



Kalman Huberman, painted by his niece, Roz Jacobs



Kalman Huberman



A Huberman family photo taken in Wloclawek, Poland, circa 1930, was mailed to an uncle in England. From left, Anna, Kalman and Esther Huberman and cousin Kayla. Anna was the only survivor.

# In Loving Memory

The niece of an uncle she never met honors him, her mother and all Holocaust victims in a new exhibit.

**Suzanne Chessler**  
Contributing Writer

**R**oz Jacobs grew up hearing about Kalman, a late uncle who disappeared as a child in his Nazi-controlled Polish homeland.

The boy was younger than her mother, Anna Jacobs, who spent the war years in a forced labor camp and became the only survivor in her immediate family.

The woman located a photo of herself at 14 with Kalman at 11, the way she remembered him. The picture had been kept by neighbors and was recovered after her release. Another photos, shown, was found later.

The boy's nature and the woman's horrific experiences were revealed gradually for Anna Jacobs' American-based

family. As a wife and mother, she believed it would be wiser to move slowly into the emotional depth the others would come to know.

As Roz Jacobs built her professional career as a painter, she decided she wanted to memorialize Kalman and his story for generations to come. Besides her own skills, she enlisted the help of media editor Laurie Weisman.

While the original goal was to create materials for family, the

project grew into a multimedia installation that has been shown at various locations and on public television. It consists of photographs, narration, paintings and videos.

*The Memory Project*, on view through Aug. 16 at the Holocaust Memorial Center in Farmington Hills, showcases an interactive presentation enhanced by nine screens changing content simultaneously.

"The installation tells the personal story of someone who survived and is expressed in many ways and on many levels," says Jacobs, 59, who lives in New York but was in Michigan for the opening of the exhibition.

"We wanted to show the story in a way that would be interesting and would teach all ages. We also wanted to reach out on a healing level as well as an intellectual level."

Symbolism entered into the construction of the piece.

"Since I'm an artist, I also was looking to make art accessible to different people," says Jacobs, who learned that some of the guests at the Michigan opening had survived in the same camp as her mother.

"When I had the idea to break the exhibit up into nine different paintings and nine video monitors, that meant life symbolically to me. The number 18 is a symbol of life, and I wanted to show that fragments of someone's life and fragments that go from the past to the future also can represent the whole."

To go along with the installation,

screens were like making nine separate movies and then syncopating them.

"Laurie did edits. Sometimes, I was the director while she was the editor; other times, she was the director, and I was the editor."

Weisman, whose first encounter with survivors was through the Jacobs family, finds new experiences each time she watches the videos and

how the paintings evolved.

"The time lapse [sequences] of the paintings being made are shown without interruption of the story," Weisman, 58, says. "It's metaphorical in that from all the destruction of the Holocaust came rebuilding. The paintings are shown being destroyed and recreated, and that's part of the process of rebuilding."

Weisman wanted to communicate the sense of optimism and resilience she admired in survivors.

"The people in Roz's mom's circle are full of joy," Weisman explains. "Their focus was on whatever little good there was, and they built on that."

While the exhibit is about Kalman, it also is meant to come across as a universal story experienced by so many who suffered family losses.

"I felt a lot because I did so much research before this project began, but Kalman came to life for me in a way he hadn't before," Roz Jacobs says about the results of her focused work. "He had been a far-away, legendary figure. Now, I think of him as a boy." □



Roz Jacobs painting her family's portrait from the circa-1930 photo.

**The Memory Project will be on view through Aug. 16 at the Holocaust Memorial Center in Farmington Hills. Free with museum admission or membership. (248) 553-2400; holocaustcenter.org.**