

Robert Jan van Pelt: Publications and Projects

Publications

Books

15. (with Luis Ferreiro and Miriam Greenbaum) *Auschwitz. Not Long Ago. Not Far Away* (New York: Abbeville Press, 2019). 240 pages.
- 14b. (with Luis Ferreiro and Miriam Greenbaum) *Auschwitz. Not Long Ago. Not Far Away* (Madrid: Museos & Palacios, 2017). 144 pages.
- 14a. (with Luis Ferreiro and Miriam Greenbaum) *Auschwitz. No hace mucho. No muy lejos* (Madrid: Museos & Palacios, 2017). 144 pages.
13. (with Anne Bordeleau, Sascha Hastings and Donald McKay) *The Evidence Room* (Toronto: New Jewish Press, 2016). 174 pages.
12. *Lodz and Getto Litzmannstadt: Promised Land and Croaking Hole of Europe* (Toronto: Art Gallery of Ontario, 2015). 112 pages.
11. (with Philip Beesley) *For Rick Haldenby* [co-editor and contributor] (Cambridge: Riverside Press, 2013). 155 pages.
- 10b. (with Christophe Busch and Stefan Hördler) *Das Höcker-Album: Auschwitz durch die Linse der SS* [co-editor and contributor] (Darmstadt: Philipp von Zabern, 2015). 333 pages. This is a substantially expanded German edition of the book originally published in Dutch in 2013.
- 10a. (with Christophe Busch), *Het Höcker Album: Auschwitz door de lens van de SS* [co-editor and contributor] (Laren: Verbum 2013). 333 pages.
9. David Koker, *At the Edge of the Abyss: A Concentration Camp Diary: 1943-1944*, Robert Jan van Pelt, ed., Michiel Horn and John Irons, trans. (Evanston: Northwestern University Press, 2012). 396 pages. National Jewish Book Award Finalist; Jewish Ideas Daily: 40 best books 2012; Journey With Jesus: best books 2012;
- 8c. (with Debórah Dwork), *Fuir le Reich: Les réfugiés juifs de 1933 à 1946*, Claire Darmon trans. (Calmann-Lévy, 2012). 480 pages.
- 8b. (with Debórah Dwork), *Exodus: Joodse Vluchtelingen, 1933-1946*, Marten Hofstede trans. (Delft: Elmar, 2012), 488 pages.
- 8a. (with Debórah Dwork), *Flight From The Reich? Refugee Jews, 1933-1946* (New York: W.W. Norton, 2009). 490 pages.
- 7d. (with Debórah Dwork), *O Holocausto* (Rio de Janeiro: Imago Editora, 2004)
- 7c. (with Debórah Dwork), *Holocausto: Una Historia* (Madrid: Editorial EDAF, 2004)

- 7b. (with Debórah Dwork), *De Holocaust: Een Geschiedenis* (Amsterdam: Boom, 2002)
- 7a. (with Debórah Dwork), *Holocaust: A History* (New York and London: W.W. Norton, 2002). 450 pages.
6. *The Case for Auschwitz: Evidence from the Irving Trial* (Bloomington and Indianapolis: Indiana University Press, 2002). 560 pages.
- 5f. (with Debórah Dwork), *Auschwitz: Historia Miasta I Obuzu*, revised and expanded edition, Katarzyna Bazynska-Chojnacka and Piotr Chojnacki (Warsaw: Swiat Ksiazki, 2011).
- 5e. (with Debórah Dwork), *Auschwitz*, revised and expanded edition (New York: Norton, 2008).
- 5d. (with Debórah Dwork), *Osvetim: Od roku 1270 do soucasnosti*, trans. David Zalesky (Prague: Argo, 2006).
- 5c. (with Debórah Dwork), *Auschwitz: 1270 bis Heute*, trans. Klaus Rupprecht (Zürich: Pendo, 1998).
- 5b. (with Debórah Dwork), *Auschwitz: 1270 tot Heden*, trans. Tinke Davids (Amsterdam: Boom, 1997), 456 pp.
- 5a. (with Debórah Dwork) *Auschwitz, 1270 to the Present* (New York: W.W. Norton, 1996—paperback 1998; new edition 2002); UK: (London: Yale University Press, 1996), 448 pp.
4. (with C. W. Westfall) *Architectural Principles in the Age of Historicism* (New Haven and London: Yale University Press, 1991—paperback 1993), 417 pp.
3. (with Juan-Antonio Ramirez, René Taylor, André Corboz, Antonio Martínez Ripoll) *Dios, Arquitecto: Juan Bautista Villalpando y el Templo de Salomon* (Madrid: Ediciones Siruela, 1991—reprinted in 1994 as vol. 3 of the Serie Mayor of La Biblioteca Azul).
2. *Tempel van de Wereld: de Kosmische Symboliek van de Tempel van Salomo* [published edition of PH.D. dissertation], (Utrecht: Hes Publishers, 1984), 400 pp.
1. *Het Binnenhof: Van Grafelijke Residentie tot Regeringscentrum* [co-editor and contributor] (Dieren: Bataafsche Leeuw publishers, 1984), 184 pp.

Monographs

1. *The Science of Holocaust Research and the Art of Holocaust Denial*, Second Annual Environmental Studies Lecture (Waterloo: University of Waterloo, 1999).

Texts Published on the Internet:

7. “Arrive at Auschwitz a Tourist, Leave As a Traveler,” *The Forward*, January 27, 2017. <http://forward.com/opinion/361373/arrive-at-auschwitz-a-tourist-leave-as-an-explorer/>
6. “De Holocaust is niet alleen Geschiedenis,” *De Groene Amsterdammer*, October 2013. <http://blogs.groene.nl/geesteswetenschappers/?p=1049>
5. “Without a Right of Return a Refusal of Arrival: An Examination of the Architecture of a paper Wall,” The St. Louis Era: Looking Back, Moving Forward, International Conference, B’Nai Brith Canada and Citizenship and Immigration Canada. June 1-2, 2009, Toronto. www.stlouis2009conference.ca/pages/English/Sessions/Conference_Proceedings/Proceedings_Web_version-#vanPelt
4. “Auschwitz—The Evidence,” *GPN Genocide Prevention Now: A Holocaust and Genocide Review on the Internet*. See <http://www.genocidepreventionnow.org/2010/04/auschwitz-evidence.html>
3. “When the World Stopped Turning: A Reflection on Primo Levi’s *The Periodic Table*.” April 2009. See: <http://normblog.typepad.com/normblog/2009/04/writers-choice-202-robert-jan-van-pelt.html>
2. Expert Opinion (60,000 words) written on instructions of Mishcon de Reya, solicitors for Deborah E. Lipstadt, for the purposes of assisting the Appeal Court in London in the appeal from the High Court of the case between David John Cawdell Irving, plaintiff, and Penguin Books Limited and Deborah E. Lipstadt, defendants, 2001. See: http://www.holocaust-history.org/irving_david/vanpelt/
1. Expert Opinion (279,000 words) written on instructions of Davenport Lyons and Mishcon de Reya, solicitors for Penguin Books Limited and Deborah E. Lipstadt, for the purposes of assisting the Queen's Bench Division in the High Court in London, Great Britain, in the case between David John Cawdell Irving, plaintiff, and Penguin Books Limited and Deborah E. Lipstadt, defendants, 2000. See: <http://www.holocaustdenialontrial.com/evidence>

Chapters in Books:

49. “Auschwitz: Not Long Ago. Not Far Away,” in Robert Jan van Pelt, with Luis Ferreiro and Miriam Greenbaum, eds., *Auschwitz. Not Long Ago. Not Far Away* (New York: Abbeville Press, 2019), 21–209.
48. “Auschwitz Stories and the Story of Auschwitz,” in Robert Jan van Pelt, with Luis Ferreiro and Miriam Greenbaum, eds., *Auschwitz. Not Long Ago. Not Far Away* (New York: Abbeville Press, 2019), 13–19.
47. “Auschwitz: Historia que resiste a ser pasado,” in Robert Jan van Pelt, with Luis Ferreiro and Miriam Greenbaum, eds., *Auschwitz. No hace mucho. No muy lejos* (Madrid: Museos & Palacios, 2017), 140–41.

46. “Relatos de Auschwitz el relato de Auschwitz,” and “Auschwitz: Historia que resiste a ser pasado,” in Robert Jan van Pelt, with Luis Ferreiro and Miriam Greenbaum, eds., *Auschwitz. No hace mucho. No muy lejos* (Madrid: Museos & Palacios, 2017), 18–21.
45. “Untrumpable: Auschwitz, the other camps, and the memory of the Holocaust,” in Carson Phillips, ed., *Holocaust Education in Pedagogy, History, and Practice* (Toronto: Neuberger Centre, 2017), 64-77.
44. “Ex Malo Bono: Does this Latin Proverb Apply to Holocaust Denial? The Cunning of Reason,” in Anthony McElligott and Jeffrey C. Herf, *Antisemitism Before and Since the Holocaust: Altered Contexts and Recent Perspectives* (Basingstoke: Palgrave MacMillan, 2017), 353-390.
43. “A Jack-of-all-Trades in the Witness-Box,” in Zuzanna Dziuban, ed., *Mapping the “Forensic Turn”: The Engagements with Materialities of Mass Death with Holocaust Studies and Beyond* (Vienna: VWI, 2017), 121-143.
42. “Of Mugshots and Peepholes: Reflections on the Auschwitz Archives,” in Markus Miessen and Yann Chateigné, eds., *The Archive as a Productive Space of Conflict* (Berlin: Sternberg Press, 2016), 569-93.
41. “Łódź/Lodz/Lodsch/לודז and Getto Litzmannstadt: A Historical Introduction,” in Maia-Mari Sutnik ed., *Memory Unearthed: The Łódź Ghetto Holocaust Photographs of Henryk Ross* (New Haven and London: Yale University Press, 2015), 202-222.
40. “Jews and Freemasons,” in Henrik Bogdan and Jan Snoek eds., *Handbook of Contemporary Freemasonry* (Leiden: Brill, 2014), 188-232.
39. “Sinnreich erdacht: machines of mass incineration in fact, fiction, and forensics,” *Destruction and Human Remains*, Laurence Radford ed. (Manchester: Manchester University Press, 2014), 117-144.
37. “The Architecture of Negation: An Interview with Robert Jan van Pelt,” in Eyal Weizman, ed., *Forensis: The Architecture of Public Truth* (Berlin: Sternberg Press, 2014), 149-156.
36. “Eine Architektur von nichts, eine Architektur des Nichts: Ort, Bau, und Raum in Auschwitz,” *Architektur und Verbrechen: Die Rolle der Architekten im Nationalsozialismus*, Winfried Nerdinger ed. (Göttingen: Wallstein, 2014), 11-56.
35. “Resistance in the Camps,” in Patrick Henry, ed., *Jewish Resistance to the Nazis* (Washington DC: Catholic University Press, 2014), 547-593.
34. “Les machines d’incinération de masse, dans l’histoire et au theater,” in Elisabeth Anstett and Jean-Marc Dreyfus, eds., *Cadavres impensables, cadavers impensés: Approches méthodologiques du traitement des corps dans les violences de masse et les genocides* (Paris: Éditions Petra, 2013), 79-91. Spanish language edition:

- “Máquinas de incineración en masa en la Historia y sobre el escenario,” in *Cadáveres impensables, cadáveres impensados: El tratamiento de los cuerpos en las violencias de masa y los genocidios* (Buenos Aires: Miño y Dávila, 2013), 69-79.
33. “Inleiding: Mooie Tijden in Auschwitz” and “A World Gone to Hell: The Extermination Camps Auschwitz and Birkenau,” in Christophe Busch and Robert Jan van Pelt (ed.), *Het Höcker Album: Auschwitz door de lens van de SS* (Laren: Verbum, 2013), 11-18, 77-110.
33. “On Evidence and Proof,” in Nikolaus Hirsch and Markus Miessen, ed.s, *What is Critical Spatial Practice?* (Berlin: Sternberg Press, 2012), 105-6.
32. Bauen ‘vom Meer zum strahlenden Meer’–Der Architekt in Nord Amerika” in Winfried Nerdinger, ed., *Der Architekt: Geschichte und Gegenwart eines Berufsstandes* (Munich: Prestel, 2012), 353-373.
31. “When the Veil was Rent in Twain: Auschwitz, The Auschwitz Protocols, and the Shoah Testimony of Rudi Vrba,” in Randolph L. Braham and Willem J. vanden Heuvel, eds., *The Auschwitz Reports and the Holocaust in Hungary* (New York: Columbia University Press, 2011), 121-151.
30. “Auschwitz,” in Günther Morsch and Bertrand Perz, eds., *Neue Studien zu nationalsozialistischen Massentötungen durch Giftgas: Historische Bedeutung, technische Entwicklung, revisionistische Leugnung* (Berlin: Metropol Verlag, 2011), 196-218.
29. “Weil ein Nagel fehlte: oder Überlegungen, wie Geschichte nicht umgeschrieben werden darf,” in Günther Morsch and Bertrand Perz, eds., *Neue Studien zu nationalsozialistischen Massentötungen durch Giftgas: Historische Bedeutung, technische Entwicklung, revisionistische Leugnung* (Berlin: Metropol Verlag, 2011), 343-354.
28. “Paradise / Hades, Purgatory, Hell / Gehenna: A political typology of the camps,” in Jonathan Friedman ed., *The Routledge History of the Holocaust*, Jonathan Friedman ed. (London: Routledge, 2011), 191-202.
27. “De Vader, de Zoon, en de Boterham met Spek: Bespiegelingen over Ana Novacs *De mooie dagen van mijn jeugd*,” in Ana Novac, *De mooie dagen van mijn jeugd*, Goverdien Hauth-Grubben trans.(Utrecht: Signatuur, 2010), 219-253.
26. “Salvage,” in *The Holocaust: Voices from Scholars*, Jolanta Ambrosewicz-Jacobs ed. (Cracow and Oswiecim: Jagiellonian University / The International Center for Education about Auschwitz and the Holocaust: 2009), 205-218.
25. “The Universal Library,” in *Logotopia: The Library in Architecture, Art and the Imagination*, Sascha Hastings and Esther Shipman, eds.(Cambridge and Toronto: Cambridge Art Galleries and ABC Art Books, 2008), 14-22; the book *Logotopia* accompanied an exhibition of this name that was shown in the Riverside Gallery, Cambridge ON; The Rooms, St. Johns, Newfoundland; Mount St Vincent University gallery, Halifax, Nova Scotia; The Beaverbrook Gallery, Fredericton,

New Brunswick; La Bibliotheque et Archives Nationale du Quebec, Montreal, Quebec; The MacLaren Art Centre, Barrie, Ontario; The Dunlop Art Gallery, Regina, Saskatchewan; The Triangle Gallery, Calgary, Alberta.

24. "Dirty Work: A Personal Reflection on the Irving Trial," in *From the Protocols of the Elders of Zion to Holocaust Denial Trials: Challenging the Media, the Law and the Academy*, Debra R. Kaufman a.o., eds. (London: Valentine Mitchell, 2007), 111-120.
23. (with Manuel Herz) "Neufert's Bauentwurfslehre im Britischen *High Court*," in *70 Jahre Bauentwurfslehre*, Johannes Kister and Patricia Merkel ed. (Wiesbaden: Vieweg, 2006), 74-76.
22. (with Martin Bressani) "Crystals, Cells and Networks: Unconfining Territories," *The Gen(H)ome Project* (Los Angeles: Open Source Architecture and The MAK Center for Art and Architecture, 2006), 66-73.
22. "Auschwitz," *Encyclopedia Judaica*, 2nd edition, 20 vols. Jerusalem: Keter, 2006), vol, 2, 661-673.
20. (with Debórah Dwork), "Sala's World: Sosnowiec, Schmel't's Camps, and the Holocaust," *Letters to Sala: A Young Woman's Life in Nazi Labor Camps* (New York: The New York Public Library, 2006), 51-77.
19. "Persecution," in Nicholas de Lange and Miri Freud-Kandel eds., *Modern Judaism: An Oxford Guide* (Oxford: Oxford University Press, 2005), 42-54.
18. "The Influence of Literary Theory on the Origins of Holocaust Denial," Ron Rosenbaum ed., *Those Who Forget The Past: The Question of Antisemitism* (New York: Random House, 2004), 385-396.
17. "Auschwitz," and "The Irving Trial" in Dinah L. Shelton, ed., *Encyclopedia of Genocide and Crimes against Humanity* (New York: Macmillan, 2004), vol. 1, 96-102, vol. 2, 586-588.
16. "Bearers of Culture / Harbingers of Destruction: Germans in the East," in Richard Etlin ed., *Culture and the Nazis* (Chicago: Chicago University Press, 2002), pp. 98-135.
15. (with Debórah Dwork) "Die verschlungene Strasse in Auschwitz," in Getrud Koch (ed.), *Bruchlinien: Tendenzen der Holocaustforschung* (Cologne: Böhlau, 1999), pp. 181-200.
14. "Geschichte als Feigenblatt: einige Überlegungen zum Verhältnis von Historismus und Architektur," in Wolfgang Küttler, Joern Rösen and Ernst Schulin eds., *Geschichtsdiskurs: Die Epoche der Historisierung* (Frankfurt am Main: Fischer, 1997), pp. 132-155.
13. (with Carroll William Westfall), "Historicism and Architecture," in Michael Kelly, ed., *Encyclopedia of Aesthetics*, 4 vols. (New York: Oxford University Press, 1998), vol. 2, 412-415.

12. (with Debórah Dwork) "German Persecution and Dutch Accommodation: The Evolution of the Dutch National Consciousness of the Judeocide," in David Wyman ed., *The World Reacts to the Holocaust* (Baltimore: The Johns Hopkins University Press, 1996), pp. 45-77.
11. "A Site in Search of a Mission," in *Anatomy of the Auschwitz Death Camp*, Eds. Yisrael Gutman and Michael Berenbaum (Bloomington: Indiana University Press, 1994), pp. 93-156. Hebrew translation published in 2003 in *Auschwitz: Anatomia shel makhanah mavet*, eds. Yisrael Gutman, Michael Berenbaum and Bella Gutterman, transl. Aya Breuer (Jerusalem: Yad Vashem, 2003), 133-193.
10. (with Jean-Claude Pressac), "The Machinery of Mass Murder at Auschwitz," in *Anatomy of the Auschwitz Death Camp*, Eds. Yisrael Gutman and Michael Berenbaum (Bloomington: Indiana University Press, 1994) pp. 183-245. Reprinted in Eric Katz, ed., *Death By Design: Science, Technology, and Engineering in Nazi Germany* (New York: Pearson / Longman, 2006), pp. 35-69.
9. (with Debórah Dwork). "Reclaiming Auschwitz," in Geoffrey Hartman ed., *Shapes of Memory* (London: Blackwell, 1993), pp. 200-234.
8. "Into the Suffering city: Considerations of the German Series," in *Parables and Other Allegories: The Work of Melvin Charney 1975-1990*, ed. Alessandra Latour (Montreal & Cambridge Mass: Canadian Centre for Architecture/MIT Press, 1991), pp. 35-53.
7. "The Utopian Exit of the Hermetic Temple, or, a Curious Transition in the Tradition of the Cosmic Sanctuary", *Hermeticism and the Renaissance*, ed. Allan Debus and Ingrid Merkel (Washington DC: Folger Institute/Associated University Presses, 1988), pp 400-423.
6. Sections "Giordano Bruno," "Hermes Trismegistus," "Giambattista della Porta," "Robert Fludd" and "Raimond Lullus" in *Dizionario Biografico della Storia della Medicina e delle Scienze Naturali (Liber Amicorum)*, ed. Roy Porter, 2 vols. published [A-E & F-K] (Milan: Ricci, 1985), vol. 1, pp. 147-8; 144; vol. 2, pp. 52-3; 159-60.
5. "The Great Instauration and the Jews", *Studies on the History of Dutch Jewry IV*, ed. J. Michman (Jerusalem: The Hebrew University/The Institute for Research on Dutch Jewry, 1984), pp. 53-68.
4. "Inleiding" and Chapter Nine ("Het Binnenhof als Speelplaats voor Architecten") in *Het Binnenhof: Van Grafelijke Residentie tot Regeringscentrum* (Dieren: Bataafsche Leeuw Publishers, 1984), pp. 7-12, 137-152.
3. "The Freemason Lodge as Playground and Proving Ground of Jewish Emancipation in the Netherlands [in Hebrew]," *Studies on the History of Dutch Jewry III*, ed. J. Michman (Jerusalem: The Hebrew University/The Institute for Research on Dutch Jewry, 1981), pp. 65-88.

2. “The Mauritshuis as Domus Cosmographica”, *Johan Maurits van Nassau-Siegen: a Humanist Prince in Europe and Brazil*, ed. E. van den Boogaart and H.R. Hoetink (The Hague: The Johan Maurits van Nassau Stichting, 1979), pp. 191-196.
1. “Aspecten van de Bouwgeschiedenis van het Oude Hof,” *Jaarboek Vereeniging Oranje Nassau Museum* (1979), pp. 11-69.

Articles in Refereed Journals

23. Robert Jan van Pelt, “Labour Service Barrack-Huts in Germany and the United States, 1933–45,” *Zeitgeschichte*, vol. 45, no. 4 (December 2018), 507–536.
22. “From the Last Hut of Monowitz to the Last Hut of Belsen,” *Accessing Campscapes: Inclusive Strategies for Using European Conflicted Heritage*, vol. 1, issue 2 (2017), 12-19.
21. “The Home-Spun Memorial: Contemporary Commemorative Practices in the Netherlands,” *Aschkenas: Zeitschrift für Geschichte und Kultur der Juden*, vol. 25, issue 2 (2015), 245-259.
20. “The Memory of Auschwitz and the Oblivion of the Bloodlands,” *Toronto Journal of Jewish Thought*, vol. 4 (2015).
<http://tjtt.cjs.utoronto.ca/wp-content/uploads/2014/12/Van-Pelt-Vol-4.pdf>
19. “Devant le mystère des voies du seigneur : l’université, la synagogue, la loge—une étude,” in *La Pensée et les Hommes*, vol. 98 (2015), 21-43.
18. “Nazi Ghettos and Concentration Camps: The Benefits and Pitfalls of an Encyclopedic Approach,” *German Studies Review*, vol. 37, Number 1 (February 2014), 149-159.
17. “A Conspiracy to Deceive, or Tactful Silence?” *Yas Vashem Studies*, vol. 41, issue 2 (2014), 275-289.
16. “‘I shall survive you all!’: An Instant of Grace amidst Michaela Melián’s Memory Loops Memorial,” *Prism: An Interdisciplinary Journal for Holocaust Educators*, vol. 4 (2012), 128-134.
15. “Mr Death Goes to Auschwitz,” *Datutop 29. City + Cinema: Essays on the Specificity of Location in Film* (vol. 29, 2007), 38-55.
14. “Zamyslení nad architekturou rozvážného života” [“Meditation on the Architecture of the Well-Considered Life”] *Era 21* (vol. 6, no. 1, 2007), 49-52.
13. “Eine kurze Geschichte des Lagers Westerbork,” *Stadt Bauwelt* (172, vol. 48, 2006), 58-61.

12. (with Debórah Dwork), "A Distant Shore: The Holocaust and Us," *Holocaust Studies: A Journal of Culture and History* (vol. 11, no.1, 2005), 5-26.
11. "Konec architektury: Osvetimske krematorium II," *Forum: architektury & stavitelstvi* (Vol. 12, issue 6, 2004), 43-47.
10. "Of Shells and Shadows, A Memoir on Auschwitz," *Transactions of the Royal Historical Society* (Sixth Series, vol. 13, 2003), pp. 377-391.
9. (with Debórah Dwork) "The Politics of A Strategy for Auschwitz-Birkenau," *Cardozo Law Review* (vol 20, 1998), pp. 687-693.
8. (with Donald McKay, Val Rynnimeri, Derrick Revington, and Debórah Dwork) "A Strategy for Auschwitz-Birkenau," *Cardozo Law Review* (vol 20, 1998), 695-730.
7. "Mens en Kosmos in Huygens' Hofwijck", *OASE* (vol. 41, 1994), pp. 11-31; see also 1.
6. "Auschwitz: From Architect's Promise to Inmate's Perdition," *Modernism/Modernity* (vol 1, 1993), pp. 80-120.
5. "After the Walls Have Fallen Down," *Queen's Quarterly* (vol. 96, 1989), pp. 641-660.
4. "The Word and the Image; Imaginary Architecture and the Problem of Redemption", *Modulus: The University of Virginia Architectural Review* (vol. 18, 1987), pp. 88-105.
3. "Philo of Alexandria and the Architecture of the Cosmos", *AA Files: Annals of the Architectural Association School of Architecture* (vol. 4, 1983), pp. 3-15.
2. "De Wereld van Huygens' Hofwijck", *Bulletin van de Koninklijke Nederlandse Oudheidkundige Bond* (vol. 82, 1983), pp. 116-12.
1. "Man and Cosmos in Huygens' Hofwijck", *Art History* (vol. 4, 1981), pp. 150-174.

Articles in Refereed Conference Proceedings

5. "‘It is by such stairs that we must take our leave of so much evil’: a reflection on the place of Mauthausen in the concentration camp universe," in Barbara Glück, ed., *Mauthausen memorial neu gestalten* (Vienna: Federal Ministry of the Interior, 2011), 17-25.
4. "Without a Right of Return a Refusal of Arrival: An Examination of the Architecture of a Paper Wall," in National Task Force on Holocaust Education, Remembrance, and Research, *The S. Louis Era, Looking back, Moving Forward:*

Selected Conference Proceedings (Toronto: League for Human Rights of B'Nai Brith Canada, 2011), 3-18.

3. "Auschwitz and Holocaust Denial," *Proceedings: The Stockholm International Forum on the Holocaust / A Conference on Education, Remembrance and Research*, Stockholm, Sweden, 26-28 January 2000 (Stockholm: Svensk Information, 2000), 247.
2. (with Thomas Seebohm) "Of Computer Memory and Human Remembrance: History of Urban Form through Three-Dimensional Computer Modeling," *Proceedings of the ACADIA'90 Conference*, Oct. 4-6, 1990, pp 45-59.
1. "Architecture of Dialogue and the Prophecy of Preservation", *Proceedings of the 74th Annual Meeting of the Association of Collegiate Schools of Architecture* (Silver Spring, Md.: Information Dynamics, 1987), pp. 270-294.

Other Publications

32. ¿Auschwitz como entretenimiento?, *El Independiente* (July 28, 2018).
31. "There Will Never Be an 'Enough,'" *Showbiz Culture: The SC Exhibitions Magazine* (2017), 29-36.
30. "Obzor Naděje" ["Horizon of Hope"], *Ros Chodes: Věstník Židovských Náboženských Obcí v Českých Zemích a na Slovensku*, issue 76 (April 2014), 8-10.
29. "Exit," in John McMinn ed., *Projects Review 2011: Recent Design Work from the University of Waterloo School of Architecture* (Cambridge: Riverside Press, 2011), 94-8.
28. "Preface," in John McMinn, ed., *Liminal States: Landscapes of Imbalance Scarcity and Excess* (Cambridge: Riverside Press, 2011), 4-5.
27. "A Steady, Modest Happiness," in Dereck Revington and Diana Zepf eds., *Projects Review 2010: Recent Design Work from the University of Waterloo School of Architecture* (Cambridge: Riverside Press, 2011), 158-161.
26. "Architecture of Murder: The Auschwitz-Birkenau Blueprints," catalogue for the exhibition *Architecture of Murder*, Irish Architectural Archive, Dublin (November-December 2010), 8 pages.
25. Review of *Dominican Haven* by Marion A. Kaplan and *Tropical Zion* by Allen Wells, *American Jewish History*, vol 94, issue 4 (2009), 350-354.
24. "Ten to One," *Hamodia* (November 11, 2009), A 3-4.

- 23 The Periodic Table,” Normblog, Writer’s Choice 202 (April 14, 2009)
<http://normblog.typepad.com/normblog/2009/04/writers-choice-202-robert-jan-van-pelt.html>
- 22 “Mise en Abîme,” *Pavilion*, Lisa Hirmer ed. (Waterloo: Render & Waterloo, Architecture, Cambridge, 2008), 9-10.
- 21 “Foreword,” in *The Lodz Ghetto Album: Photographs by Henryk Ross*, ed. Thomas Weber (London: Archive of Modern Conflict, 2004).
- 20 Review of *Legacies of Dachau* by Harold Marcuse, in *The Public Historian: A Journal of Public History*, vol 25 (2003), no. 2.
19. "Credit," in *Ben Weinreb, 1912-1999: the history of a bookseller* (London: 2000), 107-9.
18. “Jews, Poles Must Cooperate On Auschwitz,” *Washington Jewish Week* (vol. 35, no. 4, January 28, 1999), 17.
17. “Paus moet ingrijpen”, *NIW* (vol. 133, Sept. 11, 1998) p. 9.
16. “Gevecht om de toekomst van Auschwitz”, *NIW* (vol. 133, Sept 11, 1998), pp. 8-9.
15. “Poles, Jews differ on future of death camps”, *Washington Jewish Week* (vol. 34, no. 31, July 30, 1998) 16 - 19.
14. “Shred the Auschwitz Agreement”, *Forward* (vol. 102, no. 31, 193, July 17, 1998), 7.
13. “A City named Enoch”, *Architectural Review* (vol. 179, no. 1069, 1986), pp. 72-74.
12. *High Matter, Dark Language: the Philosophy of Robert Fludd*, Exhibition Catalogue (co-authored with Christine English and Michael Fend (London: Wellcome Institute for the History of Medicine, 1984), pp. 1-30.
11. “Scheuchzer's Physica Sacra”, *Thoth* (vol. 34 [first series], 1983), pp. 45-52.
10. “Raoul Bunschoten's Fragmenten van een Wereldgebouw,” *Wonen/TABK* (vol. 24, 1983), p.7.
9. *Architectural Revelations*, Exhibition Catalogue (Amsterdam: Galerie van Rooy, 1983), pp. 1-7.
8. “Symbool: Oorsprong en Functie”, *Thoth* (vol. 33 [first series], 1982), pp. 194-206.
7. “De Tempel als Zinnebeeld, Hieroglyef and Tableau van de Werkelijkheid”, *Thoth* (vol. 33 [second series], 1982), pp. 10-26.

6. "Through the Temple of Solomon to the Temple of Heaven", *Boletin de Arte* (vol. 2, 1981), pp. 33-52.
5. "Dame Frances Yates 1899-1981", *Thoth* (vol 32 [first series], 1981), pp. 69-81.
4. "De Kathedraal Beschreven", *Thoth* (vol. 30 [first series], 1979), pp. 59-`92.
3. "Het Frontispice van Anderson's Constitutions", *Thoth* (vol. 30 [second series], 1979), pp. 51-77.
2. "De Loge als Speel- en Oefenplaats van de Joodse Emancipatie in Holland", *Thoth* (vol. 30 [first series], 1979), pp. 59-92.
1. (With Johan Carel Bierens de Haan, Elisabeth Stades-Vischer and Else Terwen Dionisius) *Universiteit en Architectuur: Ontwerpen ten behoeve van de leidse Universiteit*, Exhibition Catalogue (Leiden: Municipal Archives, 1979), 108 pp.

Other creative professional activities

Major Films and Television Documentaries :

2. Mr. Death: The Rise and Fall of Fred A. Leuchter Jr. "Non-Fiction Feature" (Feature length documentary) made by Errol Morris. Rought cut shown at the Sundance Festival, 1999. Released at the Toronto International Film Festival, September 16, 1999. Released for general circulation December 28, 1999. First televised in Great Britain on Channel 4, April 20 2000; first televised in Canada on CBC, January 21, 2001. Historical Consultant and "talent."
1. "Auschwitz: The Blueprint of Genocide," BBC Horizon, WGBH Boston/WGBH Nova (a 60 minute documentary made by Isabelle Rosin and Mike Rossiter about my research on Auschwitz). BBC 2 broadcast on May 9 and 14, 1994; PBS Broadcast in February 1995; also shown in Israel and Australia. Awarded the award of "Best Documentary" at the European Television Festival, 1995, Lyons, France; nominated for an Emmy Award for "Best Historical Programing", New York, 1996.

Minor Films and Television Documentaries:

5. "Proving The Truth Behind The Holocaust," TVO, November 29, 2017.
4. "Saving Auschwitz?" (a 50 minute television documentary made by Jonathan Hayoun for Arte France), January 24, 2017.
3. "The Good, the Bad, and the Mediocre," The Agenda with Steve Paikin, TVO (Television Ontario), 26 May 2008.
2. "Architecture after Auschwitz," a 60 minute TV program broadcast on TVO (Television Ontario) as part of "Big Ideas," 15 March 2008.
1. "A Brief History of Errol Morris." Channel 4 (A 50 minute television documentary made by Minerva Pictures, London).

Radio

4. "Chilling Exhibit: The Evidence Room Recreates a Nazi Gas Chamber," CBC Radio Q: interview with Robert Jan van Pelt, March 2, 2016.
3. "Courage," a 30 minute section on David Koker broadcast on CBC 1 as part of the series "Ideas," November 5, 2012.
2. "The Story of David Koker," a 30 minute section on David Koker broadcast on CBC 1 as part of "The Sunday Edition," April 22, 2012.

1. "The Great Library," a 50 minute radio program broadcast on CBC I (Canadian Broadcast Corporation I) as part of the series "Ideas," February 9, 2008.

Exhibitions

5. Curator (with Hans Citroen and Christophe Busch), Auschwitz.camp, Mechelen, Belgium. October 2019 – June 2020.
- 4a Curator (with curators Paul Salmons and Miriam Greenbaum), Seeing Auschwitz, United Nations Headquarters, New York / Unesco Headquarters, Paris. January 2020 – February 2020.
- 3b. Chief Curator (with curators Michael Berenbaum, Miriam Greenbaum, Paul Salmons, and Djamel Zeniti), Auschwitz: Not Far Away, Not Long Ago (a traveling exhibition created as a collaboration between Musealia Entertainment SL, San Sebastián, Spain, and the Auschwitz-Birkenau State Museum, Oswiecim, Poland), Museum of Jewish Heritage—A Living Memorial to the Holocaust, New York. May 2019 - April 2021.
- 3a. Chief Curator (with curators Michael Berenbaum, Miriam Greenbaum, Paul Salmons, and Djamel Zeniti), Auschwitz: Not Far Away, Not Long Ago (a traveling exhibition created as a collaboration between Musealia Entertainment SL, San Sebastián, Spain, and the Auschwitz-Birkenau State Museum, Oswiecim, Poland), Canal Isabel II, Madrid. October 2017- January 2019.
- 2b. Curator (with Anne Bordeleau and Donald McKay), The Evidence Room, Royal Ontario Museum. June 2017 - January 2018, with an extension from January 2018 – September 2018.
- 2a. Curator (with Anne Bordeleau, Sascha Hastings, and Donald McKay), Architecture as Evidence, Canadian Centre for Architecture, Montreal. June 2016-September 2016.
1. Curator (with Anne Bordeleau, Sascha Hastings, and Donald McKay), The Evidence Room, Reporting From The Front, International Pavilion, 15th Venice Architecture Biennale, Venice. May 2016-November 2016.

Applied Scholarship

9. Forensic Consultant, the mass kidnapping and disappearance of 43 students in Iguala, Mexico. Agencia de Investigación Criminal (Criminal Investigation Agency), Procuraduría General de la República (Attorney General of the Republic), Mexico.
8. Consultant, “A Town Known as Auschwitz: The Life and Death of a Jewish Community,” exhibition, Museum of Jewish Heritage—A Living Memorial to the Holocaust, New York, New York. January 2013-May 2014.
7. Consultant, “Nackt unter Wölfen,” TV movie, UFA Fiction, Berlin. My responsibility concerns the historical accuracy of the production, which is set in

the Buchenwald concentration camp. It also involves a responsible representation of the Holocaust within the context of a movie that focuses on the rescue of a Jewish child by members of the communist resistance in a concentration camp. March 2013-August 2014. The movie received in 2016 the Deutscher Fernsehpreis for having been the best TV movie of 2015.

6. Consultant, "Hitler's First War," TV miniseries, UFA Fiction, Berlin. My responsibility concerns the balancing of the necessary moral perspective, which applies absolute standards to the representation of the development of Hitler, and the non-judgmental historicist and relativist perspective that stipulates that historical events are to be considered within the context of the particular place and time. November 2012-
5. Consultant, Illinois Holocaust Museum, Skokie. My responsibility concerns the exhibition on the Auschwitz crematoria, with a specific focus on the design and the oversight of the construction of a historically accurate model of crematorium 5 at scale 1:33. This model is the centerpiece of the exhibition. November 2008-April 2009.
4. Senior Consultant, "Auschwitz and the Nazi State." This is a seven-part BBC television production directed by Laurence Rees, and in a large part based on my book *Auschwitz: 1270 to the Present* (1996). My contribution involves all issues involving the history, topography and architecture of Auschwitz, including the reconstruction of key meetings, the reconstruction of the camp and its buildings at various key moments in its history, and so on. May 2003-October 2004. First part aired: January 2005.
3. Expert Opinion (60,000 words) written on instructions of Mishcon de Reya, solicitors for Deborah E. Lipstadt, for the purposes of assisting the Appeal Court in London in the appeal from the High Court of the case between David John Cawdell Irving, plaintiff, and Penguin Books Limited and Deborah E. Lipstadt, defendants, 2001. My Expert Opinion, written in response to allegedly "new" evidence introduced for the purpose of appeal by David Irving, was submitted to the Court of Appeal on April 30, 2001. I provided counsel to the court in preparatory meetings. Lords Justices Pill, Mantell and Buxton heard the appeal in June 2001. I was not cross-examined on my report as Irving's counsel decided to withdraw the "new" evidence in court. The Court of Appeal ruled against Irving, confirmed all parts of the lower court's judgment, and explicitly vindicated my own authority as an Auschwitz scholar.
2. Expert Opinion (279,000 words) on the history of genocide in Auschwitz, the evidence of that genocide, and the arguments of Holocaust deniers challenging the historical record concerning Auschwitz, written on instructions of Davenport Lyons and Mishcon de Reya, solicitors for Penguin Books Limited and Deborah E. Lipstadt, for the purposes of assisting the Queen's Bench Division in the High Court in London, Great Britain, in the case between David John Cawdell Irving, plaintiff, and Penguin Books Limited and Deborah E. Lipstadt, defendants, 1998-2000. I provided counsel to the court in preparatory meetings. Mr. Justice Charles Gray heard the case from January 10, 2000 to March 13, 2000, and I gave testimony in court on January 25, 26, 28, 31 and February 1, 2000. In my expert report and testimony, I argued that convergent evidence coming from both

eyewitness evidence and German wartime evidence from the all-important Auschwitz building archive, which I have studied since 1989, showed beyond reasonable doubt that Auschwitz had been an extermination camp where up to one million Jews were killed, mainly in gas chambers. In his verdict read on April 11, 2000, Mr. Justice Gray ruled in favor of the defendants, concluding the lengthy section of the verdict on Auschwitz (which had been the subject of my expert report and testimony) that "having considered the various arguments advanced by Irving to assail the effect of the convergent evidence relied on by the Defendants, it is my conclusion that no objective, fair-minded historian would have serious cause to doubt that there were gas chambers at Auschwitz and that they were operated on a substantial scale to kill hundreds of thousands of Jews."

1. (with Debórah Dwork, Donald McKay, Derrick Revington, Val Rynnimeri a.o): A Strategy for the State Museum Auschwitz-Birkenau, presented to President Kwasniewski of Poland on March 5, 1997. Position: Project Director. I developed a future Master Plan of Auschwitz as representative of the World Jewish Congress, the Anti-Defamation League, the United States Holocaust Memorial Museum and other organizations and served on the so called Committee of Experts convened by the International Auschwitz Council. Our Strategy became the basis for an international agreement between the Polish government and these Jewish organizations concerning the future development of the area surrounding the former concentration camp.