

Biographical Notes – Conference: Moving Images from the Archives: Historical Footage of Nazi Crimes in Documentaries

Frankfurt/Main, Germany

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Mimi Ash is a Film Research and Acquisitions Coordinator at the Visual Center at Yad Vashem. Between 2003 and 2005, she worked as a footage coordinator at Yad Vashem Media Department where she researched and acquired archival footage for the Holocaust History Museum's permanent exhibition. Previously, Mimi Ash worked as an independent documentary film researcher and production coordinator as well as a senior film researcher and client consultant at The Steven Spielberg Jewish Film Archive at the Hebrew University. She holds a BA and MA in Jewish Philosophy from the Hebrew University Jerusalem and Brandeis University. She is the author of "Thoughts on Trauma and Representation in Lanzmann's Shoah", in: *Andererseits: Yearbook of Transatlantic German Studies*, 9/10 (2021), <https://andererseits.library.duke.edu/article/view/16814/7482>; and "Aleksander Ford (1908–1980) – Ein vergessener Filmmacher", in: *Yad Vashem Online Education Newsletter*, October 2014, <https://www.yadvashem.org/de/education/newsletter/15/alexander-ford.html>.

James Bulgin is Head of Content for the new Holocaust Galleries at Imperial War Museums. He started work on the project in 2016. Before joining IWM James worked as a commercial theatre producer and director, with work in the West End and on national tour. His BA was in English and his MA – for which he was awarded a distinction – is in Holocaust Studies. He is currently completing a PhD under the Crosslands scholarship at Royal Holloway College, University of London, on ideas of apocalypse in Holocaust and Cold War history. His academic research focuses on issues of representation in Holocaust literature and film.

Vanessa Christophers-Trinks is a writer and archive producer from Cologne/Germany. She is specialized in finding and clearing rare archive footage and has worked on several documentaries for the German and international film and TV market. Recent examples include: *The SS – power and myths* (2022, ZDFinfo), *Everything will change* (2022, Hybrid-documentary/Motion Picture Film) and *The Rastatt Trials – War criminals in court* (2021, SWR/Arte).

Tanja Cummings holds a Master Degree in Philosophy and English Studies of Free University in Berlin. She has worked as storyboard artist (feature films, commercials) for more than 20 years. As head project manager of the European Association of East-West-Rapprochement (EVA) (<http://www.eva-verein.de>), she has produced a number of mostly shorter documentary films and started directing in 2011. *LINE 41* (www.linie41-film.net) was Tanja Cummings' first feature length documentary film she wrote, directed



and produced (2015). *CAFÉ ZELIG* (www.daszelig-film.de) is her second feature length documentary film she wrote, directed and co-produced.

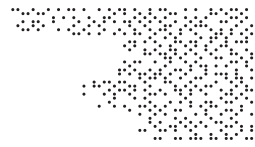
Rachel Donnelly is Project Manager for the Second World War and Holocaust Partnership Programme (SWWHPP) at Imperial War Museums. She began working on SWWHPP in early 2020 having previously been Learning and Audience Advocate for the new Holocaust Galleries and Holocaust Learning Manager at the museum since 2010. SWWHPP is a three-year project led by IWM to support cultural organisations across the UK to engage with local communities to share lesser-known stories related to the Second World War and Holocaust in the UK. The project funds the employment of Digital Interns on a one-year placement at each Partner location and has created a touring sound installation containing stories commissioned by a group of UK based writers. Before joining IWM, she was a secondary school history teacher.

Tobias Ebbrecht-Hartmann is Assistant Professor in the Department of Communication and in the European Forum at the Hebrew University of Jerusalem. He is the author of books on cinematic narrations of the Holocaust (*Geschichtsbilder im medialen Gedächtnis*, 2011) and the director Romuald Kamarkar (*Bilder hinter den Worten*, 2010), and publishes on digital Holocaust memory and the appropriation of archive images in *Memory Studies*, *New Media and Society*, *Media, Culture and Society* and the *Historical Journal of Film, Radio and Television*.

Raye Farr joined the staff of the United States Holocaust Memorial Museum in Washington, DC after more than twenty years in documentary television production and historical film research, much of it focused on World War II and 20th Century European history. Her work has been seen in many television documentary series, including *World at War & Struggles for Poland*. In 1990, she became director of the museum's Permanent Exhibition and led the team responsible for the micro-design and production of the major exhibition area. After the 1993 opening, she directed the Steven Spielberg Film & Video Archive until her retirement in 2013. She was a co-producer of *One Survivor Remembers*, which received a 1996 Academy Award for Best Short Documentary. Her last museum project was a short film, *Path to Nazi Genocide*, now available online in ten languages.

Ellen M. Harrington has been director of the DFF - Deutsches Filminstitut & Filmmuseum in Frankfurt since 2018. Prior to that she was the Director of Exhibitions and Collections for the Academy Museum of Motion Pictures in Los Angeles. As a curator and programmer, she has produced more than 500 public film events and educational programs and 80 exhibitions globally, was the founding director of the Academy's International Outreach program, and co-founded the Academy's Media Literacy program. Harrington previously worked for Dustin Hoffman's Punch Productions, Creative Artists Agency (CAA) and the New York Shakespeare Festival's Public Theater. She is a graduate of Dartmouth College and New York University, where she studied Comparative Literature, Art History and Film Studies.





Daniel Helm received the B.Sc. degree in Information and Communication Systems and Services and the M.Sc. degree in Software Engineering from the University of Applied Sciences Vienna. In 2019 he has started his PhD studies at TU Wien in the research area of Computer Vision and Image Analysis. Before his master studies, he worked six years as an Embedded Software Developer in automotive industry at Robert Bosch AG. During his master studies, he was employed at the company Zeno Track GmbH as a Software Developer. He collaborated in developing a visual-based localization system in logistic industry. After he finished his master's degree, he worked at the Austrian Institute of Technology GmbH as a Research Engineer. His main focus was enhancing a visual-based obstacle detection and avoidance assistance system for rail vehicles, based on a 3D vision system.

Kerstin Herlt holds a master's degree in Roman Philology, Sociology and European Media Studies. She joined the Deutsches Filminstitut in 2001 where she was coordinating the project “f_films”, a database and filmography of female film pioneers in Germany and filmmakers in Europe. From 2008-2017 she was managing the German office of the Association des Cinémathèques Européennes. She has been coordinating ACE's collaboration in EU funded projects such as the European Film Gateway, the WWI film digitization project “European Film Gateway 1914 and the orphan works project FORWARD. Kerstin Herlt rejoined DFF in 2018 as European Projects Coordinator. Since 2021 she is member of the Europeana Aggregators Steering Group and the Europeana Supervisory Board.

Anja Horstmann, is a media historian and research associate at the Justus-Liebig-University Giessen (Germany). Her research focuses on propaganda film material from the Warsaw Ghetto and other ghettos in Eastern Europe. On this topic she has published several articles. She received her Magister in History and German language and literature from the University of Bielefeld (2007). From 2007 to 2019 she worked as a lecturer at the universities of Bielefeld, Vechta, Duisburg-Essen and Justus-Liebig-University Giessen. She is the author of “Das Nachleben der Bilder. Farbfilmmaterial aus dem Warschauer Ghetto von 1942 in Fernsehdokumentarfilmen”, in: Jörg Osterloh et al. (Eds.), *Der Holocaust. Neue Studien zu Tathergängen, Reaktionen und Aufarbeitungen*, 2017, and “Das Filmfragment „Ghetto“ – erzwungene Realität und vorgeformte Bilder“, Beitrag zum Dossier Geheimsache Ghettofilm, Bundeszentrale für politische Bildung, 2013. <https://www.bpb.de/themen/nationalsozialismus-zweiter-weltkrieg/geheimsache-ghettofilm/156549/das-filmfragment-ghetto-erzwungene-realitaet-und-vorgeformte-bilder/>.

Wulf Kansteiner is Professor of Memory Studies and Historical Theory at Aarhus University in Denmark. His research interests include the methods and theories of memory studies; the role of visual media – TV, film, digital culture – in the formation of cultural memory; post-narrativist historical theory; and Holocaust history, memory and



historiography. Kansteiner is co-founder and co-editor of the Sage-journal *Memory Studies*.

Fiona Kelly holds an MA in History and is a Film Curator at the Imperial War Museum London. She is currently co-supervising a PhD on The cameramen's experience of the Second World War: a study of the Army Film and Photographic Unit's dope sheets. In addition to the work of the Army Film and Photographic Unit, research interests include official British films of the Second World War and the representation of women's roles as reflected in the IWM film collection. Fiona is one of a small team of film curators responsible for licensing footage worldwide for television documentaries, feature films and museum and educational use.

David Kleingers majored in American and media studies (MA). As a journalist and film historian, he has published numerous articles and has contributed to books on German, European and international cinema. From 2000 to 2003, he worked as a researcher and editor at CineGraph – Hamburgisches Centrum für Filmforschung. Joining Deutsches Filminstitut in September 2003, he became head of filmportal.de, the institute's central internet platform on German cinema, in 2005. Since May 2018, he also serves as co-director of strategic development at DFF – Deutsches Filminstitut & Filmmuseum. Over the years, he has been involved in the conceptualization and implementation of some of the institute's major digital projects, including the central online catalogue of German film archive holdings. He also represents the DFF on the boards of the Deutsche Digitale Bibliothek (DDB) and the Kinematheksverbund.

Gertrud Koch is Professor emerita for Cinema Studies at Freie Universität Berlin, visiting professor at Brown University, USA and Professor II at Oslo university. Numerous stays as research fellow and visiting professor (NYU, Columbia, Berkeley, Tel Aviv University, Getty Research Center in Los Angeles et al.) Among her many publications are *Die Einstellung ist die Einstellung. Zur visuellen Konstruktion des Judentums* (1992); *Siegfried Kracauer zur Einführung* (1996); *Die Wiederkehr der Illusion. Film und die Künste der Gegenwart* (2016); *Zwischen Raubtier und Chamäleon. Texte zu Film, Medien, Kunst und Kultur*, ed. together with Judith Keilbach and Thomas Morsch (2016).

Ulrike Koppermann is a Ph.D. candidate in history at the Justus Liebig University Gießen. Her research focuses on the role of photographs in exhibitions on the Shoah. She received her BA in German and English Language and Literature from Potsdam University and her MA in Literature from Viadrina European University, Frankfurt/Oder. Since 2019, she is a research associate in the EU-project "Visual History of the Holocaust Rethinking Curation in the Digital Age". She is the author of "Bildraum und Ausstellungsraum. Reenactment und Immersion?", in: *Visual History*, 22.02.2021, <https://visual-history.de/2021/02/22/bildraum-und-ausstellungsraum-reenactment-und-immersion/>, and "Challenging the Perpetrators' Narrative: A Critical Reading of the

Photo Album ‘Resettlement of the Jews from Hungary’”, in: *Journal of Perpetrator Research*, 2 (2019).

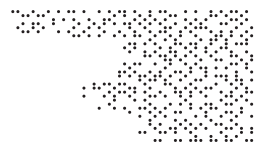
Cilly Kugelmann was the Program Director and Vice Director of the Jewish Museum Berlin from September 2002 until March 2017. She then served as the lead curator for the new permanent exhibition, which opened in the summer of 2020.

Michael Loebenstein is the Director of the Austrian Film Museum (Vienna). He has worked as a curator, researcher and author in the field of film archiving, history, memory and digital culture since the late 1990s. He was the founder of the Film Museum’s Research & Education department which he headed from 2004–2011 when he left for Australia to lead the National Film & Sound Archive (2011–2016). He worked as project manager and/or investigator on several interdisciplinary research projects, including “Ephemeral Films: National Socialism in Austria” (2011–2016) and “I-Media-Cities” (Horizon 2020, 2016–2019). He is Secretary-General of FIAF – International Federation of Film Archives; a board member of maa – Medienarchive Austria; and an Honorary Member (Museum Directors) of the Austrian Studies Association.

Anders Østergaard graduated from the Danish School of Journalism in 1991. He wrote and directed his first documentary *Johannesburg Revisited* in 1996. An international breakthrough followed in 2004 with *Tintin and I* and in 2006 he launched *Gasolin’*, the best-selling documentary in the history of Danish cinema followed by the Oscar-nominated *Burma VJ – Reporting From A Closed Country*, which caught global attention and received 47 international awards. *1989*, launched in 2014, is a cross-genre drama on the political game that led to the fall of the Iron Curtain. *Winter Journey* is his latest development of the cross-genre format applying a wealth of new story-telling techniques.

Hermann Pölking-Eiken, born in Bremen in 1954, is a writer and film director. In 1989, Pölking began working on the project *Zeitreise Deutschland*. Using archival records and film footage, he compiled over 30 film chronicles on German regional history. Starting in 2005, the film project *Die Deutschen 1815 bis heute* (twelve episodes) used primarily historical film sources to tell German contemporary history. Together with Stefan Aust, he worked on TV productions for VOX and N24. Since 2011, he is managing partner, writer and project developer at “Helden der Geschichte GmbH” (Bremen/Ottersberg). The company creates multimedia experiences in order to make history accessible. In 2017, Hermann Pölking presented his 7 ½ hour documentary *Wer war Hitler? (Who was Hitler?)* at the Munich Film Festival. Together with Linn Sackarnd, he published *Der Bruderkrieg – Deutsche und Franzosen 1870/71* (2020).

Linn Sackarnd, born in 1978, is a writer, film director and archive researcher in Germany and France. She holds a Master degree in European Film Financing from INA/Sorbonne Paris. Her recent productions as a writer and director include: *Der*



Bruderkrieg – Deutsche und Franzosen 1870/71, a three-part series co-authored by Hermann Pölking (Arte, 2020); *Der Gendarmenmarkt* (RBB, 2021); *Frauenwunder – Die Frauen und das Wirtschaftswunder* (ARD, 2021); and *Renoir – Portrait einer Zeitenwende* (Arte, 2022). Together with Hermann Pölking, she published the book *Der Bruderkrieg – Deutsche und Franzosen 1870/71* (2020).

Maya Sarfaty, born in 1982 in Israel, is a film graduate from Tel Aviv University. Her debut documentary *Love, It Was Not* premiered in IDFA film festival, and won The Best Film at DocAviv Film Festival in Tel Aviv. Her last short film has won a Student Academy Award for Best Foreign Documentary in Los Angeles. Other works have been presented worldwide at prominent venues, such as La Biennale di Venezia, Busan International Film Festival, Jerusalem Film Festival and many more.

Michaela Scharf is a historian and currently working on her PhD-project on Austrian amateur films shot in the National Socialist era. Since October 2021, she is a research associate at the Department of History at Justus Liebig University Giessen. Between 2016 and 2019 she worked in the DOC-team project “Doing Amateur Film” funded by the Austrian Academy of Sciences and hosted at the Ludwig Boltzmann Institute for Digital History (LBIDH) in Vienna. At LBIDH, she was an academic staff member of “Film.Stadt.Wien: A Transdisciplinary Exploration of Vienna as a Cinematic City” (2009–2011) and “Sichtung und Aufarbeitung des Filmarchivbestandes media wien” (2011–2017). She is the author of “Dokumentation und Demütigung. Judenverfolgung in Amateurfilmen aus dem nationalsozialistischen Wien 1938”, in: *Visual History*, 26.04.2021, <https://visual-history.de/2021/04/26/dokumentation-und-demuetigung-judenverfolgung-in-amateurfilmen-wien-1938/>.

Fabian Schmidt is a sociologist (Dipl.) with an MA in film heritage. He is a PhD candidate at Filmuniversität Babelsberg where he also has a teaching assignment. Currently, he is preparing the DFG long-term project “Filmikonen” (2021–2029) at Filmuniversität Babelsberg. Since 2019 he has been working as peer reviewer for *Apparatus-Journal*. In addition, he is the writer and director of a state funded cinema documentary about Holocaust film footage called *Atrocityfilm* (Schiwagofilm, projected release date: 2022).

Maya Schweizer, born in Paris, studied art and art history in Aix-en-Provence, at the Academy of Fine Arts Leipzig (HGB) and at the University of the Arts (UdK) in Berlin. Schweizer works with different media, particularly with experimental video works. Her work revolves around questions of history, identity and memory. Urban spaces as interfaces of individual and collective modes of action are often the basis of her observation. She has had numerous solo exhibitions (Westfälischer Kunstverein Münster 2010, Frankfurter Kunstverein 2011, Irish Museum of Modern Art, Dublin 2016, Kunstverein Leipzig 2018, Museum Villa Stuck, Munich, 2020/21) and has shown her work in group exhibitions and at biennials (Berlin Biennale, 2006, Centre Georges



Pompidou, 2007, Anren Biennale 2017, China, Manifesta 13, 2020, NBK Berlin 2020). Her videos have been selected for Forum expanded of the Berlinale (2017, 2022), the Vancouver International Film Festival (2017, 2020) and the International Short Film Festival Oberhausen.

Eyal Sivan, born in Israel, is a Marseille based filmmaker, essayist and independent researcher. He is the former head of research and principal MA professor at the Netherlands Film Academy – Amsterdam University of the Arts (AhK) and at University of East London (UEL). Sivan has produced and directed more than a dozen political documentaries. For *Common State* (2012), “Jaffa” (2009) and *Route 181* (2003) he won awards at various festivals. Sivan’s films are regularly exhibited in art exhibitions including Documenta, Manifesta and ICP New York. His works deal with the representation of political crime, the political use of memory, the ethics of documentary filmmaking, and the Israeli-Palestinian conflict.

Leslie Swift has worked at the United States Holocaust Memorial Museum for more than 20 years, first in the Photo Archives and then in the Steven Spielberg Film and Video Archive. From 2014–2022 she has served as Chief of the Film, Oral History, and Recorded Sound branch. She has performed archival research and acquisitions work in Germany, Austria, the UK, Russia, Hungary, the Czech Republic, and the United States, and facilitated the acquisition of dozens of unique amateur films for the US Holocaust Memorial Museum’s collections. Currently, she is a Senior Advisor on Time-Based Media at the US Holocaust Memorial Museum. Together with Lindsay Zarwell, she co-authored “Ja, da war einmal eine Welt. Jüdisches Leben vor dem Holocaust”, in: Siegfried Matzl et al. (Eds.), *Abenteuer Alltag. Zur Archäologie des Amateurfilms*, 2015, and “Inside the outtakes: A history of the Claude Lanzmann Shoah Collection at the United States Holocaust Memorial Museum”, in: Erin McGlothlin et al. (Ed.), *The Construction of Testimony: Claude Lanzmann’s Shoah and Its Outtakes*, 2020.

Serge Viallet studied Film Making at Lumière National school and has worked as a documentary filmmaker since 1985. Since 2012, he has also been teaching film making at Sorbonne University and the Institut National de l’audiovisuel. As a writer-director and director, he was involved in numerous documentary productions, many of them dealing with military conflicts between China, Japan and the US in the 1930s and 1940s. Between 2007 and 2022 he was a producer in residence at the Institut National de l’Audiovisuel and head of the series *Mystères d’archives* (INA, ARTE France, YLE Teema, RSI). In 65 episodes, the series analyzes and contextualizes the filmic records of historic events of the 20th century. Among other prizes, the series was awarded the FOCAL International Award for “Best use of archive footage” (2009). Serge Viallet was honored with awards for his Life Time Achievement (FOCAL International, 2017, SCAM, 2017).

Judith Voelker is a freelance writer and director, based in Cologne/Germany. She studied history, art history and Anglo-American history. For more than 20 years, has



been working in the field of prime-time documentaries with a focus on history for the German and international market, including *The Treaty of Versailles - Disgrace or Opportunity?* (ZDF 2019), *Myth of the Rubble Women* (ARD 2015), *The Rastatt Trials – War Criminals on Trial* (SWR/ Arte 2021).

Ulrike Weckel is Professor of History in the Media and the Public at the Justus Liebig University Gießen in Germany. Her research interests include the history of Nazi Germany, postwar dealings with Germany’s Nazi past, media history and audience reception. One main focus area of hers are the Allied so-called atrocity films and Germans’ responses to them. She is the author of *Beschämende Bilder. Deutsche Reaktionen auf alliierte Dokumentarfilme über befreite Konzentrationslager* (2012); “Watching the Accused Watch the Nazi Crimes: Observers’ Reports on the Atrocity Film Screenings in the Belsen, Nuremberg, and Eichmann Trials”, in *London Review of International Law* (2018) and “Liberated on Film: Images and Narratives of Camp Liberation in Historical Footage and Feature Films,” in *Research in Film and History* (2019).

Clemens von Wedemeyer, born in 1974 in Göttingen, lives and works in Berlin and holds a professorship for “Expanded Cinema” at the Academy of Fine Arts Leipzig. His artistic interests in social transformations often revolve around questions of historical narratives and their influence on power structures today. Clemens von Wedemeyer participated in group shows such as DOCUMENTA (13) (2012) and Riga Biennial (2018). He had solo shows at MoMA PS1, New York, the Barbican Art Centre, London and Hamburger Kunsthalle. Repeatedly, his films are shown at festivals, such as the 66. Internationale Filmfestspiele Berlinale, Kurzfilmtage Oberhausen or New York Film Festival in 2016. He is the author of *Point of View* (2017), published on the occasion of the exhibition at n.b.k. in Berlin; and Stefanie Pilzweiger-Steiner/Maya Schweizer/Clemens von Wedemeyer/Benjamin Meyer-Krahmer, “Wer sich erinnern will, muss sich ein Bild machen – Zur Neukonzeption eines Dokumentarfilms für die KZ-Gedenkstätte Dachau,” in: Anne-Berenike Rothstein/Stefanie Pilzweiger-Steiner (Eds.), *Entgrenzte Erinnerung. Erinnerungskultur der Postmemory-Generation im medialen Wandel*, 2020.

Lindsay Zarwell is a video archivist at National Geographic in Washington, DC where she curates scientific, adventure, and exploration media and enhances discovery of digital video. She previously stewarded the United States Holocaust Memorial Museum's Film Archive for 22 years. Lindsay passionately collected and presented private amateur film recordings at the Holocaust Museum and led the 20 year-long project to preserve, digitize, and make globally accessible one of the earliest collections of Holocaust testimony, the Claude Lanzmann SHOAH Outtakes Collection. She was instrumental in launching the first web-based catalog with streaming video for public access to Holocaust film footage. Lindsay collaborates on projects that promote digital access to media archives and is a proud member of the Association of Moving Image Archivists.