts und links je ein Kind, ins Wasser gehen muss.

[00:43:46.400] - Interviewer

Hat sie das gesagt?

[00:43:47.860] - Frau E

Nein, das hat sie nicht. Sie hat nur gesagt, sie gehe ins Wasser, aber ich habe mich ziemlich gefürchtet.

[00:43:51.660] - Interviewer

Aber ist sie ...?

[00:43:52.820] - Frau E

Sie hat es nicht gemacht.

[00:43:54.480] - Interviewer

Aber sie hat das gesagt. Aber sie hat sich das vorgestellt? Ja, ja.

[00:43:57.450] - Frau E

Wenn meine Mutter was sagt, also meinte meine Mutter was sie sagte, das stimmte. Das war für mich klar. Ja, ja, ja. Ich habe zwar immer so...Das ist ja ein schrecklicher Moment auch. Ja, das habe ich mir so richtig vorgestellt. Na ja, das Leben ist jetzt so ungefähr ... Das war für alle wahr, das Leben ist so ein bisschen zu Ende. Der Krieg war zu Ende. Wir hatten verloren. Wir waren rechtlos. Also, recht, nicht? Ja, ja, ja. Ich meine, das Wort rechtlos ist mir damals noch nicht Begriff geworden. Aber das war dann, als die ganzen Soldaten kamen mit ihren Gewehren: Auf russisch: "искать" (suchen), "искать" (suchen) und alles weggenommen haben, was irgendwie noch da war. Uhren zum Beispiel, eine Uhr, da wurde sie sofort weggenommen. Schmuck, alles, was sie gesehen haben, wurden die sofort alle weggenommen. Und ich glaube, sogar Brillen und so was. Alles was irgendwie beweglich war, wurde geklaut. Das doch, da hatten die aber. Wir hatten kein Recht mehr. Ja, ja, ja. Wo es zum Beispiel ... Ja, das ist auch noch vielleicht wichtig. Ich war in auch im Sudetenland, da war ich ja – gut, ich springe mal wieder – in der Schule und Kinder mussten ja alle "Heil Hitler" grüßen.

[00:45:02.110] - Frau E

Wir mussten sie grüßen und Lehrer mussten wir auf jeden Fall auch grüßen, also in der Klasse auch.

[00:45:07.130] - Interviewer

Also, jeden Morgen?

[00:45:08.140] - Frau E

Jeden Morgen. Aber auch wenn wir Lehrer unterwegs getroffen haben, mussten wir ja grüßen. Das gehörte sich so. Und ich, meine Verwandten mit den drei Kindern, die wohnten in der Nähe von der Schule und ich bin einfach zu denen hingegangen, als der Krieg schon gerade zu Ende war, aber gleich zwei Tage später. Und mir kommt meine Lehrerin entgegen und guckt mich so von weitem so wirklich ganz komisch an, fand ich und dachte: „Keine Angst, ich werde dich schon grüßen. Ich wusste ja nicht, dass man so auf einmal nicht mehr grüßen darf.“

[00:45:41.820] - Interviewer

Also, jetzt mal ganz salopp gesagt, gingen die Arme dann gleich runter nach Kriegsende, also dass den Leuten gedacht haben: „Jetzt grüße ich so nicht mehr?“

[00:45:51.110] - Frau E

Die Erwachsenen haben das gewusst. Die durften nicht mehr ... Natürlich, Hitler war dann in dem Moment verpönt. Das war klar, dass keiner mehr so grüßen durfte. Die Erwachsenen, aber das wusste ich doch nicht. Mir gesagt hat mir das niemand. „Keine Angst, ich grüße dich“. Ich werde dich schon grüßen, die Lehrerin. Und dann ist sie aber einfach auf die andere Straßenseite übergegangen. Gut, als sie auf meiner Höhe war, habe ich sie natürlich begrüßt. „Oh, die hat mich nicht zurückgegrüßt!“ Ich war ganz über. Ich habe das dann dann erzählt und die Erwachsenen sind alle erschrocken. Gottes Willen, du darfst nicht. Das hatten sie mir auch vorher nicht ... „Was gab es da?“ Die Welt ist zusammengebrochen.

[00:46:30.120] - Interviewer

Und verstanden haben Sie das eigentlich dann auch nicht?

[00:46:32.290] - Frau E

Dann habe ich das schon verstanden. Dann wusste ich ja, wir haben einen Krieg verloren. Hitler war verloren. Hitler war dann schon, war ja tot. Dann auch. Er hat sich ja selbst ... Also, das hieß dann auch noch: „Er war zu feig, sich selbst zu erschießen, aber im Augenblick hat er hat sich dann doch selbst geschlossen. Genau, weiß man ja nicht. Gefunden hat man ja den Kopf nie. Aber die haben sich ja alle in dem Bunker, die haben sich ja alle umgebracht. Aber das war dann alles schon klar. Natürlich, die ersten Tage. Durchs Radio kam es durch: „Hitler ist tot,“ und das hat man dann erst überall gespürt.

[00:47:05.350] - Interviewer

Und dann hatten Sie eigentlich ein ganzes Jahr lang die Situation, dass Sie... Sie waren nichts wert. Dass Sie praktisch in so einem Chaos mit den Partisanen und ...

[00:47:17.480] - Frau E

Nein, es gab ja keine Partisanen. Es gab ja keine deutschen Partisanen. Hat es nie gegeben. Aber die anderen Länder haben schon Partisanen gehabt.

[00:47:25.950] - Interviewer

Ja, die meine ich. Also, da gab es immer wieder auch Truppen?

[00:47:31.100] - Frau E

Ja, diese Trupps. Also, diese ... Das war eigentlich, von denen wurden wir immer wieder bedroht danach, als wir von Sudetenland gerade zurücklaufen mussten. Jetzt wollte ich erst mal ... Gut, wir waren immer noch in Schlesien Ja, auf dem Weg ins Riesengebirge und dann von da aus sind wir dann mit Zügen ins Sudetengau gebracht worden, noch im Krieg, ein Vierteljahr vor Kriegsende. Und dann haben wir da ein Vierteljahr gewohnt und dann war der Krieg zu Ende. Das kam dann durchs Radio... und ich hatte noch einen kleinen Vorteil. Auch in dem Dorf waren Lager für Militär mit Cornetbeef. So was hatte ich bis dahin noch nie gegessen. Gut, meine Mutter war sowieso Vegetarierin, aber mein Fleisch und so, mein Großvater war Jäger, also da war so ein ganzes Schwein...

[00:48:23.250] - Interviewer

Ihre Mutter war Vegetarier ihr ganzes Leben?

[00:48:25.900] - Frau E

Nein, sie ist ja eine Tochter von einem Jäger.

[00:48:29.910] - Interviewer

Also, als Erwachsene?

[00:48:31.480] - Frau E

Sie hat mit 16 oder 17 Jahren direkt nach der Mittleren Reife ein Praktikum gemacht und da musste sie aufhören, weil sie auf einmal furchtbare Schmerzen hatte, im Kopf oder sonst so was und dann auf einmal wussten sie überhaupt nicht, was sie hatte. Damals war ja TB Mode. Also, meine Mutter hatte auch einen Haufen bei sich, Klassenkameraden, die da auf eine Schule gingen. Die sind gestorben. Plötzlich haben sie Blut gespuckt.

[00:49:02.110] - Interviewer

Ja, ja, ja.

[00:49:03.880] - Frau E

Ja, TB, aber sie hat ja kein Blut gespuckt. Irgendwie hat dann eine Freundin von meiner Schwester, meiner Mutter, hat dann mal gesagt, vielleicht hat sie, ich weiß nicht, woher die die draufgekommen ist, hat sie irgendwie, die Beine taten auch, so weh, hat sie dann gesagt, die hat vielleicht TB im Rücken oder irgendwas. Irgendwie hat sie Rückenschmerzen, die TB gehabt haben und war dann gar ... Und dann hat ihre Schwester, die ja so immer alles neue auf...Die hat sie dann auf die ... auf das Reformhaus, war auch was ganz Neues damals. Verpönt eigentlich. Noch in meiner Jugend war das verpönt, das Reformhaus. Also, vegetarisch war ein bisschen verpönt. Und da hat sie darauf hingewiesen und hat dann... und dann hat sie gesagt, sie soll sich möglichst vegetarisch ernähren. Und das hat meine Mutter gemacht und ich war ja nur ein halbes Kind. Sie war nach elf Monaten geheilt und galt als Wunderkind. Hat sie so richtig ... Ja...die musste...Sie war wohl auch in Sanatorien und so. Also die ist ziemlich

schnell in so einem Lederkorsett, konnte sie dann herumlaufen. Ist ja über die ganze Verwandtschaft immer auch. Sie war so ein Bindeglied in der Verwandtschaft.

[00:50:10.450] - Frau E

Sie musste ja nicht arbeiten, aber konnte herumlaufen. Und da war ich ja noch nicht geboren, war ich ja noch nicht geboren. Aber sie war eine Besondere, die überall in der ganzen Verwandtschaft immer herumgekommen ist und aber auch bewundert wurde, aber auch bemitleidet wurde. Für sie war dann irgendwie Mitleid und Bewunderung, war so ungefähr eins. Das gehörte zusammen. Ich habe so ein Gefühl gehabt, die hat sie später, die hat sich immer eine Krankheit heimlich gewünscht, für die sie bewundert wird. Sie hat nämlich Leute, wenn die Leute Krebs hatten und fand es aber so toll, die hatten Briefe geschrieben für ihre Kinder, wenn sie mal noch nicht mehr lieb waren. Das hat sie so bewundert. Also, als Kind habe ich schon so die Idee gehabt, die wünscht sich immer wieder eine Krankheit, die sie aber überwinden kann.

[00:51:03.650] - Interviewer

Ja, weil sie dann wieder...Und ihr fehlt ja die Bewunderung, weil sie ja viel kleiner waren.

[00:51:08.090] - Frau E

Also, klein, zwölf Jahre geht ja noch. Ja, ja.

[00:51:10.850] - Interviewer

Und dann im Krieg natürlich und dann die ganzen Anspannungen.

[00:51:14.690] - Frau E

Das ist ja nicht mehr so möglich. Ja, und mein Großvater war halt auch ziemlich streng mit seinen Kindern, obwohl er nicht bloß streng war. Er hatte halt nur Töchter als Jäger. Früher war das was blöd. Man muss den Sohn haben. Also das glauben Sie mir jetzt alles. Er hatte bloß einen Bruder und ist auch gut aufgewachsen. Ich meine, sein Vater war Landschaftsgärtner, war jetzt nicht, aber die haben auch gut gewohnt. Also, er war ein Anständiger. Er war total nur männlich erzogen worden, schießen und so. Und kriegt bloß zwei Töchter, war natürlich immer nix.

[00:51:52.760] - Interviewer

Ja, oder irgendwie auch schwierig für ihn dann überhaupt, sich zu äußern, wenn er das dann immer so gelernt hat. So Mann sein ist das ja auch nicht leicht.

[00:52:03.410] - Frau E

Er war halt eben auch, ich würde sagen, er war überintelligent. Er war halt wirklich auch ... Gut, er ist auch ziemlich hoch dann aufgestiegen. Er ist zwar nur im Telegrafenamtsamt. Ich meine, er war dann hoher Beamter, aber irgendwie. Also, auch praktisch im Technischen irgendwie. Aber er hatte auch, ich weiß nicht, er hat auch so das Gefühl, er hat jetzt nicht andere Menschen als dumm angesehen, sondern nur, die sind zu faul zum Denken. Wenn wir was gefragt haben: „Ja, denk selber nach. Gut, das war ... Ich meine, da konnte ich zum Beispiel in der Bauernschaft... In der war er sehr beliebt, auch wenn da Feste waren oder so was, obwohl er sich dann auch wieder über die Frauen, die immer sein Handküsschen haben wollen, lächerlich gemacht hat. Das wurde ihm aber alles abgenommen. Bei uns konnte er nicht lustig sein. Er konnte Trompete spielen, einfach eine Trompete. Weihnachten wieder, dann hat er noch ... Aber sonst, er war nur immer forsch, der aufpasste, dass alles richtig gemacht wird und er immer forsch gemeckert hat. Ich meine, wir haben ganz viel draußen gespielt, aber wenn es regnete, gut, wir haben das ganze Schloss erobert so ungefähr.

[00:53:16.040] - Frau E

In jedem Raum mussten wir mal gewesen sein. Aber wenn wir jetzt mal drinnen was spielen wollten, er saß ja ständig, weil wir die Post hatten übernehmen müssen und er war dann in unseren ... Er war am zweiten Stock oben. Früher hat er im Verwaltungshaus gewohnt, da hatte er eigentlich sein Postzimmer. Er war ja pensioniert, er durfte es ja nicht. Das musste im Namen meiner Mutter laufen und wir wohnten im Hochparterre, also war die Post in unserem Wohnzimmer, denn er wohnte zwei Stock höher, ein Stockwerk höher. Das konnte man den Leuten nicht zumuten. Wir hatten dann auch das Telefon und er saß ständig in unserem Wohnzimmer. Und wenn wir mal da irgendwie Spiele machen wollen: „Ja, könnt ihr nicht mal draußen spielen?“ Oder wenn er aber mal draußen war: „Ihr könntet doch auch mal drinnen was. Er könntet doch mal was Tüchtiges lesen.“ Wir hatten aber fast

keine Bücher, bloß Märchenbücher. Also, so war er ständig, hatte irgendwas auszusetzen an Frauen. Also, das ist mir erst viel später gekommen, im Alter. Ich meine, wir wohnten halt schön und meine Mutter hatte ein paar Bekannte im Dorf. Da wohnten halt auch ein paar Leute, die ein bisschen gebildeter waren.

[00:54:25.590] - Frau E

Also, die Frau vom Bahnhofvorsteher, der aber auch im Krieg geblieben ist, und die kleine Tochter war gleich eine Freundin von meiner Schwester. Die haben sich befreundet. Die wohnten direkt am Bahnhof. Das war also unsere Grenze. Und dann mit der Mutter sind wir dann auch ... Meine Mutter ist dann auch befreundet gewesen. Die war früher mal Kindergärtnerin gewesen, also auch ein bisschen gebildeter. Und dann hatten sie auch noch andere aber auch noch. Sie hatten ein paar Bekannte. Das waren drei Frauen. Die eine hatte auch einen Sohn in meiner Klasse. Da war ich dann schon in der vierten Klasse. Viele sind gleich in die vierte Klasse dann geschickt worden. Die war in meiner Klasse und die kamen uns dann am Wochenende ganz oft besuchen.

[00:55:20.910] - Interviewer

Also, einmal wirklich auch in Ihrer frühen Kindheit, gab es da denn Rituale, Erntefeste, irgendwas, was sich dann in der Landschaft ...

[00:55:34.250] - Frau E

Ja, auf dem Gut, natürlich.

[00:55:35.150] - Interviewer

Also, auf dem Gut, wo das ganze Dorf dann zusammengekommen ist?

[00:55:42.580] - Frau E

Nein, das Dorf nicht. Nur das ganze Gut, da waren ja noch Arbeiter da und es wurden auch noch zwei ... Das waren früher mal Angestellte, der Müller. Und das war auch einer, der dann eben auch die Mühle ... und der hatte auch noch Haus daneben. Ich meine, das waren früherer Angestellte, das waren so ein bisschen bessere Leute und dann wohnten da auch noch andere, die die Ich weiß aber nicht, was die für eine

Funktion hatten. Die hatten keine Funktion mehr, jetzt bei dem Beim früheren Gut haben die ja mal eine Funktion gehabt. Ich weiß nicht, was der war, der Mann. Der lebte auch, war auch nicht im Krieg, war also irgendwie früher auch für das Gut zuständig. War auch nicht der Gärtner. Einen Gärtner gab es auch früher, der war aber auch inzwischen weg. Und es waren mehrere richtige Angestellte und ganz viel Arbeiter, ein paar Arbeiterhäuschen. Ja, die waren natürlich alle da und deren Söhne natürlich auch und die haben getrunken.

[00:56:37.330] - Interviewer

Also da gab es dann Erntedankfest.

[00:56:40.100] - Frau E

Aber nicht mit irgendwelchen Feiern oder so. Nur die Männer haben alle getrunken.

[00:56:44.130] - Interviewer

Im Hof, Im Hof, ja.

[00:56:46.610] - Frau E

Das war eben alles schon nach dem Krieg.

[00:56:49.600] - Interviewer

Oder Sommerfest?

[00:56:51.750] - Frau E

Nein. Nein, Sommerfest nicht, aber Ostern, Osterfeuer. Ostern, ganz große...

[00:56:59.500] - Interviewer

Mit Osterbaum im Dorf?

[00:57:01.490] - Frau E

Nein, wir waren ja nicht ein Dorf.

[00:57:03.920] - Interviewer

Das war nicht ein Dorf. Sie waren ja nicht ein Dorf.

[00:57:05.380] - Frau E

Ich habe mal gezählt, in der besten Zeit, als die noch nicht evakuiert waren, waren es noch 100 Leute. Habe ich mal gezählt. Inzwischen habe ich so überlegt. Und inzwischen lebt nur noch einer. Der jüngste Sohn, der hatte mehrere große Jungs und eine erwachsene Tochter schon, und ein Mädchen, die war bei mir in der dritten Klasse, sie war mit mir zusammen. Und dem kleinen Bruder, der war dann der Mann von meiner kleinen Schwester. Er war einfach weg drei oder vier Jahre. Wir waren da im Schloss, aber wir hatten auch vorher mit denen Kontakt gehabt. Und eines Tages tauchte auf einmal ein Mann auf, nach vier Jahren. Und wir waren über einen halben Kilometer entfernt und die waren so um die Ecke herum. Er tauchte plötzlich auf, er wollte seine Frau besuchen, das war ihm vorher gar nicht klar, aber das war seine Frau, meine kleine Schwester. Und das ist der Einzige, der noch da lebt. Inzwischen hat er a dann das gut verkauft, die alte [Name], die damals eine Tochter von einem Freund von meinem Vater war. Also in Schlesien, die hieß [Name], die hatten aber nichts mit dem Fürst hier zu tun...

[00:58:27.060] - Frau E

Und die hat er auch aus Schlesien geholt. Er musste also das Gut übernehmen, musste ja auch erst mal heiraten. Er kam ja auch gerade ganz frisch aus dem Krieg, der [Name]. Der ist ja gut über ... Das war ein Neffe von dem früheren Kanzler.

[00:58:39.020] - Interviewer

Ja, ich wollte gerade nachfragen. Ja, er ist ja schon auch ein sehr ...

[00:58:42.750] - Frau E

Ich dachte, ich hätte das schon mal auch erzählt. Das habe ich doch wahrscheinlich ihrer, ihrer Mutter erzählt. Und der saß in Werl. Gut, er ist hier geboren, der ist ja im Schloss geboren. Später gehörte das alles zu Werl und er saß im Werl im Zuchthaus. Er hatte zehn Jahre, die diese Nürnberger Prozesse. Er ist nicht ... sind ja fast alle. Alle, die sich nicht gerettet hatten nach Argentinien oder selber getötet hatten von der früheren Regierung, war er ja eigentlich gar nicht. Aber es hieß ja, er hätte Hitler auf

den Thron geholfen, weil er war zwei Jahre Kanzler, alle anderen vor ihm, einer hier aus Freiburg. Zwei aus Freiburg vor ihm, ..., mit dem Enkel, mit dem Neffen von ihm wohl. Ich habe die Physikausbildung gemacht. Da sage ich: „Mein Gott, der war älter als ich.“ Aber wir haben uns sehr gut verstanden. Aber gut, er war stark katholisch und ich war eigentlich mehr oder weniger nichts. Ich war offiziell evangelisch. Also, wir hätten nie zusammen, wir hätten nie heiraten können oder irgend so was. Aber gut, wir haben uns sehr gemocht. Aber ich wusste nicht wer der Vater war, der Onkel war irgendwas mal, was ganz wichtiges. Er hatte auch seinen Vater verloren im Krieg und dann war der Onkel sein Halt.

[01:00:05.940] - Frau E

Und das habe ich später erst mal gelesen. Und vor ihm war ein, ich glaube, er hieß [Name], auch einer aus Freiburg. Ich meine, der war Zentrumspartei, war der Onkel. Und davor, der war auch Zentrumspartei, auch aus Freiburg. Die waren nur bloß ein paar Monate auch Kanzler vor dem [Name]. Das habe ich aber erst später gewußt, ich habe ... das erfahren. Das wurde auch gar nicht mehr in Geschichte erwähnt. Geschichtsunterricht hatte ich ja ganz wenig, nach Volksschule ein bisschen. Und so was gab es ja alles nicht.

[01:00:41.110] - Interviewer

Ja, später dann.

[01:00:43.320] - Frau E

Ja, später. Ich habe ja dann eben später nicht das ganze Abitur Fachhochschule. Das habe ich erst noch versucht. Zuerst war es so, da konnte man, je nachdem, was man für eine Vorbildung hatte, man muss eine abgeschlossene Vorbildung haben und konnte man das dann machen. Und ich hatte eine physikalische Ausbildung. Also, ich hatte erst mal die Kindergärtnerausbildung, also einmal für die Frauenseite und einmal für die Männerseite, also die technische Seite. Und dann beim ersten Mal, wo ich angefangen habe, da war auch mein Mann dann. Also der hat dann so ein wenig, währenddessen immer vor der Zwischenprüfung, da hatten wir hier das Haus schon gekauft. Da hat er seine Eltern schnell nach Hause, ins Haus, hier geholt. Wissen Sie? Und da habe ich auch gesagt, ich mache das nur, wenn die Familie nicht leidet, ich

machte diese Ausbildung nur nebenbei und das ging auch wunderbar. Aber das hat dann mein Mann, das war das Gefühl, er hatte Wirtschaft studiert. Er hatte ein Wirtschaftsabitur und er hatte eine enorm gute Allgemeinbildung, die mir fehlte. Und was mich auch sehr bedrückt hat. Irgendwie habe ich immer auch ein Minderwertigkeitskomplex gehabt. Also, das kommt ja ...

[01:02:02.180] - Interviewer

Aber das ist ja auch schwierig in der Zeit. Manchmal kommt man ja an Bücher nicht ran.

[01:02:08.010] - Frau E

Ja, nein, es gab die eben auch. Ich meine, gut, das Schlimme war, vielleicht hätte ich, wenn ich vorher nicht mit meinem Vater darüber geredet habe ... Ich habe meinen Vater mal über Schule ausgefragt. Mein Vater ist in den Krieg gekommen, da war ich also knapp fünf Jahre. Da ist er dann noch mal einberufen worden. Und ich meine, er war früher schon mal, weil er auch schon Magenoperationen hinter sich hatte, ist er untauglich nach Hause geschickt worden. Und dann ist er später noch mal einberufen worden und hat seinen Vater, der war im Widerstand, was ich damals alles nicht wusste. Ich wusste nur, dass er auf einmal verschwunden war, aber irgendwie haben wir ihn mal zufällig in der Stadt getroffen, in Breslau, als ich klein war, aber da wurde über so was nicht gesprochen. Und das ist mir später erst klar geworden: „Gut, den haben wir irgendwie mal in der Stadt getroffen wahrscheinlich, weil er mich wahrscheinlich dann auch noch mal sehen wollte. Ich war die einzige Enkeltochter damals und beide waren auf beiden Seiten, das heißt, zu Anfang. Und später kamen meine Freunde dazu. Und der ist auch nicht in Partei eingetreten und dadurch hat er natürlich auch seinen Beamtenstatus verloren und ist halt irgendwie untergetaucht.

[01:03:23.580] - Frau E

Also, später, das finde ich so ganz schön ... Gerade er, er hat dann in Breslau Steine geklopft, meine Großmutter da ist sofort zack, nach, nach. Mein Onkel war in Lübeck in der Waffenindustrie. Der brauchte nicht in den Krieg. Die haben auch gesagt: „Gut, zu meinem Vater, du brauchst Dir keine Sorgen zu machen, “um mich da kümmern Sie sich.“ Die hätten mich auch adoptieren wollen, aber ich konnte meine Mutter nicht im

Stich lassen. Das konnte ich nicht und wollte ich auch nicht. Um die andere sollte sich die andere Verwandtschaft kümmern. Und das hat meine Mutter sehr beleidigt. Deswegen hat sie auch nicht ... Die hätten ja auch Schulgeld für mich zahlen können. Denen ging es so gut, weil der ... Ich glaube, habe ich das neulich auch schon mal erzählt. Er ist ja von hier in Sankt Georgen. Da habe ich, das habe ich ihnen, glaube ich, schon erzählt, mit dem früheren Bürgermeister hier.

[01:04:17.910] - Interviewer

Vielleicht können wir in dem Moment auch noch mal zurückkommen auf den ...

[01:04:21.250] - Frau E

Ja, bitte aufhören, sonst kommen wir nicht... sonst fange ich wieder an. Jedenfalls mein Onkel, dem ist es ja gut gegangen, so ein Haus, der hätte auch Schulgeld für mich zahlen können, wenn meine Mutter es von ihm verlangt hätte. Hat sie aber nicht. Das hat meine Mutter nicht gesagt.

[01:04:35.000] - Interviewer

Sind Sie denn noch ... Zwei Fragen noch, wenn ich darf. Ich wollte auch noch mal auf die ...

[01:04:42.810] - Frau E

Ich wollte doch erst Ja, das muss man in die Reihenfolge vielleicht erst noch mal klar machen, damit sie das nicht, alles, was ich erzähle, immer wieder falsch einsortieren. Ja, ja. Also gut, ich war dann im Sudetenland, da waren wir ja nur ein Vierteljahr und dann war der Krieg zu Ende und dann sind wir ein bisschen an die Grenze gebracht worden. Das war dann die Neiße da oben, wo wir über die Bretter laufen mussten.

[01:05:05.460] - Interviewer

Also, das war sozusagen zehn Minuten nach Kriegsende oder so ungefähr? Ja, das war kurz nach. Der Krieg war verloren. Und dann wurden sie an die Neiße gebracht und dann also praktisch ...

[01:05:20.870] - Frau E

Und dann mussten wir zurücklaufen durchs Riesengebirge wieder nach Oberschreiberhau. Das war direkt auch am Riesengebirge. Das war die Grenze und dann mussten wir zurücklaufen tagelang. Ich weiß nicht, zehn Tage.

[01:05:30.260] - Interviewer

Zurück nach Westen oder wohin zurück?

[01:05:40.130] - Frau E

Nein, in Richtung Süden. Die Soldaten, glaube ich, waren nördlich von Schlesien oder der Tschechei. Wir mussten also praktisch Richtung Süden. Warten Sie, genau südlich...

[01:05:50.660] - Interviewer

Also, eigentlich durchs Riesengebirge. Das Riesengebirge zieht sich ja Nord-Südlich. Ja.

[01:05:55.000] - Frau E

Und da oben ist ja dann die hohe Tadra und so. In der Gegend war es dann auch so und so gingen wir. Da mussten wir ein ganzes Stück, also praktisch immer südlich weiter laufen, irgendwie im Gebirge lang und irgendwo nachts dann ein Quartier suchen und uns wieder mal fügen. Mein Großvater hat einfach mit denen, mit denen geredet bis irgendwann wir mal an diese Polentrupps kamen, ... Und der hat mit denen geredet und die haben uns in Ruhe gelassen. Der hatte so eine Ausstrahlung. Das war so und dann auch irgendwo waren wir mal in einem großen Haus.

[01:06:36.680] - Frau E

Es war ein bisschen auf dem Berg, ein Bauernhaus, aber im Oberstock waren wir alle. Und plötzlich kam so ein ganzer Trupp von weitem: Oh, die Leute alle in Panik wieder. Mein Großvater hat dann gesagt: „Jetzt seid ihr alle ganz still. Und zu dem Bauern ... Das war kein typischer Bauer – aber es waren ... Da hatten wir Töpfe, alles, was krach macht. Töpfe und Deckel, und ein Kochlöffel. Und meine Mutter hatte immer eine Trillerpfeife. Das war im Krieg also üblich, irgendwie meine Mutter hatte das immer, wenn man mal irgendwie verschüttet wurde. Und wir haben alle Krachinstrumente

gekliegt und wir mussten uns ganz still verhalten. Und als sie dann nah genug da bei uns waren, sodass sie uns wirklich gut hören können, mussten wir auf Kommando von meinem Großvater alle anfangen, Kracht zu machen. Die sind stehen geblieben.

[01:07:27.240] - Interviewer

Die haben gedacht, das sind Gewehre oder so, oder wie?

[01:07:30.990] - Frau E

Ich weiß, es war so ein furchtbarer Krach, dass die eben lauter Abkochtöpfe und weiß der Kunde. Und ja, erst mal stehengeblieben und dann haben die ihre Beine in die Hand genommen und sind abgehauen. Und da haben wir uns kaputt gelacht. Die feigen, die feigen die sind alle so feige, die Polen. Obwohl das ja natürlich Blödsinn war.

[01:07:51.110] - Interviewer

Das hat vielleicht auch nur einmal funktioniert.

[01:07:53.750] - Frau E

Ja, nein. Das hätte bei jedem Trupp. Das waren ja alles verschiedene Trupps. Aber gut, wir waren stolz. Das sind dann so kleine Highlights. Einmal die Bretter da über den Fluss. Für mich waren das so Highlights. Toll.

[01:08:10.820] - Interviewer

Und das haben Sie nicht als eine andere Frage ... Eine andere Frage: Es ist ja so viel Schlimmes...

[01:08:17.390] - Frau E

Ja, das ist schlimm für die alten Leute. Da wäre es ganz schlimm. Aber für mich war es ein Abenteuer.

[01:08:24.200] - Interviewer

Gibt es dann auch Sachen, an die Sie sich nicht erinnern wollen oder Sachen, wo Sie sagen, nein, das das schiebe ich zur Seite. Müssen Sie jetzt auch nicht. Ich will jetzt gar nicht...

[01:08:33.690] - Frau E

Ja, doch. Vielleicht auch. Dann, als wir in Oberschreierhau, als wir dann in dem rechtlosen Jahr, dann die alte Leute zum Beispiel, die wurden noch gestellt. Heil Hitler, zack, zack, runtergeschossen ein altes Ehepaar, von Polen.

[01:08:48.030] - Interviewer

Und das haben Sie gesehen?

[01:08:50.150] - Frau E

Das weiß ich eben nicht mehr genau, ob ich das wirklich gesehen habe oder nur, zum Beispiel, wenn ich ein Buch gelesen habe, wusste ich nachher nicht, habe ich einen Film gesehen oder habe ich ... Wissen Sie, ich habe so viel Fantasie auch gehabt. Ich weiß nicht, ob ich es wirklich gesehen habe. Vielleicht nicht, oder nur irgendwie ein bisschen schemenhaft vielleicht. Aber solche Sachen, die waren natürlich schlimm. Und es hätte natürlich ... Oder auch, dann bin ich...ich meine, gut, wir waren ein bisschen Verbindungs-...Ich war ein bisschen Verbindungsglied zwischen den Baracken und meinen Verwandten, die immer noch ihr Haus hatten, zum Glück. Da war dann natürlich ganz viel Verwandtschaft. Die war natürlich da wieder und die die also nicht zurück zu ihren Häusern gegangen sind. Die hatten dann am Rand von dem Breslau diese Villen. Und na gut, die haben ihr Haus immer noch behalten, während das Nachbarhaus, das war aber auch so schön versteckt, das war am Waldrand oben und hatte ein Park und einen Garten, 100 Meter lang, praktisch nur ein Gartenweg nach unten. Unten war nur ein kleines Gartentor. Von hinten war eine Zufahrt, die kannte ich aber überhaupt nicht, obwohl ich mindestens dreimal, also schon als kleines Kind zweimal da gewesen bin und dann nachher auch.

[01:10:06.750] - Frau E

Aber ich wusste nicht, da musste ich auf eine Straße. Hinten war eine Zufahrt von dem Haus, aber das war Eigentlich die Südseite, zum Garten hin, bei allen Aufenthalten. Da

war immer alles da und da war auch ein Eingang. Also, insofern haben die das Haus anscheinend mehr oder weniger übersehen. Ein tolles Haus. Das war schön, ein bisschen verdeckt durch die Bäume und hinten das Nachbarhaus, das wurde gleich belegt. Das war so eine Pension mit ganz viel Zimmern. Das konnte man direkt von dem Garten aus ganz toll sehen. Die hätten natürlich auch das Haus von denen sehen können, aber die waren noch nicht belegt. Zu Anfang waren ja erst mal nur einige ein bisschen höhere. Wahrscheinlich Polen, denen erlaubt worden ist, schon mal nach Schlesien zu kommen und die haben sich die schönsten Häuser ausgesucht und die haben die dann belegt, oder die Bauern häufig. Dann später sind dann immer mehr gekommen. Die Russen haben denen ja ein ganzes Land weggenommen, ein ganzes Stück Land und die sind dann nach Schlesien übergesiedelt.

[01:11:12.450] - Interviewer

Also, jetzt noch mal, auch die Reise zurück ... Oder die Flucht, die Reise. Ich bin ja wohl...aber die vielen Etappen auch. Also, jetzt laufen Sie durch das Riesengebirge...?

[01:11:30.380] - Frau E

Eigentlich hätten wir nach Breslau zurückgemusst. Das ging ja nicht. Breslau war ja ganz am Boden Ja, ja, ja. Und woher hätten wir Essen kriegen können? Es gab ja auch nichts mehr zu kaufen.

[01:11:39.330] - Interviewer

Und wo sind Sie dann angekommen?

[01:11:41.140] - Frau E

Eben in Oberschreierhau. Wir wollten also nach Oberschreierhau auch. Das war das Ziel und kurz vor Oberschreiberhau war ein Barrackenlager. Das habe ich später mal erfahren von Leuten aus dem Augustinum.

[01:11:51.130] - Interviewer

Das war früher ein Arbeitslager von ihm, von einem hier, der im Augustinum wohnt, ein Ehepaar.

[01:11:58.780] - Frau E

Der Vater von ihm war Pfarrer, in Niederschlesien. Also, meine Großmutter haben wir ja dann beerdigt, die mussten wir in Niederschlesien beerdigen. Und da hat er gesagt, wahrscheinlich hat er meine Großmutter beerdigt. Mit seinem Vater hat er meine Großmutter beerdigt.

[01:12:13.290] - Interviewer

Und dann sind Sie in die Barracken gekommen?

[01:12:15.820] - Frau E

Dann sind wir einfach ... Nein, mein Großvater hat dann beschlossen: „Wir ziehen in die Baracken. Wir hatten ja einen ganzen Trupp noch mit uns, die auch irgendwie nicht nach Breslau konnten oder die waren auf dem Weg nach Breslau. Da sind halt eine ganze Menge, sind wir dann in die Baracken eingezogen. Also, nicht eine ganze Menge, noch mehrere Leute. Und andere waren da auch noch, ich weiß, auch noch ein mongoloides Pärchen. Die waren aber nicht mit uns auf der Flucht. Die sind aber auch schon in eine Baracke gezogen, also ein bisschen getrennt von ... Aber da hatten sie das Gefühl, da waren die schön alleine für sich. Da waren mehrere Baracken und die erste tolle Führerbaracke, die war doppelwandig. Da sind wir natürlich eingezogen und die anderen sind dann auch eins nach dem anderen wieder noch in einfache Baracken. Und insofern ging es uns ein bisschen besser. Meine Großmutter, die konnte dann von ihrer Schwester eine Nähmaschine haben. Ich meine, wir hatten ja auch keine Kleidung mehr. Die hat dann zum Beispiel aus den Ministermanteln Skianzüge für uns genäht, wie meine Schwester, mit Arschklappe. Wir konnten ja nicht das ganze Ding ausziehen. Das war toll. So was hatte ich ja noch nie gesehen.

[01:13:19.610] - Interviewer

Mit Knöpfen. Sehr, sehr, sehr pragmatisch. Ganz toll, ja.

[01:13:24.570] - Frau E

Reißverschlüsse gab es ja auch nicht. Auf jeden Fall, uns ging es insofern dann ganz gut. Und wir hatten eine Kaffeemühle auch von unseren Verwandten und ich hatte Ski von Verwandten.

[01:13:35.900] - Interviewer

Die der polnische Junge Ihnen klauen wollte. Ja, ja, später.

[01:13:39.640] - Frau E

Aber uns ging es ein bisschen besser und ja gut, auch die Kaffeemühle ging durch das ganze Lager. Jeder musste sein mahlen, wenn sie überhaupt Korn ... Mein Großvater ging Hamstern. Also Korn und Kartoffeln konnte man hamstern. Und gut, einem Mann hat er geholfen in Polen, die auch gar keine Ahnung hatten von dem Bauernhof, die eine Kuh schlachten wollten und da hat er dann wohl geholfen...

[01:14:10.470] - Interviewer

Also, dazu habe ich ... Einmal die, die Frage, weil das interessiert mich sehr. Das hat eigentlich gar nichts damit, oder indirekt, damit zu tun, aber Sie haben eben gesagt, da war ein mongoloides Pärchen. Waren das Geschwister oder war das ein ...

[01:14:28.110] - Frau E

Nein, ich denke, das war ein Pärchen.

[01:14:30.080] - Interviewer

Also, Sie ... ?

[01:14:30.960] - Frau E

Gut, mongoloide Geschwister gab es auch. Habe ich später mal hier gesehen. Ich habe später bei mongoloiden Kindern in einer Schule ... Als die plötzlich nicht mehr in die Hilfsschule durften, da habe ich hier in Freiburg gearbeitet, hier mit denen.

[01:14:42.000] - Interviewer

Und das ist Ihnen in Erinnerung. Ja, ich weiß nur, dass ...

[01:14:45.960] - Frau E

Ja, später habe ich das. Das Wort kannte ich ja überhaupt nicht. Ist mir nur später ein ... Das waren zwei Idioten, dachte man halt früher. Aber es war eindeutig, wenn ich mich daran erinnere, es waren zwei Mongoloide. Das war ein Pärchen.

[01:15:00.780] - Interviewer

Aber die haben sich auch durchgesetzt da und durchgehalten? Wo die hergekommen sind.

[01:15:06.620] - Frau E

Wir hatten gar keinen Kontakt. Die haben dann in einer Baracke irgendwo gewohnt, aber die haben sich abgetrennt von anderen. Sie wussten ja, die sind ... ich meine, Mongoloiden. So was wurde ja alles umgebracht, sofern Leute, wenn sie einen hatten, die mussten den möglichst verstecken, also Mongoloiden, oder überhaupt nicht.

[01:15:22.650] - Interviewer

Ja, deswegen ist es ja auch so...

[01:15:25.810] - Frau E

Es gab eben manche, die überlebt haben, wo die Eltern dafür gesorgt haben.

[01:15:43.660] - Interviewer

Dass, und dann aber die Truppe, die dann so durchs Land gezogen ist, sozusagen, also ihre Gruppe, die waren irgendwie dabei und die Leute fanden das in Ordnung, oder?

[01:15:47.370] - Frau E

Ja, oder das war dann so: „Wir sind alle irgendwie in eine Menschheit.“ Wir waren alle tolerant. Wir waren alle Vertriebene, also ich meine, wieder aus Schlesien. Ja, ja. Später nannten wir uns Vertriebene, nicht Flüchtlinge. Wir waren Vertriebene. Wir sind ja jetzt aus Schlesien auch wieder vertrieben worden. Wir waren alle Heimatlos noch. Wir waren ...in Schlesien, aber insofern waren wir ja nicht mehr zu Hause. Ja, ja, ja. Und meine Großmutter hat auch so ein bisschen mit den Frauen einen Chor gemacht und hat mit uns Mädchen, mit uns Kindern ein Märchenspiel eingeübt und hat ... Es war ein Gebäude, das war die Mensa. Das haben die geputzt, hat sie mit den Frauen geputzt und hat für Weihnachtsfeier alles vorbereitet und das war dann

praktisch ihr Tod. Sie hat, und dann ... Gut, Schneewittchen ist dann ... Die Weihe lag ja dann tot da im Sarg. Also, da waren nur zwei Stühle. Und wir waren beim Üben. Wir haben es ja nie später dann aufgeführt, weil meine Großmutter dann gestorben ist. Und für die hat sie dann eben, mit den Frauen, meinen Prinz im Schlaf eingeübt und ich glaube, noch so ein Wiegenlied. Und dann ist nach dieser ganzen Putzerei, ist sie umgefallen, also längst bei uns wieder im Zimmer und hat wahrscheinlich ...

[01:17:16.910] - Frau E

Erste Hilfe gab es ja nicht. Wahrscheinlich hat sie eine Hirnblutung gehabt oder irgendwas. Auf jeden Fall, für uns gab es keine Ärzte mehr und sie ist dann in der Nacht gestorben. Auf jeden Fall, sie wollte unbedingt, zwei oder drei Körnchen Kaffee für den Notfall hatte sie irgendwo. Die mussten aber gemahlen werden. Sie hätte so gerne jetzt eine Tasse Kaffee gehabt. Sie war noch bei Bewusstsein und ja, und ich jetzt die Kaffeemühle. Ich bin herumgerannt. Die Kaffeemühle war nicht aufzutreiben. Jeder hatte sie wieder weitergegeben. Und irgendwie habe ich die Kaffeemühle nicht auftreiben können. Und als ich dann wieder zurückkam, dann war sie inzwischen schon besinnungslos und in der Nacht ist sie dann gestorben. Das fand ich auch so schlimm, dass ich hier das nicht mehr ... Wir hätten ja die Körner auch zerstampfen können. Aber ich meine, das war ja klar. Ich hole die Kaffeemühle, oder? Ja, ja, ja. Und das sind auch so schlimme Sachen. Das sind so schlimme Sachen, die mich dann immer nicht losgelassen haben, so ungefähr.

[01:18:23.120] - Interviewer

Ja, das kann ich verstehen.

[01:18:24.170] - Frau E

Und vor allem meine Großmutter war eben meine Bezugsperson. Meine Mutter war eher gut. Ich habe immer Mitleid mit ihr gehabt. Ich habe mal, als meine Schwester noch klein war und wir waren unterwegs spazieren, im Kindergarten und ich hatte einen Tennisball, da haben wir mit dem gespielt und habe den über den Zaun fallen lassen, aus Versehen. Ein Mann und meine Mutter, die auch sportlich war, die ist über das ganze Grundstück, das war ganz hoch eingezäunt, also für mich als Kind. Also, ich war da wenigstens vier Jahre. Sie ist auf den Zaun, ist sie hochgeklettert. Oben drüber,

oben war der Stacheldraht, da hat sie sich am Knöchel verletzt, aber sie hat meinen Ball rausgeholt und ist wieder rausgekommen und da habe ich ihr gedankt und sie hat mir so leidgetan, dass sie sich am Bein verletzt hat und so. Ich habe gesagt: „Ich bin ganz stolz auf dich.“ „Ja, jetzt bist du stolz auf mich.“ Ich war vier Jahre. „Jetzt bist du stolz auf mich.“ „Und später, dann wirst du vorne mit dem Fahrrad laufen und mich hinterher laufen lassen“. Das hat meine Mutter zu mir gesagt.

[01:19:38.610] - Frau E

Ich meine, sie war eine ganz vernünftige Frau, aber solche Sachen.

[01:19:41.690] - Interviewer

Das ist echt schon richtig.

[01:19:43.000] - Frau E

Sie war so, das ist mir, das ist mir klar. Von Anfang an war sie eifersüchtig. Mein Vater hat seine kleine Schwester sehr geliebt. Er war verantwortlich für sie auch, mein Großmutter. Verantwortung für die Jugend. Und sie war eifersüchtig auf die Schwester, die haben sich ja nicht ausstehen können, die beiden. Aber ich meine, trotzdem, zu Geburtstagen und so ist meine Mutter immer hingegangen alles. Also, äußerlich war keine Feindschaft, aber von der Schule her war sie irgendwie, konnten sich die nicht ausstehen. Und sie hatte Angst immer, dass ich so wie meine Tante werde. Dabei sind sich meine Tante und meine Mutter sehr ähnlich, also auch äußerlich ähnlich, zumal die ganzen schönen Adern und die Nase. Die Nase ist bei meiner Mutter schlimmer gewesen. Das sind dann Negative, die habe ich von meiner Mutter. Da, eine schräge Stirn, Männerstirn, die habe ich ja von meinem Vater geerbt. Die hat mich wahnsinnig geärgert später. Als Kind hatte man das ja später. Niemand durfte mich mehr im Profil sehen. Das war gerade in der Pubertät dann auf einmal.

[01:20:58.980] - Interviewer

Da, jetzt wollte ich noch mal nur bei ...

[01:21:04.830] - Frau E

Entschuldigen, ich bin wirklich ein wahnsinnig schlimmer Mensch.

[01:21:06.880] - Interviewer

Nein, das ist interessant, aber gleichzeitig, wir müssen auch zum Abschluss kommen. Ich muss immer so springen. Ich habe eigentlich nur noch eine Frage dann. Wenn Sie jetzt sagen würden, jetzt hypothetisch, Sie würden mich als Fotografen losschicken und sagen: „Fotografiere jetzt was Ihnen ...

[01:21:32.110] - Interviewer

Was Ihnen zuhause bedeutet. Wo würden Sie mich hinschicken?

[01:21:31.180] - Frau E

Das Haus im Oberschreiberhau.

[01:21:39.200] - Frau E

Ja, heutzutage ... Ich meine, ich weiß ja jetzt zum Beispiel Lohe, also das Schloss.

[01:21:43.950] - Interviewer

Es können natürlich auch viele ...

[01:21:45.250] - Frau E

Das Schloss und so weiter, das ist ja inzwischen alles ganz anders. Das Schloss besteht noch, aber es sind jetzt Eigentumswohnungen. Es sind Eigentumswohnungen reingebaut worden, Balkons, zumindest auf der Nordseite sind Balkons angebaut worden. Also das weiß ich noch von einer Freundin, die noch lange da auch gewohnt hat. Das ganze Lohe, das war wirklich eine ganz tolle Kindheit. Daran erinnere ich mich immer. Ich habe von einem Foto, da habe mir in der anderes Mal ein Papier, eine Bleistiftzeichnung gemacht. Das habe ich an der Wand hängen bei mir noch. Das ist ständig in meinem Bewusstsein immer noch. Da habe ich halt wirklich gerne gewohnt. Die ganze Kindheit, ich hatte immer das Gefühl, ich muss meine Kindheit nachholen, wissen Sie? Und wir waren eigentlich praktisch nur noch drei Mädchen. Also, zuerst war noch eine Ältere, die auch in meiner Klasse war, die dann schon, weil sie dann 14 war, aus der Schule raus durfte, in die Fabrik kam und die dann auch nicht mehr ... Mutter hat dann auch nicht mehr im Schloss gewohnt. Also die hatte nicht mehr im

Schloss, die hat im Verwaltungshaus gewohnt. Die war dann weg, aber inzwischen, ich war dann in meinem Krankenhaus, weil ich dann diese schwere Gehirnentzündung hatte und als ich wiederkam, war da ein Mädchen, die war auch zwei Jahre jünger als ich und meine Schwester.

[01:23:04.980] - Frau E

Also, mit der habe ich mich gleich angefreundet. Also, die habe ich noch als Freundin, die zwei Jahre jünger als ich, aber wir waren dann nur drei Mädchen praktisch immer.

[01:23:14.460] - Interviewer

Also Also die, die den Park für sich hatten. Also, Sie würden mich zu dem Park schicken?

[01:23:20.110] - Frau E

Ja. Und im Schloss? Ja, wenn das noch so wäre. Beim Schloss. Wenn das noch so wäre, wie es früher war.

[01:23:25.560] - Interviewer

Also, ist es ja nie.

[01:23:26.690] - Frau E

Nein.

[01:23:27.460] - Interviewer

Ich frage Sie ja auch, weil Weil sie... Das Schloss ist noch so ein Verwaltungshaus...

[01:23:33.590] - Frau E

Das war es eigentlich auch.

[01:23:34.060] - Interviewer

Also, da ist ein Park davor. Der ganze Park. Und da haben Sie, wie Sie jetzt sagen, Ihre Kindheit nachgeholt.

[01:23:41.750] - Frau E

Ja, da war ich auch noch Kind. Da bin ich mit neun Jahren hingekommen und bis 16. Aber gut, die zwei letzten Jahre war ich in der Handelsschule, da war ich ja kein ... Offiziell war ich ja noch ... Als ich gemerkt habe, ich wurde im Gymnasium nicht aufgenommen ... Meine Mutter hat geglaubt, da ich ja so toll war, also ich würde ein Stipendium kriegen, aber erst mal war ich auch noch ein Jahr zu jung. Aber ich war in der vierten Klasse. Die Schulen waren ja alle überfüllt, auch die Gymnasium, alles war überfüllt. Auch die Volkshochschulen, 50 Kinder in der Klasse, also mindestens 50.

[01:24:18.030] - Interviewer

Aber Sie würden mich nicht ... Entschuldigen, wenn ich Sie so unterbreche. Manchmal bin ich auch frech. Aber Sie würden mich nicht weiter nach Osten zum Fotografieren schicken?

[01:24:30.190] - Frau E

Oder zur Ziegelei. Zur Ziegelei oder eben das Haus im Riesengebirge von meinen Verwandten. Da würde ich das schon ... Das ist ja alles verloren. Und wie war der Ortsname für das Haus noch mal? Von meiner Tante.

[01:24:50.240] - Interviewer

Im Riesengebirge, das Haus.

[01:24:52.250] - Frau E

Das Haus hieß ... Die älteste Tochter hieß [Name], deswegen hieß das Haus Haus [Name], aber das war ja keine Pension. Das war einfach ...

[01:25:00.550] - Interviewer

Und wie hieß die Ortschaft noch mal?

[01:25:02.530] - Frau E

Oberschreiberhau.

[01:25:05.960] - Frau E

Das war also wirklich die ... Das war die Empfindung, das war Heimat. Das war die Heimat, die ich dann wirklich verloren habe. Und Krieg und in Breslau, das war alles nur ... Ja, Breslau war bei meinen Großeltern, das war halt immer nur so ...

[01:25:19.420] - Interviewer

Das kannte Sie alles als Kind. Aber nicht so prägend.

[01:25:21.970] - Frau E

Nein, weil meine Mutter immer fort auch hin-und hergereist ist zwischen Verwandten, in der Woche.

[01:25:26.240] - Interviewer

Ja, da war auch die Familiensituation eher. Immer fort ja, so.

[01:25:30.460] - Frau E

Gut, mein Vater hatte sein Autobahnprojekt. In der Woche war er auf dem Arbeitslager. Da hat er da gearbeitet. Da hat er mich auch zweimal mitgenommen, einmal als kleines Kind und später dann auch noch. Ich weiß, als kleines Kind, ja. Auf jeden Fall ist es gut, habe ich mich wahnsinnig als Kind ... Vielleicht war ich da selber noch. Ich war noch keine fünf.

[01:25:54.030] - Interviewer

Also, plötzlich haben die ganzen Arbeiter, die haben zuerst eine zweistöckige Barracke...

[01:26:01.120] - Frau E

Das muss ich auch erzählen. Das war für mich so ein Schein. Eine zweistöckige Barracke, da war unten Küche und unten waren die ganzen Plätze, also Bänke und Tische für die ganzen Arbeiter und oben drüber waren für die Angestellten-Plätze, wo ich dann auch, mein Vater und ein paar andere Leute, die haben oben gegessen. Und da war ich ja noch ziemlich klein. Ich weiß, da musste ich, meine Mutter hat mich mitgenommen, ich durfte da auch schlafen in den Büros und ich hatte keine Puppe mit. Also, ich muss noch ganz klein gewesen sein, wenn ich es nicht war. Und er hat mir

dann eine Puppe hergezaubert. Er war auch Zauberer. Er war das wirklich. Er hatte sogar einen Artistenausweis als Zauberer. Er hat das in der Studentenzeit mal gemacht, mit dem Freund. Und dann war ich noch einmal mit. Da war ich aber schon ein bisschen älter, und auch ein Mädchen, ein Judenmädchen, die musste auf mich aufpassen. Das, also es war kein Judenlager, aber es war ein Arbeitsdienstlager. Vielleicht war es eine Es hieß bloß, ein Judenmädchen müsste auf mich aufpassen, weil mein Vater musste arbeiten und die hat mir erzählt, sie hat eine Puppe und da meinte sie - Ja, ich war schon gewahrnt, man darf nicht mit Leuten mitgehen, die sagen, ich will ihr was Schönes zeigen.

[01:27:20.820] - Frau E

Mir war das so peinlich. Ich dachte: „Ja, mein Vater hätte mich ihr nicht anvertraut, wenn sie gefährlich wäre.“ Also, ich habe gekämpft mit mir, aber ich wollte sie auch nicht enttäuschen, war so ein nettes Mädchen und geglaubt habe ich ihr ja nicht, aber sie hat mich dann irgendwo hingebracht und ich bin halt immer ein bisschen auf Abstand geblieben, damit ich ... Und die machte einen Schrank auf, die hatte wirklich so eine ganz große Puppe, also im Karton, ganz große Puppe, ganz schöne Puppe. Hatte sie.

[01:27:55.470] - Interviewer

Stimmte wirklich. Und wollte sie die nur Ihnen zeigen?

[01:27:57.810] - Frau E

Nein, sie wollte mir nur zeigen, dass sie so was ... Ich Ja, das war ihr Schatz, das war ihr Besitz.

[01:28:01.490] - Interviewer

Die hatten ja sonst auch nichts mehr.

[01:28:03.290] - Frau E

Warum war die im Arbeitsdienst? Die waren wahrscheinlich so 15. Für mich war die 15 und wahrscheinlich gerade aus der Volksschule raus. Dann waren die ja schon arbeitsfähig. Also, das fand ich ... Das waren auch so Sachen ... Und ich wusste, wir

hatten auch zum Beispiel eine Cousine von meinem Vater, von meinem Großvater, die hat einen Juden geheiratet. Also, wir hatten auch Kontakt zu Juden und die hatten auch eine Tochter, gut, von dem Vater, ich weiß, wir haben aber auch noch meinen Schulranzen bei dem im Geschäft gekauft und das war ja alles schon nach diesem ganzen ... Der hatte sein Geschäft aber noch. Und meine Puppe, als ich sieben war, habe ich die ... Nein, nicht. Als ich sechs war, habe ich die Puppe gekriegt, eine große Babypuppe. Der Kopf war aber nicht Porzellan, der Kopf war Papiermarché. Das sind sehr viele Sachen, das wusste man. Das war ja dann ... Ja, der der hätte mir ja auch eine Porzellanpuppe schenken können. Aber Papiermarché war eigentlich viel besser. Ein paar Porzellanpuppen, die aufgehaben sind, da war der Kopf kaputt.

[01:29:09.330] - Interviewer

Die waren zur Ausstellung eigentlich.

[01:29:12.000] - Frau E

Ja, eigentlich. Aber das von den Mädchen, das war so eine richtig schöne Porzellanpuppe. Ganz toll, schön angezogen.

[01:29:19.250] - Interviewer

Ich finde, das ist jetzt ein guter Moment. Das sind so Sachen, die nicht ... Wo ich auch auf Stopp drücke.

[01:29:24.850] - Frau E

Ach so, das haben Sie jetzt alles nicht aufgenommen.

[01:29:27.880] - Interviewer

Doch. Ja, gucken Sie mal. Andertalb Stunden.

Frau F

[00:00:00.610] - Frau F

Rechts um die Ecke und so weiter und so was, dann ist das für mich klar. Also die andere Seite eben. Und es ist ja so, dass ständig von rechts und links die Rede ist und ich habe jedes Mal Probleme damit.

[00:00:20.280] - Interviewer

Ja, und wenn dann immer da links ist oder da rechts ist.

[00:00:23.950] - Frau F

Ja, ja, ja. Ja, ja. Also, von daher denke ich, bei uns, von mir, ist das irgendwie abtrainiert worden.

[00:00:32.770] - Interviewer

Ja, ich habe meinen besten Freund hier, der ist hier in Freiburg auch. Dem wurde das abtrainiert und der hat immer noch wirklich: „Das mache ich mit rechts, das mache ich mit links. Ich bin mir nicht so ganz sicher und bei mir eben nicht.

[00:00:51.690] - Frau F

Ja, ja. Also, diese Unsicherheit, die ist auf alle Fälle und für manche so ganz spontane Sachen, bin ich immer mit der anderen Seite mit der falschen Hand dann dabei.

[00:01:01.780] - Interviewer

Ja, ist interessant.

[00:01:06.570] - Frau F

Deswegen sehe ich das immer. Wenn so ein und dann sehe ich da ...

[00:01:13.270] - Interviewer

Ach, betrifft Sie das persönlich auch, weil Sie dann ...

[00:01:16.610] - Frau F

Wahrscheinlich. Ich habe gerade eben gesehen, Sie wollten ...

[00:01:19.590] - Interviewer

Also, eben links. Ja, das ist immer so ... Also, alles. Wirklich alles mit ...

[00:01:26.540] - Frau F

Und Sie dürfen das auch immer. Die [Name] hat sie gelassen, ja, auch in der Schule.

[00:01:31.990] - Interviewer

Wir hatten einen sehr strengen Lehrer, der wohl persönlich das hätte anders machen wollen. Der war auch etwas älter, aber ansonsten ... Also, wie das dann eben war.

Nicht jetzt, ja, besonders davor. Das war eben die Tradition dann damals, aber ansonsten war das dann schon auch offen und ich hatte das nicht mehr.

[00:01:52.700] - Frau F

Sind Sie dafür, oder meinen Sie, die Schule müsste sich verändern?

[00:02:02.960] - Interviewer

Müsste sich immer verändern, wenn Sie das so fragen. Wir haben uns ja schon mal kurz darüber unterhalten. Ja. Das ist für mich irgendwie ganz ...

[00:02:13.870] - Frau F

Weil nämlich, die Menschen, die Lehrer werden. Darum müsste man anfangen. Es dürften bestimmte Menschen gar nicht Lehrer werden.

[00:02:26.050] - Interviewer

Ja, im Prinzip ist es ein sehr schöner Beruf, auch ein wichtiger Beruf.

[00:02:33.080] - Frau F

Ja, aber es gibt viele, wo man denkt: „Wie kommen die darauf? Warum haben sie den Lehrer zum Beruf gewählt?

[00:02:40.690] - Interviewer

Ja, das stimmt. Das ist bei Lehrern natürlich auch ein bisschen einseitiger.

[00:02:45.610] - Frau F

Ja, eben. Die wollen Geld verdienen und Urlaub haben und Ferien haben und so weiter.

[00:02:51.960] - Interviewer

Ja, das stimmt. Ich habe nicht so viel Ferien. Ich bin ja auch Dozent, aber das ist ...

[00:02:59.010] - Frau F

Ihr Dozentsein, das hat mich jetzt drauf gebracht. Ich habe einen Freund gehabt. Das war in der Zeit, wo ich dann auch das Abi gemacht habe. Und der war Biochemiker, wie Biophysiker. Hat mir immer von seinen Hühnchen versucht da zu erzählen. Und der ist jetzt, der ist ein bisschen älter als ich, ist also über 90 und plötzlich habe ich so das Gefühl, da wüsste ich gerne noch mal, was aus dem geworden ist und ob er noch da ist und so weiter. Haben Sie eine Ahnung, wo man ...? Der hat gearbeitet in Frankfurt am Max Planck Institut. Also, da ist er zur Uni und da hat er eine Stelle gehabt. Würde das was bringen, wenn ich da nachfrage?

[00:04:04.730] - Interviewer

Es könnte sein, der Arbeitgeber eigentlich, die dürfen Details nicht rausgeben. Es könnte ja sein, Dass die das nicht wollen?

[00:04:17.460] - Frau F

Ja, er ist ja nicht mehr der Arbeitnehmer.

[00:04:19.390] - Interviewer

Er ist ja da nicht mehr da, ganz bestimmt nicht.

[00:04:22.710] - Frau F

Er hat ja dann irgendwie promoviert und so weiter und so fort. Und ich denke mal, vielleicht ist er sogar in Amerika gelandet oder irgend so was.

[00:04:31.370] - Interviewer

Also, bei mir ist das so, das ist natürlich auch eine Frage, wann das war und bei mir ist es so, wenn Sie jetzt ...

[00:04:37.510] - Frau F

In den Anfang Fünfigern, also 51, 52, 53, so was.

[00:04:43.390] - Interviewer

Es gibt ja, wenn da irgendwie Artikel sind oder Bücher, dann hat man oft dann auch Details, dann kann man den Verlag fragen. Und ja, aber mit dem Namen selber kann ich nichts, irgendwie ...

[00:05:07.850] - Frau F

Da war ja noch wirklich alles offen. Er hatte halt eine Anstellung auch bei Max Planck, Planck-Institut hat seine.

[00:05:17.460] - Interviewer

Ja, also ich würde entweder natürlich auf dem Internet gucken, ob der Name da erwähnt ist und auch mit dem Max-Planck-Institut und dann der Name... Und dann würde ich das so versuchen. Aber wenn Sie beim Institut anrufen und sagen: „Ich möchte den gerne kontaktieren, geben Sie mir bitte die Telefonnummer. Das dürfen die nicht. Das dürfen die nicht. Aber der dürfte auch nicht mehr in Frankfurt sein.

[00:05:48.810] - Frau F

Nein, nein.

[00:05:49.180] - Interviewer

Also, bei mir zum Beispiel, wenn Sie mich kontaktieren wollten, das ging ungefähr zehn Sekunden am Internet, dann würden Sie meine Berufs-E-Mail und Telefonnummer gleich finden.

[00:06:03.330] - Frau F

Wie sind Sie überhaupt nach England gekommen?

[00:06:05.950] - Interviewer

Ich habe hier studiert, erst in Basel und dann in Bremen, also freie Kunst habe ich studiert und dann wollte ich eigentlich Fotograf werden und das ist auch so gekommen eigentlich. Und wollte dann ein Austauschjahr in England machen und war relativ weit im Studium schon, im Grundstudium. Und dann haben die mir angeraten, doch ein Masterstudium in England zu machen stattdessen. Und dann habe ich das Studium in Bremen früher abgeschlossen und bin dann nach England für einen Masterstudiengang und dann geblieben.

[00:06:53.830] - Frau F

Ja, ja. Dann kommen irgendwie irgendwelche Bekannten oder Liebsten oder irgendwie.

[00:06:59.800] - Interviewer

Genau, ganz wie das immer so ist. Und dann hat sich das so aufgebaut. Vielleicht wäre das ein guter Moment, dass wir dann so in Richtung ...

[00:07:09.170] - Frau F

Ja, ja, ja, ja, ja, genau, genau, genau.

[00:07:12.150] - Interviewer

Meine erste Frage wäre, wo Sie geboren sind?

[00:07:17.470] - Frau F

In Berlin. Charlottenburg. Berlin-Charlottenburg.

[00:07:22.560] - Interviewer

Und wo genau?

[00:07:27.690] - Frau F

Also, geboren in Charlottenburg, da war das. Ich habe in Lichterfelde Ost gewohnt. Lichterfelde Ost. Und das ist ziemlich an der Grenze zu drüben dann.

[00:07:42.540] - Interviewer

Und wie lange sind Sie in Berlin geblieben dann?

[00:07:48.790] - Frau F

Ich bin 34 geboren und geblieben sind wir bis 42.

[00:07:54.590] - Interviewer

Also, dann haben Sie Berlin verlassen, bevor die große Zerstörung kam.

[00:08:04.010] - Frau F

Ja. Und es wäre die Möglichkeit gewesen, auch in den Osten zu gehen. Das haben viele Familien in Berlin getan, die also nicht mehr da bleiben wollten, die jeden Abend...

[00:08:15.750] - Interviewer

Also, in den Osten nach Schlesien oder Ostpreußen?

[00:08:20.950] - Frau F

Genau. Also, diese Leute, die sie eigentlich ansprechen wollten, die dann mit Leiterwägelchen oder so was... Und Ich habe einen Vater, die Mutter, die war aus Ostpreußen und der Vater, der war aus Ludwigsburg. Aber der Vater von meinem Vater, der war aus Ostfriesland und hat eine Anstellung gefunden als Zahlmeister in Ludwigsburg weil damals war da noch was. Da war noch irgendwie ein Fürst oder so was bei dem im Wartheland.

[00:09:09.210] - Interviewer

Ja, meine Urgroß-, ja, ich muss mal überlegen, Urur-. Also, ja, Ururgroßeltern, die waren in Katherinendorf. Das war eigentlich auch ein Fürstentum in der heutigen Ukraine, also in den Karpaten. Und ja, das ist auch irgendwie spannend, wie sich das vernetzt und woher... Und haben Sie denn nach Ostpreußen überhaupt eine Beziehung, oder ist das nur ...

[00:09:45.000] - Frau F

Nein, nur die Erzählung von meiner Mutter. Ich habe also keine Oma gehabt von daher und keinen Opa. Also, von meiner Mutter keine Eltern und von meinem Vater auch

keine Oma, weil die war schon gestorben. Da war mein Vater vier oder fünf Jahre alt und der hat dann noch mal geheiratet und das andere ist, also mein Vater ist erzogen worden von seiner Schwester, sozusagen. Und den Großvater, den habe ich irgendwie mal gesehen. Da lag er schon im Bett und war schon praktisch hinüber. Verwandte in dem Sinne, Ja.

[00:10:32.600] - Interviewer

Und was würden Sie sagen, wenn ich Sie fragen würde, was Heimat ist für Sie? Wo wäre das? Wäre das in Berlin, ein bisschen in Berlin, hier? Oder wo wäre das?

[00:10:45.850] - Frau F

Wenn es die nicht hat, die Leidenschaft ... Ich habe mal dieses Gefühl der Heimatlosigkeit sehr gehabt und da hat mir eine Freundin gesagt: „Dann musst du deine Wurzeln irgendwie eben außerhalb finden. Du musst sie in dir haben.“ Und das war mein Versuch immer. Und ich weiß, ich war ja x-mal kinderlandverschickt auch. Und ich weiß, dass ich da immer sehr gut zurechtgekommen bin. Meine Schwester, die hat furchtbar Heimweg gehabt und so weiter und die hat sich nirgendwo wohlfühlt und ich habe überall so gehandelt und das hat mich mein ganzes Leben eigentlich ...

[00:11:31.060] - Interviewer

Also, Ihre Schwester wollte nach Berlin zurück?

[00:11:33.520] - Frau F

Die wollte immer wieder ...

[00:11:35.290] - Interviewer

Oder ein bisschen nach Berlin, oder?

[00:11:36.690] - Frau F

Ja. Also, jetzt diese – das kennen Sie ja nicht – Kinderlandverschickung. Man hat früher die Kinder ...

[00:11:49.100] - Interviewer

Ja, ich habe viel darüber gelesen. Und so.

[00:11:50.940] - Frau F

Dann hat man in der Hand einen Zettel da so gehabt und dann wurde man da irgendwo hin geschickt. Und da war ich überall. Sieben Mal war ich fort.

[00:12:01.360] - Interviewer

Das In der Zeit? Und in welcher Zeit war das, zwischen ...

[00:12:03.810] - Frau F

Ja, wo man so was machte. Also, ich würde sagen, ab 39, aber ab Krieg Anfang oder 40 auch, weiß nicht, als man da anfang, die Kinder eben aus dem Bombengeschehen rauszunehmen. Weil nämlich, da war ja das auch mit der Schule, war ja immer ...

[00:12:29.150] - Interviewer

Immer unterbrochen oder wenn man Glück hatte, mal eine Woche und so. Haben Sie sich den gekannt? Entschuldigung...

[00:12:36.900] - Frau F

Ja, und die Sache ist die, dass ich nichts mehr weiß, nichts davon weiß. Ich weiß nicht, wie meine Schule da war. Ich weiß, ich hatte keine Schulkameraden. Diese Dinge, die sind ...

[00:12:53.500] - Interviewer

Ja, können Sie sich dann an irgendwelche Orte erinnern, Landschaften oder auch, wo sie da hingeschickt wurden?

[00:13:02.870] - Frau F

Nein, nur an eines. Da war ich mal auf einem Bauernhof und da durfte ich auf einem Schwein reiten. Das hat Eindruck gemacht. Das weiß ich noch.

[00:13:14.920] - Interviewer

Und war das über eine Wiese, über ein Feld oder im Stall?

[00:13:18.670] - Frau F

Nein, auf dem Hof irgendwie. Nein, nein, schon.

[00:13:24.360] - Interviewer

Und wissen Sie, wo das war? Also, in welcher Gegend?

[00:13:26.960] - Frau F

Nein, nein. Aber das war Thüringen, Schlesien, also da, wo ich überall war. Also, in der Richtung war ich immer, bis auf einmal. Einmal war ich in Pirmasenz. Das war ein Kinderheim oder so was und einmal war ich in Königswusterhausen. Das ist ja nicht gar so weit weg von Berlin. Und da habe ich das erlebt, was ich irgendwann mal hier im Fernsehen auch gesehen habe. Mir war nicht gut. Ich sollte Kartoffeln mit Schale essen und habe das ausgekotzt. Und dann musste ich so lange da sitzenbleiben, bis ich das gegessen hatte.

[00:14:16.300] - Interviewer

Und das kannten Sie nicht und das schmeckte nicht?

[00:14:21.190] - Frau F

Ich sage, das Gebrochene musste ich essen.

[00:14:26.050] - Interviewer

Oh je.

[00:14:26.780] - Frau F

Ich saß so lange am Tisch jetzt, bis der Teller leer war. Und irgendwann vor ein, zwei Jahren habe ich im Fernsehen, da wurden solche Sachen erzählt und das war noch üblich bis 1950 oder so was. Also, auch noch anschließend an den Krieg haben diese Kinderheime stattgefunden. Für mich war das allerdings, war das so: Ich habe das einmal, ist mir das passiert und dann war ich krank und dann haben sie festgestellt, ich

habe Scharlach. Und damals war Scharlach, da muss man ins Krankenhaus, da war man für sechs Wochen im Krankenhaus. So bin ich also aus der Sache dann rausgekommen.

[00:15:17.030] - Interviewer

Aber das ist schon auch ...

[00:15:21.590] - Frau F

Und das habe ich in Erinnerung, habe ich das. Und Bestätigung hatte ich vor zwei, drei Jahren. Ja, hier aus dem Fernsehen.

[00:15:32.450] - Interviewer

Ja, das war immer noch sehr stark, die Überzeugung, dass man nichts, dass man wirklich alles aufessen musste, dass es nicht so viel gibt, dass man natürlich gehorchen musste. Ja, aber da war auch eine gewisse ...

[00:15:48.470] - Frau F

Das waren Frauen, die also auch ...

[00:15:53.620] - Interviewer

Ja, ich wollte es gerade sagen. Natürlich geht es ja auch darum, dass man dann tut, was man gesagt bekommt.

[00:16:01.600] - Frau F

Ja, und gerade wenn man dann noch ein kleines Licht ist oder so, aber die Gewalt die man hat über diese Kleinsten, dann wird das ausgenutzt.

[00:16:13.630] - Interviewer

Ja, ja, ja, ja Sie sagten, Sie sind dann aus Berlin weg, in 42. 42. Wie fand das statt? War das ein dramatischer Moment für Sie oder war das wie an der Reise?

[00:16:31.050] - Frau F

Nein, für mich schon nicht. Ich war ja ständig irgendwie unterwegs, wenn man so vielfach schon in der kurzen Zeit, die ich auf der Welt war, so viel herumgekommen ist.

[00:16:44.230] - Interviewer

Dann war das also dass das nicht Verankerte und immer wieder ...

[00:16:50.510] - Frau F

Ja, es ist sogar so, dass ich wahrscheinlich da gerne mit dabei war, weil nämlich meine Mutter, auch wenn wir zu Hause waren, in Berlin, wir abends und nachts oft alleine waren, weil meine Mutter Brandbomben ... Also die war da in irgendeinem, ja, die mussten die kommen...

[00:17:15.700] - Interviewer

In einem Team irgendwie.

[00:17:17.520] - Frau F

Ja, die Brandbomben, die war also unterwegs. Und auch da weiß ich nicht, da wird sie dafür gesorgt haben, dass irgendjemand uns mitgenommen hat, in den Keller zum Beispiel und so fort. Woran ich mich erinnere, ist dieses Angstgefühl im Keller, dieses dumpfe Gefühl. Also, da, aber das ist ein Gefühl.

[00:17:44.860] - Interviewer

Und dann auch ohne die Mutter?

[00:17:46.840] - Frau F

Ja, natürlich. Also, das heißt ja nicht...

[00:17:49.400] - Interviewer

Das war ja schon schwierig.

[00:17:50.620] - Frau F

Ja, ja. Und ich habe noch eine Schwester, aber mit der habe ich mich nicht verstanden, irgendwie. Und meine Mutter hat da irgendwie auch einen großen Anteil daran gehabt, dass das ...

[00:18:03.400] - Interviewer

Und ihre Schwester war die oder ist die jünger?

[00:18:06.560] - Frau F

Zwei Jahre jünger als ich. Ja, aber da ...

[00:18:13.970] - Interviewer

Und an den ... Ja, an den ...

[00:18:16.790] - Frau F

Ich habe nichts, woran ich mich erinnern kann. Das war alles zu ... Woran ich mich erinnere, ist zum Beispiel, weil das hat man mir immer wieder auf's Butterbrot gestrichen, dass ich dafür, dass ich schuld bin daran, dass meine Mutter ins Krankenhaus musste wegen einer Nierenentzündung, weil ich sie ... Da war ich noch kein Jahr alt, weil ich sie da mal gestoßen habe an den Beinen. Das hat man mir erzählt. Ja, ich war immer der Buhmann.

[00:18:56.210] - Interviewer

Ja, das als Kind?

[00:19:02.030] - Frau F

Als kleines Kind, ja. Und irgendwo da muss dann wohl auch das abgeschlossen sein. Ich hatte ja viele Psychotherapien auch, habe mich auch selber darum gekümmert und so weiter. Und da hat die Dame mal gesagt: „Mein Herz, das wäre nicht nur eingewickelt und weggepackt, sondern es wäre auch noch mal von einem Stacheldraht um-, umzingelt, damit ich ja nicht oft was ...

[00:19:33.410] - Interviewer

Sie können natürlich ...

[00:19:34.740] - Frau F

Und das ist also heute noch so, ich bin immer noch auf der Such nach meinem Herzen, nach diesem Gefühl, nach meinem Herzgefühl.

[00:19:44.940] - Interviewer

Und ich bin natürlich auch ... Meine Rolle ist ja nicht ... Ich bin auch ganz vorsichtig, natürlich. Und dann auch noch die Frage: Da gibt es bestimmt auch Orte oder Erlebnisse, worüber Sie gar nicht sprechen wollen. Das ist natürlich auch völlig in Ordnung.

[00:20:06.440] - Frau F

Ich spreche jetzt über alles. Ich kann über alles sprechen. Wie gesagt, ich bin auf der Suche und es hat sich was getan, schon, aber an und für sich bin ich ein Fühlmensch. Und ich vermisse noch was. Ich vermisse noch dieses wirkliche Gefühl. Ich habe in dieser Richtung ganz viele Ausbildungen versucht zu machen, allerdings so neben dem Job. Also, und Reiki und Fußmassagen, also Fußreflex-Zonen-Massagen. Also, Shiatsu-Heilung war das Letzte, was ich gemacht habe. Also, so an dieses ... Und irgendwann war es mir klar geworden. Nein, das ist mir schon lange klar, das mit dem Herzen, weil nämlich, ich bin ja geschieden und ... Ach, das finde ich lustig. Ja, gut. Und da habe ich die erste therapeutische Verbindung. Da ging es darum, meine Sache zu klären mit dem Ehemann. Und in dem Zusammenhang habe ich, da ist sogar richtig noch ein Ausfall. Ja, Ich bin dann trotzdem geschieden worden, schuldig geschieden. Das war damals noch so, weil nämlich das ist dann irgendwann einmal, ist das aufgeklärt worden, dann so, weil ich wusste auch nicht, warum habe ich mich schuldig scheiden lassen und so, aber es ging ums Geld, weil ich nichts hatte und wieso. Nein, jetzt weiß ich es wieder.

[00:22:35.270] - Frau F

Also, ich habe verschiedene Ausbildungen versucht zu machen. Also, gerade das Shiatsu, damit habe ich zwei oder drei Jahre mit verbracht auch. Und dann, aber bei diesen Versuchen immer festgestellt, irgendwo ist eine brennende ... Da geht es nicht weiter. Es geht nicht weiter, und zwar ganz einfach weil die Herzverbindung, Herz zu Herz, die einfach wichtig ist, wenn man heilen will. Also, mir geht es immer noch ums Heilen auch und um Heiler zu sein auch. Aber dass es nicht funktionieren kann, ohne sein Herz zu kennen. Jetzt weiß ich auch, was ich sagen wollte. Und das mit dem Herzen, das habe ich also festgestellt. Damals gab es ein Loslassen und so weiter. Und

da hieß es, von Schutz, so war das, da hieß es am Schluss: Herz schlägt ruhig und kräftig. Also, diese verschiedenen Stufen. Erst mal Entspannung, dann das Blut, irgendwie Blut und Atmen und so weiter. Und zum Schluss heißt es: Herz schlägt ruhig und kräftig. Da war ich 30 ungefähr und dann habe ich festgestellt: Herz schlägt ruhig und kräftig. Da schlägt nichts. Da ist nichts.

[00:24:13.890] - Interviewer

Oder Sie fühlen Du findest es nicht, oder? Ja, natürlich.

[00:24:16.660] - Frau F

Ja, aber lange habe ich gedacht: „Ohnehin habe ich keines.“ Inzwischen weiß ich, ich habe eins und das funktioniert eigentlich so ganz gut, aber irgendwo bin ich noch getrennt davon.

[00:24:30.770] - Interviewer

Um auch noch mal in die Richtung zu drehen, wo ich das selber oft denke oder fühle auch: Und gibt es an bestimmten Orten, hier oder wo sie dann hingekommen sind, wo das vielleicht eine stärkere Verbindung gibt, wo sie da denken, wenn es denn die Verbindung gäbe, ...Dann jetzt mal als Beispiel, mir geht das so, dann ist das am ehesten ... Oder wenn ich mich finde, dann ist es am ehesten im Schnee, zum Beispiel. Im, im Schwarzwald, im Schnee. Oder so. Gibt es für Sie solche Verbindungen mit der Landschaft oder ist das einfach was, wo sie nicht ...

[00:25:16.900] - Frau F

Ja, ich liebe die Natur und mit meinen Kindern damals ... Ich habe sie ja dann irgendwann verlassen, beim Mann gelassen, aber wir sind oft Pilze sammeln gegangen und da habe ich mich am wohlsten gefühlt, so in der Natur, aber auch im ..., also so im Wald.

[00:25:42.480] - Interviewer

Und wo war das?

[00:25:45.450] - Frau F

Das war bei Frankfurt.

[00:25:47.990] - Interviewer

Also, im Wald bei Frankfurt?

[00:25:50.340] - Frau F

Aber nicht nur Frankfurt. Oder überall? Überall.

[00:25:54.490] - Interviewer

Überall?

[00:25:56.010] - Frau F

Überall. Da bin ich dann immer rausgegangen auch und jetzt gehe ich gar nicht mehr gerne raus.

[00:26:01.900] - Interviewer

Und als Kind sind Sie auch Pilze suchen gegangen?

[00:26:05.520] - Frau F

Ja, mit meiner Mutter. Ja, ja. Also, Pilze suchen, das war so was. Aber nicht über ...
Meine Schwester zum Beispiel, die macht das über die Nase. Die geht in den Wald und dann – ist jetzt auch nicht mehr – und weiß, dann über die Nase. So nicht. Es ist anders. Aber ich fühle mich da zu Hause. Im Wald fühle ich mich zu Hause.

[00:26:39.230] - Interviewer

Ja, das finde ich sehr interessant Die Heinke, die ist ja selber auch eine Sammlerin. Ich weiß nicht, ob Sie das wissen, aber sie ...

[00:26:55.790] - Frau F

Also, eine Sammlerin, da würde ich mich auch dazu zählen. Also, ich sehe solche Dinge auch und ich sehe sie dann auch als Kunstgegenstände und so was.

[00:27:04.210] - Interviewer

Gehen Sie in die Blaubeeren, in den ...?

[00:27:06.860] - Frau F

Das habe ja auch gemacht, ja.

[00:27:09.500] - Interviewer

Ist das ähnlich wie Pilze suchen, Blaubeeren pflücken? Oder geht es schon eher um die Pilze?

[00:27:14.420] - Frau F

Also, Blaubeeren, ich war nicht in Gebieten, wo Blaubeeren sind. Bei mir waren es Himbeeren, Himbeeren und Brombeeren. Doch, es geht immer um dasselbe. Es geht um diese Freude, da was zu sehen, was dass man sammeln kann. Und es geht um das Sammeln, ganz wichtig. Also, nicht nur das das Sehen und so, das ist ganz schön, aber daß dann auch abpflücken. Und das haben wir ja auch gelernt schon, wir sind sehr viel dann später in Süddeutschland da in den Beeren gewesen, mit der Kanne.

[00:27:58.090] - Interviewer

Und das gibt es auch, also in jeder Region. Jetzt mal vielleicht nicht in Holstein oben hinterm Deich. Genau, das ist uninteressant. Aber in Frankfurt, im Osten natürlich ganz toll auch die Wälder, die Pilze, auch die Blaubeeren. Eben, und die Berge.

[00:28:17.720] - Frau F

Da sind ja dazwischen auch irgendwie Berge, bis es dann da oben ganz flach wird.

[00:28:23.110] - Interviewer

Ja, im Riesengebirge gibt es auch jede Menge Blaubeeren und so weiter.

[00:28:27.840] - Frau F

Ich glaube, da war ich auch mal im Riesengebirge, war ich wahrscheinlich auch mal als wir Urlaub hatten, oder ins Kinderheim verschickt. Ja, stimmt.

[00:28:37.270] - Interviewer

Dann interessiert mich auch: Gibt es denn bestimmte Rituale, hier, also Kirchenfeste, Fasching oder Fasnet oder sonst irgendwas, was Sie hier verbindet? Oder ist da was, vielleicht, was Sie auch mitgenommen haben, irgendwas?

[00:28:55.700] - Frau F

Ja, okay. Also, das kommt dann aus den jüngeren Jahren, da weiß ich gar nichts. Aber als wir dann in Riedlingen gewohnt haben. Wir sind gelandet in Saulgau. Da wohnten Verwandte.

[00:29:22.690] - Interviewer

Also, dann aus Berlin über Saulgau?

[00:29:24.220] - Frau F

Ja. Und das ging natürlich nicht gut. Meine Mutter, wie gesagt, eine Ostpreußin mit zwei munteren Kindern, Mädchen. Das konnte gar nicht gut gehen. Also, da mussten wir so schnell wie möglich weg. Ein Jahr haben wir es, glaube ich, ausgehalten. Und dann waren wir in Riedlingen. Da sind wir viermal, glaube ich, umgezogen. Also, keiner wollte uns halt haben.

[00:29:51.810] - Interviewer

Ja, weil das immer wieder, ja, das hört man oft...

[00:29:57.980] - Frau F

Genau, genau. Und Und von da aus sind wir dann zwei Kilometer entfernt nach Altheim gezogen. Da war ein altes Häuschen und da durften wir dann wohnen. Und da in der Nähe, da ist der Fluß. Also, da gibt es ganz viel, irgendwie Wald und Berg und so.

[00:30:24.610] - Interviewer

Und hat sich das, war das ein bisschen mal wieder zwischendurch auch ein Zuhause dann?

[00:30:30.730] - Frau F

Ja, auch mein Zuhause. Also, ich ging damals schon in die ... da durfte ich die höhere Schule besuchen. Das war ja lieb von meiner Mutter, dass ich das durfte. Meine Schwester, also dieses Dorf, das hat 200 Einwohner oder so was gehabt. Und meine Schwester musste da in eine Schule gehen, die aus zwei ... Also, bis viertes Jahr und dann ...

[00:30:57.640] - Interviewer

Zwei, zwei Stufen praktisch und alle Kinder zusammen.

[00:30:59.330] - Frau F

Ja, ja, ja, ja, ja, Ja, die musste also ... Taschen hat die noch bekommen und so weiter. Und ansonsten hat sie ihrer Mutter geholfen beim in der Gegend Sachen kaufen, oder was auch immer. Okay, und ich? Ich bin in die Schule gegangen und mein Dings war, ich musste da immer ungefähr drei Kilometer irgendwie in die Schule gehen, jeden Tag und so weiter. Aber am Nachmittag, oder oft am Nachmittag, wenn ich also frei hatte, da war ich bei unserem Nachbarn, weil der Nachbar war Großbauer. Der hatte also 20 Kühe, Schweine, dann auch einen Eber, der da immer seine Arbeit hat und eigentlich alles Viehzeug, was da so läuft und so. Und da bin ich mit auf die Felder auch, und so weiter, und habe so mitgeholfen.

[00:32:06.350] - Interviewer

Und beim Bauern zu Hause?

[00:32:10.350] - Frau F

Das war mein Zuhause und meine Mutter und die ... Bitte was?

[00:32:16.350] - Interviewer

Ja, ich wollte Sie nicht unterbrechen. Nein, nein. Also, das war ihr zu Hause, der Schulweg, und dann haben Sie beim Bauern geholfen.

[00:32:27.260] - Frau F

Ja, und meiner Mutter, wann sind die in den Wald gegangen? Nein, da bin ich selber dann ... Nein, wahrscheinlich schon. Ich weiß gar nicht, ob man uns geschickt hat oder

nicht. Ich weiß nur, dass wir da so eine Kanne gehabt haben, so eine Milchkanne hatten. Mit der sind wir dann so da...

[00:32:48.800] - Interviewer

Die kenne ich auch noch sogar. Wir hatten auch noch so eine Milchkanne.

[00:32:51.750] - Frau F

Die waren ja so ganz praktisch, nicht?

[00:32:53.040] - Interviewer

Das war nicht oft, aber ich wurde auch als ganz kleines Kind ein-, zweimal mal zum Bauern geschickt, zum Milch holen mit der Milchkanne.

[00:33:02.150] - Frau F

Wir haben ... Ja, ja. Und wir haben also auch ... Mittwochs gab es das immer ... Jetzt fällt mir das Wort nicht ein. Also, beim Metzger so eine Suppe, so eine Brühe, einfach Wasserbrühe, wo das Fleisch schon gekocht hatte. So was konnte man ... Das weiß ich, das haben wir auch irgendwie immer holen müssen. Und wir hatten auch noch eine Mohnfabrik, Mohnpresse hatten wir an diesem Ort. Also, da konnten wir Mohnkuchen auch ...

[00:33:47.880] - Interviewer

Ja, ich habe das noch mal gegessen. Mohnkuchen.

[00:33:48.980] - Frau F

Und im Sommer, wenn ich also Ferien hatte, da bin ich an die Donau. Das war auf dem Weg zur Schule irgendwie an der Donau und da habe ich schwimmen gelernt und da habe ich meinen Urlaub verbracht im Sommer. Also, ich war nicht zu Hause. Ich war also da und versorgt habe ich mich mit Mondkapseln. Also, da gab es viele Mondfelder in der Nähe und ich habe da gesammelt. Da blieben ja immer welche stehen auch und so. Das vielleicht, ich habe vielleicht auch geklaut. Kann schon sein. Ich habe also jeden Tag so ein Marmeladenglas voll Mohn gesammelt und auch gegessen. Das war mein Mittagessen.

[00:34:51.970] - Interviewer

Und wo haben Sie dann denn dann gewohnt, im Urlaub, wie Sie sagen, oder über den Sommer?

[00:34:57.930] - Frau F

Nein, nein.

[00:34:58.690] - Interviewer

Das war die Donau, das war in der Nähe von dem Dorf?

[00:35:02.740] - Frau F

Das war in der Nähe von dem Dorf, zwischen dem Dorf und der Schule. Ach, so meinen Sie das? Da kam ich vorbei, auch an der Donau. Riedlingen liegt an der Donau. Ja, ja, ja.

[00:35:16.230] - Interviewer

Und dann sind Sie ...

[00:35:19.310] - Frau F

Und da habe ich meine Ferien an der Donau verbracht.

[00:35:23.080] - Interviewer

So meinten Sie das? Ja. Also, immer dann praktisch am Fluss geblieben und und dann abends wieder zurück und morgens in die Schule und dann wieder am Fluss, oder in den Ferien... Ja, ja.

[00:35:34.540] - Frau F

Wir hatten ja auch Ferien, Sommerferien. Ja, ja, ja. Da war ich also von zu Hause praktisch weg auch.

[00:35:44.760] - Interviewer

Aber das scheint mir so, dass Sie sich daran erinnern können, an wie das da war und so...

[00:35:53.170] - Frau F

Da kann ich mich ... Ja, weil da war ich inzwischen 12, 13, so was. Wir sind da geblieben bis ich 15 war. Und dann? Mein Vater ist '45 wieder aus dem Krieg gekommen. War erst total unnützt der arme Kerl. Er hat sich dann irgendwann wieder darum bemüht, irgendwie eine Anstellung zu finden und hat sich an seiner alten Bank – das war in Berlin, die Reichsbank, an die hat er sich gewandt und das war dann später in Frankfurt die Landwirtschaftliche Rentenbank. Mit der hat er ... Also '45 kam er zurück und irgendwann hat er Kontakt da aufgenommen und '50 hat es dann geklappt. Im Herbst '50 sind wir nach Frankfurt gekommen, bis dann...

[00:36:53.480] - Interviewer

Und dann ...

[00:36:55.470] - Frau F

Ja, und dann hat das Erwachsenenleben begonnen.

[00:36:58.300] - Interviewer

Ja, und dann haben Sie Abitur gemacht in Frankfurt oder war das ...? Ich muss gerade überlegen, wenn Sie 15 waren im Sommer, dann haben Sie vielleicht gerade ...

[00:37:09.110] - Frau F

Ich habe das Realgymnasium in Riedlingen besucht, Und das war damals, da wurde sogar noch Griechisch, also Latein sowieso. Latein war klar. Ich habe das große Latein. Aber da wurde auch noch Griechisch gelehrt, weil nämlich nicht weit davon war ein Kloster und die kamen auch da in die Schule und das nannte sich Realgymnasium.

[00:37:24.660] - Interviewer

Also, eine Vorschule sozusagen für das Abitur?

[00:37:48.470] - Frau F

Nein, nein. Da machte man das Abitur auch. Aber ich habe ja dann, wie gesagt, das in Frankfurt gemacht. Und in Frankfurt, ich bin auch mal sitzen geblieben und dann in Frankfurt, da habe ich also an der zweiten Schule das gemacht.

[00:38:09.480] - Interviewer

Sie sagen, dass Sie sitzen geblieben sind, als wenn das jetzt ein Makel wäre oder so, aber mit der Geschichte und in der Zeit, das ist ja sehr vielen passiert auch. Ganz vielen.

[00:38:19.810] - Frau F

Man hat ja dann auch Lücken haben müssen, weil man dann vielleicht zwei Jahre gar nicht in die Schule konnte. Ja, aber die erste Zeit, ich habe ja doch ganz viel erlebt in Berlin, ganz viel erlebt. Und da ist ...

[00:38:36.730] - Interviewer

Ja, Sie haben ja wirklich viel erlebt.

[00:38:39.120] - Frau F

Nichts hängen geblieben. Nichts. Und auch von diesen ... Das waren immer sechs Wochen, glaube ich, war man immer weg. Irgendwie, ne?

[00:38:46.570] - Interviewer

Ja, ja. Wenn Sie mich jetzt ... Oder eine Frage: Wenn Sie jetzt los ... Jetzt mal rein hypothetisch. Sie würden losziehen und Sie wären ein Fotograf, wo würden Sie die Orte Ihrer imaginären Wurzeln oder vorgestellten Wurzeln fotografieren?

[00:39:13.590] - Frau F

Dann wäre die Weite begrenzt.

[00:39:14.610] - Interviewer

Wo würden Sie hin?

[00:39:15.790] - Frau F

Ich würde jetzt an die Donau gehen, wo ich den Sommer verbracht habe. Das haben Sie fast wieder da. An die Donau, wo ich also schwimmen gelernt habe, in diesem Totenstern. Kennen Sie? Kennen Sie, Totenstern?

[00:39:30.240] - Interviewer

Man legt sich einfach ins Wasser. Man legt sich und man merkt, man ertrinkt nicht.

[00:39:33.250] - Frau F

Und dann die Donau, die fließt ja so dahin und so.

[00:39:37.860] - Interviewer

Schön, ja.

[00:39:40.230] - Frau F

Und einfach treiben lassen.

[00:39:42.880] - Interviewer

Und das war ein echtes Glücksgefühl, oder was war das?

[00:39:46.990] - Frau F

Ja, das war ... Oder ein Gefühl des Daseins. Ja, da war ja Freiheit. Also, für mich war Freiheit immer schon ... Ist es so? Freiheit.

[00:39:58.870] - Interviewer

Aber auch dieses Gefühl, da bin ich geborgen, da bin ich? Das scheint mir als hätten Sie dann.....

[00:40:07.950] - Frau F

Nein, das habe ich offensichtlich irgendwo doch ein bisschen einfach in mir. Ansonsten ist das nicht, weil da treibt mich auch die Neugier immer irgendwo hin. ...

[00:40:26.520] - Interviewer

Also, wenn Sie mir sagen, dahin.... Also das Treibende sagen Sie. Sie machen das so mit der Hand, sodaß Sie die bewegen...

[00:40:31.570] - Frau F

Auch, natürlich. Also, doch, um es ganz auf den Punkt zu bringen, auf der Suche.

[00:40:39.350] - Interviewer

Ja, das verstehe ich.

[00:40:41.390] - Frau F

Aber da kommt jetzt in meinem Inneren gleich mal die Finde dahinter, auf der Finde.

[00:40:47.720] - Interviewer

Ja, ist interessant, wie Sie das sagen. Ja, ja.

[00:40:51.520] - Frau F

Und es ist also wirklich auch so, auf dem Weg dahin. Irgendwann ist mir das auch klar geworden, wie das da so geht. Also, unser Weg, unser Lebensweg und dann so diese Abzweigung. Da ist irgendwas Schönes: „Oh ja, gehen wir mal dahin.“ Irgendwann einmal kommt man zurück, warum auch immer. Und dann ist vielleicht auf der Seite irgendwas Interessantes und so. Dieses. Und das kenne ich. Und als ich geheiratet habe, der ist ein Flugzeugmechaniker, da war Da war auch diese Idee mit dabei, mich in der Weltgeschichte umzugucken. Und mein Traum ist, noch heute, eine Weltreise.

[00:41:45.260] - Interviewer

Das ist interessant.

[00:41:48.150] - Frau F

Und zwar eine Weltreise mit sämtlichen Hilfsmitteln, also zu Fuß, im Auto, Flieger, Eisenbahn, einfach so, aber nicht alleine. Oh ja, das kann man so zusammenfassen, als Konzept. Das aber nicht alleine. Und dann müsste man dazu noch eine Möglichkeit haben, wie man sich Geld verdient unterwegs, irgendwie ... Da habe ich an Musik gedacht, aber das hat irgendwie mit rechts und links nie funktioniert. Gitarre habe ich

mal gespielt und Geige habe ich auch mal angefangen, was dann irgendwie nicht funktioniert hat, weil rechts und links verschiedene Wege geht.

[00:42:53.080] - Interviewer

Die jungen Leute, die finanzieren, also manche schaffen das, finanzieren die Weltreisen heute mit solchen Blogs. Die berichten dann über ihre Reise und geben dann Tipps und sagen: „So müsst ihr das Wohnmobil bauen...“

[00:43:10.940] - Frau F

Ich habe solche Leute kennengelernt. Und zwar war das mal ... Er war irgendwie zuhause, wohl in Hamburg. Und ich hat auch ein Buch und wir redeten darüber. Also, das war die 68er-Zeit. Und er hat sich also ein VW-Bus zurechtgemacht und das Geld dazu, das hat er bekommen. Er hat ein Bild gefunden in einer Lackiererei, und zwar haben die die verschiedenen Lacke gehabt, sie so an eine ... Die Lacke von den Autos. Immer so ausprobiert, oder was weiß ich. Er hatte also ein riesen Bild...

[00:44:20.080] - Interviewer

So mit den ganzen Farben?

[00:44:22.440] - Frau F

Mit allen Farben und das war ja die Zeit auch, wo man diese modernen Bilder und so was... Und damit hat er, da hat er dann irgendwie einen VW-Bus, einen alten VW-Bus, irgendwie zurechtgemacht. Oder das weiß ich nicht mehr, wie das war. Und dann war noch diese Frau, die bekannt war als Model, von einem ... Da gab es so ein Sofa, wo sie sich da so rälte auf diesem Sofa. Und dieses Sofa konnte sie mitnehmen. In dem Bus hat das gestanden. Und dieses Pärchen haben wir, also wir, da war ich ... Ich habe ja auf einem Campingplatz gearbeitet mit meinem Partner nach der Ehe. Und die erste Zeit sind wir, also die ersten Winter, auf Ibiza. Und Ibiza macht im Oktober dicht, den dann kommen die Leute, die da ein Haus haben, also zum Beispiel vor allem Deutsche oder Engländer auch, die da ein Haus gebaut haben und so was. Aber im Oktober ist da Sense. Okay, und dann sind wir die ersten Jahre nach Deutschland gefahren und das war aber zu umständlich, weil nämlich im März oder April, nein März eigentlich, mussten wir schon wieder zurück, um dann alles in Ordnung zu bringen und so weiter.

[00:46:07.490] - Interviewer

Also, Sie haben auf dem Campingplatz gearbeitet auf Ibiza?

[00:46:12.160] - Frau F

Auf Ibiza.

[00:46:13.110] - Interviewer

Und sind da...

[00:46:16.620] - Frau F

Weil ich war ... Nein, da kann man also sagen, war ich noch verheiratet? Ja, ich war noch verheiratet und habe versucht, mir ein bisschen Geld zu verschaffen. Und mein Sohn, der war jetzt drei Jahre alt und da bin ich... Und davor habe ich Tüten geklebt und solche Sachen, habe mir Schreibmaschine beigebracht und so. Und beim ersten Mal hatte ich meinen Sohn abgegeben und gehe raus aus dem Kindergarten und guck so über die Straße und da steht: „Hier wird renoviert. Hier eröffnet demnächst die Dresdner Bank. Und bei der habe ich mich dann gemeldet. Also, vis-a-vis vom Kindergarten sozusagen. Da habe ich mich gemeldet und war dann Schreibkraft. Und da die Bank neu eröffnet hat, da war nämlich danach dann Industrieeröffnung und so weiter, und da kamen also ganz viele neue Kunden irgendwie. Und da habe ich also, auch mit, die erste Zeit jedenfalls, mit am Schalter gearbeitet.

[00:47:44.440] - Interviewer

Also, Ja, ja, ja.

[00:47:46.190] - Frau F

Ich habe also für den Chef, den Zweigstellenleiter, habe ich Briefe geschrieben, aber da für ihn das auch irgendwie neu war ... Also, wir haben gut zusammen gepasst.

[00:48:01.880] - Interviewer

Und da haben Sie immer verschiedene ... Ja. Und wann war das ... Also, Sie waren dann auf Ibiza und sind dann zur Bank? Nein.?

[00:48:09.760] - Frau F

Oder war das umgekehrt? Nein, umgekehrt. Also, als ich noch bei meinen Kindern war, umgekehrt. Und nachdem ...

[00:48:20.680] - Interviewer

Ja, eben.

[00:48:24.240] - Frau F

Und dann habe ich irgendwann mal, sagen wir, die Tochter, meine Tochter war 12 oder 12-13 und der Sohn, der war 8-9. Und da habe ich mal Urlaub gemacht mit meiner Tochter. Also, meine Tochter hat mich vorher schon dazu gebracht, dass ich da in den Reit- und Fahr-Club mit ihr gegangen bin und sie hatte da dieses Reiten, Voltigieren gemacht und so weiter. Und ich habe dann auch angefangen zu reiten. Und da habe ich wieder meinen Faden verloren...

[00:49:08.850] - Interviewer

Also, dann sind Sie zum Urlaub mit Ihrer Tochter nach Ibiza?

[00:49:13.690] - Frau F

Nein, nein, nein, nein. Ich bin dann erst einmal, wie gesagt, habe ich ja gerade... Eben hatte ich es und jetzt ist es wieder weg, weil das scheint so die Zeit zu sein, wo ... Also, ich hab mich scheiden lassen. Ah ja, erst mal hab ich mit meiner Tochter Urlaub gemacht, mit Pferden. Da hab ich jemanden kennengelernt. Und dann kam ich wieder nach Hause und dann habe ich telefoniert immer wieder, so. Und dann hat mein Mann das mitgekriegt und dann hat er gesagt: „Ich lasse mich scheiden oder was ist.“ Er hatte das gar nicht so gemeint, aber ich habe das gehört und für mich war das klar. Das mache ich, weil, eigentlich wollte ich bleiben, bis die Kinder erwachsen sind, bis sie aus der Schule sind.

[00:50:17.010] - Interviewer

Ja, ja, ja.

[00:50:19.730] - Frau F

Okay. Und dann bin ich ... Doch, damals war ich schon in der Bank beschäftigt. Jetzt ging die Scheidung ein, praktisch. Und dann habe ich meinen Chef gefragt. Nein, ich habe ihm gesagt, weil wie gesagt, wir standen gut miteinander bei der Dresdner Bank. Ich habe gesagt: „Ich brauche einen Ganztagsjob, weil ich mich scheiden lassen will. Und dann hat er seinen Freund angerufen, klar. Also, erst einmal die Bank. Das war schon nach einer halben Stunde in Ordnung. Dann hat er seinen Freund angerufen wegen der Wohnung. Ich habe am gleichen Tag den Ganztags-Job gehabt und mittags ein Gespräch. Man hat mir eine Wohnung gezeigt und ich habe die auch genommen. Und ich kam abends nach Hause und ehrlich, er viel aus allen Wolken, als er das mit der Scheidung hörte, weil das hatte er so gar nicht gemeint. Und für mich war das klar. Ich hatte also, wie gesagt, am gleichen Tag hatte ich ... Und so eine Situation ist mir dann noch mal passiert.

[00:51:52.740] - Interviewer

Und dann sind Sie ...

[00:51:56.130] - Frau F

Jetzt weiß ich auch, das ist mir dann nochmal so passiert So und so, in dieser Art, als ich hier runtergezogen bin. Ich hatte Urlaub hier in der Nähe. Es hieß: „Wollten Sie nicht noch mal umziehen? Da ging es eigentlich nach Himmelreich. Da ist auch so ein altes Dings. Und dann ging es über den Bauverein, so war das. Da musste ich noch, das ist auch so eine hirnverbrannte Geschichte. Ich habe diese Wohnung kennengelernt, die da frei wurde, bei Himmelreich. Und aber der Bauverein, oder die AWO, die AWO, die war am Freitag, war nicht mehr zu erreichen. Also, musste ich über das Wochenende bleiben. Also bin ich Samstag nach Freiburg gefahren. Das ist nicht weit weg von Himmelreich.

[00:53:07.610] - Interviewer

Ja, ich kenne das gut. Ja, ja.

[00:53:10.490] - Frau F

Okay, nach Freiburg gefahren, saß dann in einem Kaffee, Und so wie ich bin, da saßen ganz nette Leute am, da habe ich gesagt: „Ich werde demnächst auch hier runterziehen. Und da wurde das ein Gespräch und so: „Und was? Sie wollen aber da nach Himmelreich oder auch in der Nähe irgendwie? Freiburg ist doch viel schöner. Und sie brauchen doch eigentlich auch noch nicht“ – da war ich 75 oder so was – “sie brauchen doch auch noch nicht in Altersheim gehen.” Und das Resultat war, die haben gesagt: „Wir kennen jemanden? Wir kennen jemanden, der für 10 € die Nacht ... Bei dem können Sie da wohnen.”

[00:54:00.370] - Interviewer

Hier in Freiburg?

[00:54:02.620] - Frau F

Hier in Freiburg, wo ich keinen Menschen kannte. Und dann habe ich da gewohnt, eine Woche bei der [Name] und [Name] ist meine Freundin geworden. Und die hat mich dann, als ich dann wirklich hier runterzog, hat die mich überall hin mitgenommen, weil sie ist Kinderbetreuerin für ganz Kleine und kennt da alle Eltern und so weiter und so fort. Und die hat mich eingeführt hier in Freiburg. Das war also dann nachher tatsächlich so, dass ich hier mehr Leute kannte, als in Frankfurt.

[00:54:44.890] - Interviewer

Ja, das ist ein guter Moment, wo ich jetzt ... Ich mache jetzt Pause beim Aufzeichnen auch.

[00:54:51.610] - Frau F

Die sind ziemlich durcheinander.

Frau G

[00:00:02.290] - Interviewer

So, jetzt müsste es eigentlich funktionieren. Hier man hört was. Also. Ja. Guten Tag. Wird es Dir was ausmachen, mir zu sagen, wo Du geboren bist und wo Du aufgewachsen bist?

[00:00:17.940] - Frau G

Also, ich bin in Hemme, Kreis Norddittmarschen, in Schleswig-Holstein geboren. 1941, und ich bin in Hemme geblieben bis zum 18. Lebensjahr. Danke.

[00:00:43.320] - Interviewer

Wird es dir was ausmachen über die Landschaften Deiner Kindheit und auch später im Leben, Dich zu unterhalten?

[00:00:56.690] - Frau G

Wird mir nichts ausmachen, es ist so. Es ist eine Landschaft nahe der Eider, die in die Nordsee fließt. Ein flaches Land während des ersten Weltkriegs, später noch im Zweiten Weltkrieg, wurde die Umgebung waldlos, da wurde viel abgeholzt. Und mich hat es immer in das 30 Kilometer entfernt liegende Gebiet hingezogen. Da war viel Wald, da war noch Wald. Und das war sobald ich Fahrrad fahren konnte, bin ich sehr, sehr viel in diese Landschaft im Norden gefahren. Es war eine Landschaft über den Nordostseekanal. Mein Vater ist jedes Jahr später, als er aus dem Krieg zurückkam, mit uns als Familie – der war ungefähr erst 1945 zurückgekommen - und zu dem Zeitpunkt Das war so, ab 55 sind wir einmal im Jahr mit ihm durch Schleswig-Holstein gefahren, um Schleswig-Holstein kennenzulernen. Das waren bis zum Ende meiner Ausbildung, unsere Urlaube, einmal zu Pfingsten unterwegs zu sein und Schleswig-Holstein kennenzulernen.

[00:02:44.280] - Interviewer

Entschuldigung. Gibt es da auch Orte, an die Du Dich nicht erinnern magst oder die irgendwie schwierig sind, sich zu erinnern?

[00:02:59.870] - Frau G

Es ist schwierig, sich an den nahegelegenen Ort Lunden zu erinnern. Lunden war ein bekannter Ort, der ausgesprochen mit Nazis bestückt war. Da sind viele Greuelthaten passiert in Lunden.

[00:03:17.540] - Interviewer

Wie verbindest Du Dich so selber mit Landschaften? Spielen die eine signifikante Rolle in Deinem Leben, in Deiner Fantasie, in Deiner Vorstellung, in Deinem täglichen persönlichen Leben? Und gibt es da bestimmte Landschaften, die eine ganz spezielle Rolle spielen?

[00:03:54.090] - Frau G

Also, ich erinnere eine Geschichte, daß ich barfuß, ich denke, ich war noch kein Schulkind, daß ich barfuß über das warme Kopfsteinpflaster meiner Dorfstraße gelaufen bin und gedacht habe, ich möchte weit, weit laufen, überall hin, überall in die Welt. Landschaft ist für mich mit das Wichtigste in meinem Leben überhaupt. Das kann die Landschaft an der Nordsee sein und ist vor allem der Schwarzwald, in den ich später gezogen bin. Es sind die Berge, es ist mein Lebenselixier.

[00:04:46.590] - Interviewer

Gibt es denn besondere Orte, vielleicht an bestimmten Zeiten im Jahr, die an die Du Dich öfter erinnerst oder stärker erinnerst?

[00:05:14.910] - Frau G

Es sind viele Orte aus meiner Kindheit, die ich auch gerne wieder besuche. Dazu zählt Schleswig, Husum, Hamburg als Großstadt. Orte, die sich sehr, sehr stark verändert haben. Die kleinen Orte wie Schleswig oder Husum zum Positiven, die früher sehr ärmlich waren. Flensburg, zum Beispiel.

[00:05:52.060] - Interviewer

Wie ist es mit der Erinnerung? Gibt es da Orte, die Du öfters erinnerst? Also, oder stärker? Bestimmte Orte jetzt irgendwie von früher?

[00:06:10.530] - Frau G

Von früher? Was ich stärker erinnere, ist Hamburg. Da habe ich auch ja lange gelebt.

[00:06:18.170] - Interviewer

Ja, ja, ja.

[00:06:20.220] - Frau G

In Marburg habe ich auch eine Zeit lang gelebt.

[00:06:23.510] - Interviewer

Und gibt es da bestimmte Straßen, ein Park, Landschaften, die Dir dann einfallen?

[00:06:34.450] - Frau G

Also, in Hamburg fällt mir ein der größte Friedhof in Europa und da bin ich viel als Kind gewesen mit meiner Großmutter. Ja, dann gibt es Husum, als Stadt am Meer. An die habe ich eine starke Erinnerung. Die ist hier in Schleswig da habe ich auch zwei Jahre gelebt. Ja, das sind so Erinnerungen.

[00:07:08.190] - Interviewer

Es können auch kleine Orte sein, die jetzt irgendwie ... Hemme? Ja, oder irgendwie einen Ort, ich meine so, irgendwie eine Brücke oder so. Oder eine bestimmte Badestelle oder so.

[00:07:25.920] - Frau G

Nein, eine Brücke nicht, aber der Nord-und Ostseehkanal, das war so ein Beispiel.

[00:07:34.750] - Interviewer

Ja, interessant. Und wenn Du Dich verinnerst an diese Stellen, oder wie jetzt der Friedhof oder der Nord-Ostsee-Kanal. Welche Erfahrungen oder Gefühle verbindest Du mit denen?

[00:07:55.410] - Frau G

Also, diese Orte haben auch immer mit Menschen zu tun, die ich dort kennengelernt habe und lieben gelernt habe. Und es ist ein wohliges Gefühl. Also, weder Angst noch Not oder so.

[00:08:16.700] - Interviewer

Okay, dann ein bisschen ein Taktwechsel. Wo ist Heimat und was bedeutet es Dir? Und damit verbunden, glaubst Du, dass Migranten auf die Frage anders antworten?

[00:08:42.710] - Frau G

Also, als meine Heimat würde ich, kann ich inzwischen Freiburg nennen. Geboren in Schleswig-Holstein, da verbindet mich, dass ich Verwandte dort habe, aber den größeren Bezug habe ich zu Freiburg inzwischen. Migranten erinnern mich an die Flüchtlinge, die damals, nachher hin kamen. Die als Deutsche später Fuß gefasst haben, aber immer noch sich nach der Heimat sehnen oder an die Heimat, die sie verlassen mussten denken. Und bei den Migranten geht es mir so, dass ich denke, daß die heimatlos geworden sind.

[00:09:53.600] - Interviewer

Also, Du hast ja gesagt, dass Deine Heimat hier ist, jetzt. Ja. Und welche Landschaften sind das? Also, praktisch Deine Landschaften, so wie Heimatlandschaften, also die Landschaften des Zuhauses.

[00:10:14.980] - Frau G

Das ist der Wald und das Gebirge. Das ist allerdings nicht meine Geburtslandschaft.

[00:10:23.630] - Interviewer

Ja, aber das muss ja nicht sein. Und welche Aspekte oder Eigenschaften stehen da besonders hervor?

[00:10:36.680] - Frau G

Ich bin sehr gerne im Gebirge und mag auch sehr gern Felsen, Steine das ist was Besonderes.

[00:10:48.620] - Interviewer

Ist das auch eine emotionale Verbindung?

[00:10:52.230] - Frau G

Ja, ausschließlich eine emotionale.

[00:10:56.090] - Interviewer

Aber eine Verbindung, daß zur Kindheit eigentlich ... Ist da eine, oder?

[00:11:06.670] - Frau G

Ja, da ist eine, daß meine Verwandtschaft – von der Großmutter weiß ich das noch, von den Eltern weiß ich noch – auch wenn wir zum Beispiel in die Landschaft gegangen sind dort. Also, von Kind auf an und dass ich von Kind auf an eigentlich immer gerne draußen war in der Landschaft. Also, es ist ein starkes Gefühl.

[00:11:35.230] - Interviewer

Die nächste Frage dann geht so um die kulturellen Rituale, so wie Erntefest und so. Kannst Du Dich da an bestimmte Feste erinnern, die mit der Landschaft zu tun haben, die Dir wichtig sind? Also, zum Beispiel ein Erntefest oder...

[00:12:04.630] - Frau G

An ein Erntefest kann ich mich erinnern. Da war ein sogenanntes Vogelschießen, kann ich mich erinnern. Das war ein Schulfest für das ganze Dorf und auch mit Theateraufführungen.

[00:12:17.970] - Interviewer

Und die fanden auch draußen statt?

[00:12:20.400] - Frau G

Die fanden, die nahm das Ganze Dorf Teil. Draußen fanden die Theateraufführungen nicht statt. Die fanden in Sälen statt und da war das ganze Dorf beteiligt, wenn alle da waren.

[00:12:34.090] - Interviewer

Und ja, okay. Unterhältst Du Dich überhaupt mit Freunden oder Familie über Deine Erinnerungen von Landschaften, in Gesprächen mit Deiner Schwester oder sonst jemand?

[00:13:04.420] - Frau G

Weniger mit meiner Schwester, aber sonst ja, weil ich eigentlich immer in der Landschaft unterwegs bin.

[00:13:11.380] - Interviewer

Und auch über die Erinnerung?

[00:13:13.040] - Frau G

Und auch über die Erinnerung? Auch über die Erinnerungen.

[00:13:16.620] - Interviewer

Und mit wem zum Beispiel unterhältst Du Dich?

[00:13:18.470] - Frau G

Mit [Name] und [Name].

[00:13:20.400] - Interviewer

Und was erzählen die?

[00:13:22.350] - Frau G

Die erzählen, die kommen aus Mitteldeutschland und die erzählen von ihren Erinnerungen. Also, wir tauschen die Erinnerungen aus. Und von England erzähle ich.

[00:13:35.700] - Interviewer

Und was motiviert das? Warum unterhaltet ihr euch über die Landschaften?

[00:13:41.480] - Frau G

Einmal, weil wir Landschaften genießen, auch unterschiedliche Landschaften und das ist unser Lebenselixier. Dass ist unseres, wie andere, sich über Kultur unterhalten. So unterhalten wir uns. Ich meine, da unterhalten wir uns auch über Filme und so, aber da unterhalten wir uns gerne über Landschaften und wie wir aufgewachsen sind.

[00:14:11.770] - Interviewer

Und die Situation, in der man sich unterhält, ist welche?

[00:14:17.690] - Frau G

Wenn wir auf der Bank sitzen beim Wandern oder einfach etwas sehen, wir unterhalten uns.

[00:14:24.410] - Interviewer

Aber eigentlich immer draußen in der ... ?

[00:14:26.050] - Frau G

Fast immer. Bei Zusammenkünften kann das natürlich auch passieren.

[00:14:37.000] - Interviewer

Gibt es da irgendwelche Familiengeschichten, irgendwelche bestimmten Stories, die dann zu tun haben mit bestimmten Plätzen, Orten, wie vorher, wie der Nord-Ostsee-Kanal oder so, die dann immer von Generation zu Generation weitergereicht wurden?

[00:15:02.090] - Frau G

Es ist so, dass die Schwester meines Vaters einen Bauern geheiratet hat und daß die sehr traditionell, zum Beispiel bis auf heute, das Plattdeutsch in die Bevölkerung bringen. Also, der Enkel von [Name] trägt Plattdeutsch weiter.

[00:15:28.420] - Interviewer

Soll ich kurz Pause machen? Natürlich...

[00:00:00.310] - Frau G

Ich sage noch mal die Frage.

[00:00:02.790] - Interviewer

Gibt es auch Familiengeschichten, die so von Generation zu Generation weitergereicht wurden, auch wieder zu tun mit Landschaften oder bestimmten Orte, bestimmte Geschichten, vielleicht eine bestimmte Bucht oder sonst so was eben, über die Generation, also so eine Art Familienarchiv, aber erzählt.

[00:00:39.670] - Frau G

Ja, das Einzige ... Also, wir haben uns in den Familien hauptsächlich väterlicherseits, nein, mütterlicher und väterlicherseits bewegt, mütterlicherseits in Hamburg. Und in Hamburg ist eine Geschichte, dass eben der Großvater, der war beim Gaswerk beschäftigt und war ein Original. Wenn keiner mehr was wusste, dann wurde [Name] Gas gerufen, das war mein Großvater. Also, eine bekannte Persönlichkeit in Hamburg. Die andere Seite, was die weitergetragen haben: in den Familien gab es immer Leute, die öffentlich aufgetreten sind, das war das Plattdeutsch. Das war väterlicherseits. Der Vater sprach noch Plattdeutsch und mit uns Hochdeutsch. Und das gab es jetzt dann immer wieder, dass einer es aufgegriffen hat, bis heute. Ein Enkel von meiner Schwester, der tritt öffentlich auf mit plattdeutschen Gedichten und Geschichten. Das ist so eine Familientradition, die aus der Linie meines Vaters weitergetragen wird.

[00:01:55.480] - Interviewer

Und worüber sind die Geschichten?

[00:01:57.660] - Frau G

Die Geschichten können, die können humorvolle Geschichten sein, die können Landschaftsgeschichten sein, Anekdoten. Und das vorgetragen. Der Letzte ist jetzt der Enkel von meiner Schwester und die sind immer über Holstein. Das geht in die näheren Umgebungen. Das finde ich ganz interessant, weil es ja Kulturgut ist.

[00:02:30.510] - Interviewer

Also, Du hast ja vorher gesagt, daß Deine Heimatlandschaften jetzt die Berge sind und die Steine. Vielleicht gehört auch das zur Tradition, daß auch ein Teil der Verwandtschaft, das ist hauptsächlich väterlicherseits, auch ausgewandert ist?

[00:03:02.490] - Frau G

Ein Teil der nach Südamerika und auch zwei Cousins von der Schwester meines Vaters, die sind nach Brasilien ausgewandert, leben mittlerweile in Kanada. Die sind nie wirklich wieder zurückgekommen. Und das war auch immer durch die Seefahrerei, die hat es auch in der Verwandtschaft gegeben.

[00:03:27.310] - Interviewer

Also, Du stellst Dir vor, dass Deine eigene Geschichte damit zu tun hat, oder?

[00:03:35.540] - Frau G

Ja.

[00:03:36.750] - Interviewer

Wir haben die Räume gewechselt. Immer schon in der Familie?

[00:03:41.660] - Frau G

Immer schon in der Familie, ja.

[00:03:44.540] - Interviewer

Und was stellst Du Dir vor, warum das so war?

[00:03:51.000] - Frau G

Bei mir war es Neugierde, Interesse. Bei den anderen, ich weiß, ein ferner Cousin, den ich nicht mehr kennengelernt habe, der ist mit der blauen Farbe nach Brasilien gegangen, mit künstlicher blauen Farbe, die man herstellen konnte. Ist nach Brasilien gegangen, und nie wieder woanders ... Und ein Cousin von mir ist als Setzer, Buchdrucker, mit dem ersten Schiff, der Hanseatik, ist der nach Amerika rüber. Der ist aber zurückgekommen. Also, es war viel Bewegung in der Familie. Händler auch waren sie, und meinen Großvater der hatte fünf Berufe, väterlicherseits.

[00:04:49.490] - Interviewer

Das ist auch eine Neugierde.

[00:04:50.460] - Frau G

Der war Schuster. Was war er denn alles? Ich weiß nicht, was da alles war.

[00:04:57.480] - Interviewer

Die Landschaften der Heimat jetzt hier, die Berge, die Steine. Wie eng bist Du da verbunden mit denen? Ist es so eine grobe Neugierde oder ist es eher intimer auch?

[00:05:16.660] - Frau G

Es ist intimer. Es ist intimer. Es ist Neugierde. Ich werde ganz zufrieden, so wenn ich unterwegs bin.

[00:05:25.040] - Interviewer

Es ist intimer. Und das hast Du eigentlich schon gesagt, aber vielleicht fällt Dir auch noch was anderes ein. Sind da bestimmte Elemente von diesen Heimatlandschaften jetzt, die besonders hervorstechen für Dich?

[00:05:49.710] - Frau G

Ja, es gibt bestimmte Stellen, die ich immer wieder sehen will. Es gibt auch das, was ich nicht alleine dort empfinde, sondern auch die eine mystische Stelle, zum Beispiel in Hinterzarten, wenn man in ein Moor geht. Es gibt Menschen, die wollen auch einmal dorthin. Jetzt habe ich eine, mit der muss ich einmal dahin, die kann fast nicht mehr laufen, einmal noch mal in dieses Moor.

[00:06:19.290] - Interviewer

Und warum sagst Du, das ist mystisch?

[00:06:23.680] - Frau G

Das ist ein Gefühl.

[00:06:25.800] - Interviewer

Für Dich mystisch?

[00:06:26.970] - Frau G

Für mich mystisch, und ich erstaune mich dann, wenn ich das dann so sage, dass es anderen auch so geht. Also, da kenne ich viele jetzt, da sprechen wir ja drüber.

[00:06:39.740] - Interviewer

Ja, ja, ja.

[00:06:41.620] - Frau G

Die werden so farblich. Das ist nur eine kleine Stelle.

[00:06:44.820] - Interviewer

Bei Hinterzarten?

[00:06:47.100] - Frau G

Bei Hinterzarten, aber es gibt sie auch noch woanders. Aber da besonders eine Stelle.

[00:06:53.830] - Interviewer

Und wo genau?

[00:06:56.410] - Frau G

Wenn Du vom Bahnhof rübergehst in Richtung... wenn Du da durch den Wald durch gehst, da gehst Du über so einen kleinen Steg durchs Moor. Du weißt, wo das ist.

[00:07:13.110] - Interviewer

Ja, ich weiß.

[00:07:14.000] - Frau G

Das ist einer der ganz Bekannten, bei dem gibt es viel. Oder jetzt den letzten Weg, den ich gegangen bin, fand ich an manchen Stellen wunderschön.

[00:07:27.530] - Interviewer

Also, ja, interessant. Und dann die Frage: Wie erlebst Du überhaupt Deine eigene Migration im weitesten Sinne, also aus dem Norden zum Süden? Ist es etwas ... Ich weiß das ja, aber das macht Dir nichts aus, darüber zu sprechen. Es macht mir nichts aus. Aber für manche ist es echt ein Problem.

[00:07:55.280] - Frau G

Nein, das macht mir nichts aus, darüber zu sprechen. Ich bin, die Lebensart im Süden, die bekommt mir, ist mir näher. Also, schon beim ersten Mal nach Freiburg zu kommen und zu sehen, auch von Hamburg, das war direkt von Hamburg, noch in die Gegend zu kommen, wie viel näher mir diese Lebensart ist vom Gefühl her.

[00:08:25.480] - Interviewer

Und überhaupt dann aufzubrechen? Du hast vorher gesagt, das wäre eine Neuierde. Ja. Oder umgekehrt: Hat Dich das nicht verunsichert? War das nicht ein Gefühl: „Oh je, jetzt, ich weiß nicht, was kommt?“

[00:08:46.030] - Frau G

Nein, es war keine Verunsicherung. Was mich in meinem Dorf in Schleswig-Holstein ... unangenehm berührt hat, war, daß ich nicht sein kann, wie ich bin. Also, ich habe mich nie so ganz dazugehörig gefühlt. Und dieses breitere und offenere, wo man auch Gedichte schreiben kann, wo man auch sich hinsetzen kann. Also, dieses Vespere alleine hier im Schwarzwald, das ging eben nicht.

[00:09:29.470] - Interviewer

Aber Deine Familie war doch eigentlich verwurzelt im Norddeutschland, oder ist das ein Missverständnis?

[00:09:36.320] - Frau G

Meine Familie kam zum Teil ... Der größte Kern ist in Eiderstedt von meiner Familie väterlicherseits, nicht mütterlicherseits, das habe ich lange nicht gewusst. Die ist von dieser kleinen Halbinsel. Meine Mutter kam von Hamburg als Städterin in dieses kleine Dorf und die hatte es auch dann nicht so ganz einfach. Da gab es zum Beispiel, wenn sie lackierte Fingernägel..., meine Mutter hatte lackierte Fingernägel und mein Vater schob den Kinderwagen, das ging nicht in dem Dorf. Also, in meiner Verwandtschaft, väterlicherseits, hat man mit meiner Art nicht so viel anfangen können. Also, das war bei [Name] und [Name] auch nicht so, oder mein Bruder, die haben sich ganz anders angepasst. Also, für mich war das ziemlich bald klar, dass ich diesen Ort verlasse. Und das war für mich dann Hamburg zunächst mal, dann war es Marburg. Also, es war ja in Stufen. Hamburg, Marburg. Und in Freiburg bin ich hingekommen und habe die Leute gesehen, da kam noch die Bäuerin mit so einem Dutt damals noch und ich musste auch nicht mehr immer, ich musste nicht so acht geben auf mein Aussehen und nicht so klassisch immer daherkommen. Also, das war schon eine ... Auch nach Marburg zu gehen, das war für mich der erste Abschied mal, als ich nach Hamburg hin ging.

[00:11:14.340] - Frau G

Ja, das war der Abschied. Da habe ich auch kein Heimweg gehabt, also das war Befreiung eher.

[00:11:22.410] - Interviewer

Ja, interessant. Und kehrst Du da überhaupt mal zurück, also zu den Landschaften Deiner Kindheit?

[00:11:29.330] - Frau G

Ja, zu denen ja.

[00:11:31.070] - Interviewer

Und gibt es da irgendwelche Anlässe? Also, daß das irgendwie dann heißt: „Jetzt muss ich da hin?“

[00:11:42.940] - Frau G

Ich werde zur Beerdigung, wenn das vorher passiert, zu meiner Schwester gehen, aber ich werde nicht zu jeder Beerdigung gehen und zu den Festen nicht. Ich hätte jetzt zur Konfirmation gehen können, aber das verbindet mich nicht mehr.

[00:12:06.200] - Interviewer

Also, das sind eigentlich Familien ... Familien. Große Familien-Angelegenheiten oder Feste oder so was.

[00:12:16.520] - Frau G

Oder wenn meine Schwester sagen will: „Ich möchte Dich gerne bei dem Fest dabei haben, weil mit ihren Kindern und deren Kindern kann ich wieder viel anfangen. Also, da bin ich, da ist auch mehr Offenheit. Und zwar kommt das durch den Mann, den sie, den [Name], den sie geheiratet hatte. Da ist was anderes drin in der Familie. Der stammt von den Hugenotten ab. Und da ist mehr ... Da bin ich nun gern gesehener Gast.

[00:12:53.150] - Interviewer

Aber jetzt ohne Familienfest, daß es Dich da hinzieht mal?

[00:13:00.970] - Frau G

Ja, ich möchte eines machen. Es gibt so eine Sache, das habe ich damals finanziell nicht können, aber jetzt könnte ich das. Ist es nur jetzt nicht angeboten. Das ist so eine Organisation die mit Musik verbunden ist und da gehst Du von Ostholstein – ich glaube, auf der anderen Karte ist das nicht –, aber gehst Du von einer Station zur anderen und kommst dann auf so alte Höfe oder alte Güter kommst Du dann, und dort wird Musik gemacht, verschiedentlich. Und da gehst Du für eine Woche durch ganz Schleswig-Holstein. Das ist das, was ich noch gerne machen möchte. Und warum? Weil ich die Orte so schön finde und es mit Musik verbunden und das ist für mich sehr, sehr schön. Und zwar habe ich die Orgel kennengelernt während der Ausbildung durch einen bekannten Organisten. Und genauso Schloss Gottorf auch, das war während der Ausbildung zur Erzieherin.

[00:14:07.440] - Interviewer

Also, da gibt es schon auch noch eine Verbindung, auch eine emotionale?

[00:14:19.520] - Frau G

Emotionale, ja. Mit den Kunststätten auch, sowie den Schlössern. Da gibt es eine Verbindung, ja.

[00:14:25.760] - Interviewer

Und die Musik wäre die Musik von da, oder? Nein.

[00:14:31.850] - Frau G

Das kann gute Musik sein. Das kann Klassik sein, das kann Jazz sein, das ist egal. Also, mit guter Musik. Es können auch Lieder sein, also das, ja, müssten wir machen. Ja, das wäre auch, glaube ich, was für Dich. Ja, ja. Das hat es immer gegeben und wie gesagt, es hat manchmal nicht nur am Geld, manchmal auch am Mut gefehlt, jetzt für mich das wirklich zu tun.

[00:15:04.500] - Frau G

Und bei Verwandtschaft ist es bei mir so, dass ich, das weiß ich, will ich auch gar nicht, muss ich nicht wissen, warum das so ist, aber so nach zwei, drei Tagen habe ich das Gefühl, ist es besser wieder, wenn ich gehe.

[00:15:20.460] - Interviewer

Ja. Hast Du selbst auch noch Fotografien von den Landschaften, die Du behalten hast? Und wenn das so ist, warum hast Du die aufgehoben und bedeuten die Dir überhaupt was?

[00:15:47.730] - Frau G

Nein.

[00:15:55.080] - Interviewer

Okay. Dadurch erübrigt sich die nächste Frage Vielleicht kann man die umformulieren: Guckst Du überhaupt mal Fotografien von Deiner Kindheit, von den Landschaften an? Gibt es da überhaupt mal eine Gelegenheit?

[00:16:17.660] - Frau G

Ganz, ganz selten. Das berührt mich dann schon, aber ich habe darüber geschrieben, über das Gehen im Sommer als Kind, barfuß über das Kopfsteinpflaster.

[00:16:36.040] - Interviewer

Also, wenn Du sagst, ganz, ganz selten, kannst Du Dich an bestimmte Fotografien erinnern?

[00:16:45.760] - Frau G

Es sind weniger Fotografien. Ich kann mich an Bilder erinnern. Aber ich stamme ja aus einer Zeit. Als ich gegangen bin, haben wenige Leute, da ging man zum Fotografen.

[00:17:00.830] - Interviewer

Also, Du meinst, Bilder in deiner Erinnerung?

[00:17:03.260] - Frau G

Bilder in meiner Erinnerung, ja. Aber wirkliche Bilder und was so in den Wohnungen hing, das kennst Du ja. Das war das Wildschwein.

[00:17:19.170] - Interviewer

Wenn Du jetzt selber Bilder produzieren würdest, also wenn Du jetzt eine Kamera oder irgendwie sonst was dahintragen würdest, wo würdest Du die hinstellen und was würdest Du aufnehmen wollen?

[00:17:43.620] - Frau G

Also, ich würde gerne in den Schwarzwald gehen und gucken zu einer bestimmten Stelle, die ich aufnehmen würde, und würde das Gleiche in Schleswig-Holstein machen und würde da gucken, wo ist da meine Verbindung? Das würde ich so zusammenführen wollen und würde sogar für mich fotografieren, technisch oder so ist es ja möglich, den Weg von der einen zur anderen Seite hin und zurück. Aber im Gleichen, nicht daß das zurück jetzt stärker wird, sondern immer hin zum Einen und wieder zurück zum Anderen.

[00:18:33.640] - Interviewer

Also, Du glaubst, da ist eine Verbindung?

[00:18:35.600] - Frau G

Das glaube ich ja. Da ist eine Verbindung. Deshalb habe ich es auch erzählt, dass ich schon als Kind ... Es war ja nicht so einfach, mit den alten Rädern irgendwo hinzufahren, dass ich, sobald ich in dem Wald da drin war, in Albersdorf, in dem Wald da drin war, schon als Kind empfunden habe: „Es ist hier, hier bin ich.“

[00:19:00.260] - Interviewer

Also, der Wald rund um Albersdorff, Du hast den ja schon erwähnt.

[00:19:05.160] - Frau G

Ja, das war der nähergelegende zusammenhängende Wald. Und so soll das ganze ... und so soll das ganze Gebiet gewesen sein. Und die Straße, das fällt mir jetzt ein, die

Straße, diese Dorfstraße mit dem Kopfsteinpflaster, die hatte noch, das war eine Allee, wie Du sie in Ostpreußen gesehen hast. Und das wurde im Zweiten Weltkrieg oder nach dem Krieg, als der Krieg zuende war, da wurden die Bäume zum Heizen gefällt. Und das weiß ich, das fand ich... Wir waren ja so verbunden mit jedem Baum, mit dem wir da gespielt haben.

[00:19:49.540] - Interviewer

Und wie das jetzt aussieht, weißt Du das?

[00:19:54.490] - Frau G

Ja, aber es ist etwas länger her und seitdem ... Ja, ist auch interessant, fällt mir ein – seit die Bahnlinie als Straße durchgängig gemacht wurde zu diesem großen Eiderbauwerk, war es nicht mehr in meinem Ort. Das fällt mir jetzt, das weiß ich noch. Ich fand, das tat weh.

[00:20:19.640] - Interviewer

Und das war noch während deiner Kindheit dann?

[00:20:22.820] - Frau G

Nein, nein, nein, nein, nein, später. Da wurde eine große Straße durchgebaut zu diesem großen Eiderbauwerk.

[00:20:37.770] - Interviewer

Ja, so eine große Verbindung. Ja, ja, das verstehe ich.

[00:20:47.580] - Frau G

Das war ja kein besonders schönes Dorf, aber es war einfach auch, als die Straßen gebaut wurde. Wo sie umgebaut wurde oder so. Da gab es dann die Wasserleitung und da wurde Wasser gelegt. Da haben wir lange kein Wasser gehabt.

[00:21:10.000] - Interviewer

Aber schon dann der Wald?

[00:21:14.070] - Frau G

Der Wald oder der Baum, der zu Hause ... Meine Mutter wollte modern sein und hatte eine Riesenkastanie, hatten wir in dem zweiten Haus. Das war schon als wir vom ersten Haus ins zweite Haus umzogen. Fand ich schon heftig. Aber als dann noch dieser Bagger, als der Baum vor unserem Wohnzimmer gefällt wurde, da fand ich das ähnlich wie mit dieser Straße. Da wurde es weniger Zuhause.

[00:21:41.920] - Interviewer

Ja, das verstehe ich.

[00:21:45.930] - Frau G

Ich weiß nicht, was man Dir nehmen sollte, damit Du Dich nicht wohlfühlst.

[00:21:52.110] - Interviewer

Ja, das ist ähnlich. Die Bräume haben auch in Sheffield eine starke Symbolik. Ja. Ja, und dann zuletzt: Fällt Dir irgendwas ein? Irgendwelche Ideen, irgendwelche Gedanken, die jetzt aufgetaucht sind durchs Gespräch in Verbindung mit Landschaften und Deinen Erinnerungen?

[00:22:19.120] - Frau G

Also was mir dazu jetzt einfällt, ist, dass ich das, was mir möglich ist, auch noch mal möglich machen möchte. Immer wieder Landschaft, auch zum Beispiel dann möchte ich noch mal eine Landschaft wieder sehen in Frankreich, die mich total begeistert hat.

[00:22:38.640] - Interviewer

Und welche ist das?

[00:22:40.620] - Frau G

Ich glaube, das war Bessancon.

[00:22:43.640] - Interviewer

Bessancon?

[00:22:44.430] - Frau G

Ich glaube, das war das. Und genauso wie ich jetzt große Lust hätte, durch Schloss Gottorf durchzugehen. Umgekehrt, diese eine Strecke dort wo wir jetzt waren auch. Es ist so viel und vieles auch, was ich täglich machen kann und auch mache.

[00:23:12.660] - Interviewer

Also auch, also komischerweise, Hamburg ist abgehakt?

[00:23:19.990] - Frau G

Das muss ich nicht mehr hin. Lange Zeit musste ich dann mal wieder nach Hamburg, aber das ist nicht mehr.

[00:23:26.310] - Interviewer

Also, jetzt schon das Empfinden dann eher auch noch mal Holstein, aber dann auch noch mal andere Landschaften. Das ist ja auch interessant, dass Du dann nach Frankreich willst.

[00:23:39.210] - Frau G

Oder die Türkei hat mir sehr, sehr gut gefallen, aber dieses Frankreich hat mir auch ... Also, diese eine Stadt hat mir sehr, sehr gut, mit den alten Bogen. Hat mir sehr, sehr gut gefallen.

[00:23:54.560] - Interviewer

Ja, danke mal. Wir haben hier ja auch Gelegenheit, uns noch mal zu unterhalten. Stimmt. Ja, danke für die Zeit und hoffentlich hat es auch was gebracht für Dich selber.

[00:24:12.420] - Frau G

Ja, einfach auch wieder das Bewusstwerden und wie stark das ist. Wie stark. Das ist ja etwas ... Es ist gar nicht so, dass ich jetzt sehr viel mit Hamburg zu tun habe. Aber schon als Kind nicht. Schon mal zwischendrin, aber ...

[00:24:35.260] - Interviewer

Ja, ich habe auch wieder viel Neues gelernt, auch über Deine Eltern und auch die ...

[00:24:44.600] - Frau G

Ja, Da ist schon viel auch gewesen, was die weitergetragen haben, so in ihrer Einfachheit. Auch das, was sie uns so ... Viele gehen ja durch die Schlösser oder Burgen oder so. Das war uns ja nicht gegeben, euch auch nicht durch uns. Aber trotzdem, da muss ich häufig dran denken, dass mein Vater konsequent am 2. Pfingsttag hat uns ausschließlich Holstein gezeigt, immer wieder was.

[00:25:17.580] - Interviewer

Und ist dann mit dem Auto herumgefahren?

[00:25:22.500] - Frau G

Mit dem Auto. Tante [Name] mit rein, Auto voll gepackt und dann wurde Essen gegangen, immer ins gleiche Lokal, immer das gleiche Essen.

[00:25:35.160] - Interviewer

Ja, auch so ein Ritual.

[00:25:36.660] - Frau G

Ritual, aber für damalige Zeiten war das, das war doch schon was. Ja.

[00:25:47.290] - Interviewer

Also, danke. Dann ...

[00:25:49.430] - Frau G

Bitte. Jetzt gucke ich mal die Nachrichten an.

Appendix C: Interview Questions

Research interview question Sheet

RESEARCH PURPOSE

The research is to explore the role the photographic imagination can play in communicating a sense of loss and trauma of forced migration from Eastern Prussia to Holstein in early 1945.

RESEARCH QUESTION OVERVIEW

Is it possible for landscape photography to recall a shared, familiar cultural memory of home and what impact do trauma and time have on this memory? Are such memories recalled, re-constructed or re-imagined and how can the taking, editing and presentation of photography enable this? In what ways can photography communicate intimacy with such fragmented lands? Can the expressed empathy with lost landscapes be contained in the photography however fleeting and threatened by distance, both geographically and through time?

INTERVIEW QUESTIONS

- Would you mind telling me where you were born and grew up?
- Would you be happy to talk about the landscapes of your childhood and later life?
- How do you relate to the landscapes? Do they play a significant role in your imagination and your daily life? Did, or do specific landscapes matter to you?
- Are there specific locations, perhaps at different times in the year, which you remember more frequently than others? Why?
- Which experiences are you associating with these locations, be it as individual, family or group?
- Where is home and what does it mean to you? Do you think migrants respond differently to this question?
- What would you say are your landscapes of home, which of their aspects or features do you recall or recognise in your current environment? Which ones do you miss?
- Which cultural rituals, for example during harvest or religious festivals, do you recall? Where did they take place? Are there comparable rituals you're attending now?
- Are you, your friends or members of your family ever talking about their memories of landscapes? If so, in which situations would this be?
- Are there any family stories related to places which were, or are, being handed down from generation to generation?
- How intimate, would you say, are you with the landscapes of your home, past and current?
- Are there any elements of your contemporary landscapes which stand out to you?
- How did you experience your own forced migration? Are you able to talk about it?
- Have you ever returned to the home of your childhood? Were you able to? Did you want to? Was there a particular thing or event that prompted you?
- Are there locations or times which you prefer not to recall?
- Do you keep photographs and if so, can you describe what they depict? What makes them meaningful to you, what makes them worth keeping?
- What do you feel when looking at them?
- If you were to take pictures now, what would you imagine recording?

Thank you, PW

Appendix E: Ethics Approval

Thesis chapter(s)	Research study	Ethics review reference	Approval date
4	Vestiges of affect: 'A photographic re-calling of a forced migrant community's landscapes.'	ER12175082	1/04/2020

Vestiges of affect: 'A photographic re-calling of a forced migrant community's landscapes.'

Ethics Review ID: ER12175082

Workflow Status: Approved with Advisory Comments

Type of Ethics Review Template: All other research with human participants

Primary Researcher / Principal Investigator

Patrick Wichert
(Faculty of Science, Technology and Art)

Appendix F: Participant Invitation (German only)

RESEARCH

PhD Studie: 'Vestiges of Affect'

SHEFFIELD, 11. FEBRUAR 2022

CITY CAMPUS
HOWARD STREET
SHEFFIELD S1 1WB, UK
HANDY: [REDACTED]

Sehr geehrte Bewohnerin/Bewohner im AWO Bifaenge

Sie sind mir vielleicht schon das eine oder andere Mal in der Wohnanlage begegnet, da ich des oeffteren meine Mutter, Frau G, hier besuche und mich in der Gaestewohnung aufhalte?

Als Teil meiner Arbeit als Dozent an der Sheffield Hallam University schreibe ich derzeit eine Doktorarbeit ueber die Landschaftsfotografie und ihr Potenzial neue

Assoziationen zu einer einst zwangsweise verlassenen Heimat herzustellen. Das Project untersucht die Verbindung zwischen Orten und einem diesbezüglichen Gefühl der persönlichen und gemeinschaftlichen Identität für Menschen die Ihre Kindheitsheimat einst verlassen mussten.

Die Studie bezieht sich in erster Linie auf die Flucht aus Ostpreussen in 1945. Ich bin aber ebenso interessiert an vergleichbaren Ereignissen und Erzählungen in Bezug auf Landschaften und Orten die ehemals ein Zuhause darstellten.

Könnte ich Sie zu einer Teilnahme an dieser Studie bewegen? Würden Sie zu einem Interview bereit sein, entweder während meines derzeitigen Aufenthalts in Freiburg (bis 6. Februar) oder später über das Internet/Telefon?

Ich würde selbstverständlich meine Zeit nach Ihnen richten und bin sehr flexibel. Sie können mich jederzeit ansprechen, anrufen, oder auch bei meiner Mutter Bescheid geben.

Die Studie ist offiziell an meiner Universität genehmigt und auch mit der AWO-BWA Leitung besprochen. Selbstredend wurden strengste Regeln bezüglich Corona und anderer Massnahmen zum Schutze Ihrer Gesundheit eingehalten. Ich habe detailliertes Informationsmaterial mitgebracht und beantworte sehr gerne Ihre Fragen sollten Sie unentschlossen sein.



Vielen Dank, Patrick Wichert, Sheffield Hallam University

22.01.2022

Appendix G: Participant Consent Form

PARTICIPANT CONSENT FORM

TITLE OF RESEARCH STUDY:

Vestiges of affect: 'A photographic re-calling of a forced migrant community's landscapes, real and imagined'.

Please answer all the following questions

	YES	NO
1. I have read the <i>Research Participant Information Sheet</i> for this study and have had details of the study explained to me.	☐	☐
2. Any of my questions about the study have been answered to my satisfaction and I understand that I may ask further questions at any point.	☐	☐

3. I understand that I am free to withdraw from the study at any time as outlined in the <i>Research Participant Information Sheet</i> , without giving a reason for my withdrawal or to decline to answer any particular questions in the study.	☐	☐
4. I agree to the use of non-attributable direct quotes when the study is written up or published.	☐	☐
5. I agree to the use of attributable direct quotes when the study is written up or published.	☐	☐
6. I wish to participate in the study under the conditions set out in the <i>Research Participant Information Sheet</i> .	☐	☐
7. I understand that I will be notified when the study has been completed and that I will be able to view the completed research documents.	☐	☐

Participant's Signature: _____ **Date:** _____

Participant's Name (Printed): _____

Contact details:

Researcher's Name (Printed): _____

Researcher's Signature: _____

Researcher's contact details:

(Name, address, contact number of investigator)

Please keep your copy of the consent form and the information sheet together.

Appendix H: Participant Information Sheet
Appendix I: Participant Information Sheet (German)

RESEARCH TEILNEHMER INFORMATIONSBLATT

TITEL DER STUDIE: Spuren des Affekts: 'Ein fotografisches Erinnern der Landschaften einer Gemeinschaft von erzwungener Migration, real und ertraeumt.'

Sheffield Hallam University undertakes research as part of its function for the community under its legal status. Data protection allows us to use personal data for research with appropriate safeguards in place under the legal basis of **public tasks that are in the public interest**. A full statement of your rights can be found at <https://www.shu.ac.uk/about-this-website/privacy-policy/privacy-notices/privacy-notice-for-research>. All University research is reviewed to ensure that participants are treated appropriately and their rights respected. This study was approved by UREC with Converis number ER12175082. Further information may be found at <https://www.shu.ac.uk/research/ethics-integrity-and-practice>

Sie sind gefragt an einer Studie mit dem Schwerpunkt Fotografie teilzunehmen die sich mit der Frage beschaeftigt wie sich eine Gemeinschaft erzwungener Migranten mit Ihren Landschaften verbindet, ob real oder imaginiert. Ihre Teilnahme wuerde geschaezt da es Ihre Antworten dem Researcher ermoeeglichen wuerden persoenliche Erinnerungen und verbundene Orte aufzuzeigen die signifikant fuer den Zweck der Studien sind.

Sie sind gefragt teilzunehmen da sie entweder in der Region der Studie wohnhaft sind, ein Nachkomme frueherer Bewohner sind, oder Sie ueber die Erfahrung von erzwungener Migration und der Erinnerung an Landschaften sprechen koennen.

Es steht Ihnen frei ob Sie teilnehmen moechten oder nicht. Sollten Sie der Teilnahme zustimmen, erhalten Sie eine Kopie dieser Informationen zusammen mit der Teilnehmerbestaetigung. Weiterhin ist es Ihnen freigestellt Ihre Teilnahme jederzeit zu widerrufen oder einzelne Fragen nicht zu beantworten.

Die Studie findet in der Form eines aufgezeichneten Interviews statt in dem Sie gebeten werden ueber Ihre Erfahrungen eines historischen Migrationsereignisses zu

sprechen, Ihre persönlichen Erinnerungen, oder Ihre Erinnerungen an Landschaften und Ihr Verhältnis zu diesen.

Das Interview findet an einem praktischen Ort statt, vereinbart zwischen Ihnen und dem Researcher. Normalerweise nehmen Sie nur an einem Interview teil, aber es könnte sein dass Sie zu einem nachfolgenden Interview gebeten werden. Beachten Sie dass es Ihnen auch in einem solchen Fall erneut frei steht teilzunehmen oder nicht.

Da Sie persönliche Erfahrungen oder Familienerzählungen wieder aufrufen, besteht die Gefahr dass Sie emotional betroffen sind. Ebenso könnte es sein dass Sie von Ihnen unbekannten Ereignissen oder Aktionen erfahren die Sie verstörend finden könnten. Beachten Sie dass der Researcher sich bemühen wird jegliche mögliche emotionale Bedrohung zu vermeiden und dass es Ihnen frei steht ein Interview jederzeit abubrechen.

Andererseits könnte es sein dass Sie von neuen Informationen über ein Ereignis profitieren das Sie emotional geprägt hat. Sie könnten von Ereignissen erfahren die Ihnen verwandte oder bekannte Personen betroffen haben. Sie werden einen Beitrag zu einer Studie leisten die Wissen erweitert zu einem Thema das viele Menschen in Europa und weltweit betrifft die erzwungener Migration ausgesetzt sind.

Es steht Ihnen jederzeit frei Ihre Teilnahme zu diskutieren, einschliesslich jeder unvorhergesehener Auswirkung auf Sie oder einer Ihnen bekannten Person. Alle Interviews werden mit einer unförmlichen Nachbesprechung abgeschlossen.

Alle persönlich Daten werden vertraulich behandelt und werden nicht an Dritte weitergeleitet. Alle Aufzeichnungen werden vom Researcher vor der Publikation anonymisiert, es sei denn der Teilnehmer stimmt der Namensfreigabe explizit zu. Alle sensiblen Daten werden auf einer sicheren Universitätsdatei gespeichert zu der der Researcher exklusiven Zutritt hat. Ohne die explizite Zustimmung des Teilnehmers werden zu keiner Zeit Daten an andere Personen weitergeleitet oder in anderen Studien verwendet. Daten und Aufnahmen werden ausschliesslich fuer den Zweck der oben aufgeführten Studie verwendet.

Die Studie wird aller Voraussicht nach bis zum August 2025 also Doktorarbeit veröffentlicht und ausgestellt. Alle Teilnehmer werden von ihrem Abschluss informiert und bekommen Zugang zu all publizierten Dokumenten.

Sie koennen jederzeit, waehrend oder nach der Studie, zusaetzliche Fragen zu obigen Informationen stellen oder um Erlaeuterungen bitten.

Mit freundlichen Gruessen

Patrick Wichert, Sheffield Hallam University (Researcher)

You should contact the Data Protection Officer if: • you have a query about how your data is used by the University • you would like to report a data security breach (e.g. if you think your personal data has been lost or disclosed inappropriately) • you would like to complain about how the University has used your personal data DPO@shu.ac.uk	You should contact the Head of Research Ethics (Professor Ann Macaskill) if: • you have concerns with how the research was undertaken or how you were treated a.macaskill@shu.ac.uk
Postal address: Sheffield Hallam University, Howard Street, Sheffield S1 1WBT Telephone: 0114 225 5555	

Appendix J: Participant Consent Form (German)

TEILNEHMER EINWILLIGUNG

TITEL DER STUDIE: Spuren des Affekts: 'Ein fotografisches Erinnern der Landschaften einer Gemeinschaft von erzwungener Migration, real und ertraeumt.'

Bitte beantworten Sie alle folgenden Fragen:

	Ja	Nein
8. I habe das <i>Research Teilnehmer Informations Blatt</i> fuer diese Studie gelesen and habe Details der Studie erklart bekommen.	☐	☐
9. Jede meiner Fragen ueber die Studie wurde befriedigend beantwortet und ich verstehe dass ich zu jeder Zeit weitere Fragen stellen kann.	☐	☐
10. Ich verstehe dass ich meine Einwilligung zur Teilnahme jederzeit zurueckziehen kann ohne Gruende anzugeben, wie im es im <i>Teilnehmer Informations Blatt zusammengefasst</i> ist. Ebenso kann ich die Beantwortung einer jeden bestimmten Frage ablehnen.	☐	☐
11. Ich stimme der Nutzung von direkten Zitaten bei der Verfassung und Publikation der Studie zu, sofern sie nicht zuzuschreiben ist (anonym)	☐	☐
12. Ich stimme der Nutzung von direkten Zitaten bei der Verfassung und Publikation der Studie zu. (nicht anonym)	☐	☐
13. Ich stimme der Teilnahme an der Studie zu, unter den Bedingungen festgelegt im <i>Research Teilnehmer Informations Blatt</i>	☐	☐
14. Ich verstehe dass ich benachrichtigt werde sobald die Studie abgeschlossen ist and dass ich Einsicht in die Dokumente haben kann.	☐	☐

Teilnehmer Unterschrift: _____ **Datum:** _____

Teilnehmer Name : _____

Kontakt Details (Name, Adresse, Telefon/Handy)

Researcher Name: _____

Researcher Unterschrift: _____

Researcher Kontakt Details: (Name, Adresse, Telefon/Handy)

Bitte behalten Sie Ihre Kopie der Teilnehmereinwilligung und des Research Teilnehmer Informations Blattes zusammen.

Appendix K: Invite interim Exhibition & Live Chat

Vestiges of Affective Resonance

visual research interim PhD exhibition & live chat



Daniel Bacchus presents two pieces of virtual reality work produced in collaboration with Ukrainian and Gulag survivor, Ivanna Masczchak.

'I Look For Them' is a non-linear VR experience that engages with Ivanna's memories as she recalls being transported across Russia and Siberia to the coastal Gulag camp at Magadan in 1949. The participant is invited to journey with Ivanna into the intangible territory where the possibility of a connection between self and other, separated by time and history, resides.

Addressing the same subject matter, 'Be That Ocean' immerses the participant in a dynamic, layered virtual landscape, experimenting with the unique affordances of VR to invite an immanent, embodied, affective resonance with the experience of another.

The projects consider the various ways of being in virtual space and how VR may be used to create spaces of affective relationality with another's experiences.

Patrick Wichert shows his latest photographs produced on a field trip to Poland and the Baltic Sea. This work follows oral history accounts of forced migration in January 1945 from the former East Prussia to then Western Germany.

This project is part of a wider investigation into the communication of affect in landscape photography, in this case following a traumatic and sudden uprooting during conflict close to the end of the 2nd WW. The research combines photographic walking practice with the study of historical archives and research in modes of haptic display of visual narratives.

It investigates how landscape photographs communicate those memories carried across generations which are 'imprinted' in the people's sub-conscious as well as their mind.

The exhibition aims to navigate between the ghosts of a haunting memory and active recollections of events which occurred on those lands, yet which are now barely visible.

- **When:** Friday, 22nd July, 2022, 3-5pm BST
- **Where:** City Campus, Cantor 9235 and Zoom 6871288681 (Password "Tadpole")
- **Note:** The researchers will briefly introduce their respective projects, followed by a live audience chat. Both presenters will be there all day on 20th and 21st July and on 22nd July from 1pm. You're very welcome to visit the "workshop" already then for informal conversations (IRL or online).

Examples of photographs as framed and displayed at above event on 22nd July 2022:



Appendix D: Short autobiography

[redacted due to confidentiality]

Appendix L: Property Deeds Gardyny

WYSZUKIWARKA

wyszukiwanie pełnotekstowe | wszystko (dok. aktowa) | dok. kartograficzna | dok. techniczna | materiały ulotne | obiekty

WYSZUKIWANIE PEŁNOTEKSTOWE

Sygnatura: PL/42/288/0/782

Nazwa zespołu: Sąd Obwodowy w Nidzicy

Tytuł: Grundbuch von Gardienen

Daty: 1939-1943

Sygnatury dawne:

Uwagi:

Udostępnianie: Tak

Digitalizacja:

Mikrofilm:

Język: niem.

Rodzaj dok.: dokumentacja aktowa

Hasła indeksowe

Hasła indeksowe	Nr strony
Gardienen	
Gardyny	
Gross Gardienen	
Wiechert Ernst	

Szukano poprzez wyrażenie: gardienen

Rekord: 14 4 92 z 115

Wyszukaj

Szukaj dalej

Erste Abteilung				Erste Abteilung			
Karteische Nummern der Ein- tragungen	Eigentümer	Karteische Nummern der Ein- tragungen	Grundlage der Eintragung	Karteische Nummern der Ein- tragungen	Eigentümer	Karteische Nummern der Ein- tragungen	Grundlage der Eintragung
1	Handhändler Ernst Wiechert in Gardienen.	1	Das auf dem unübersichtlich gewor- denen Blatt Gardienen Band III Blatt Nr. 72 eingetragene Eigentum bei Umschreibung des unübersichtlich ge- wordenen Blattes hier eingetragen am 17. November 1939. gez. Hoffmann. gez. Heuer.				

Dr. 12. Grundbuchamt gemäß § 120a GrundG
am 1. August 1939 (Blatt 12. 1. 1939)
Grundbuchamt der Kreisverwaltung N. M. M. M.