

CONFERENCE

Research in Film and History: New Approaches, Debates and Projects

28.–30. November 2018

Panel: Liberation Footage and the Visualization of the Holocaust

30. November 2018, 11:00 Uhr

Abstracts

Michael Loebenstein

New approaches to 'Digital Curation' between the archive, the museum, and the arts

The increasing digitization of film heritage institutions and its audiences has brought about fundamental changes to our conceptualization of both 'history' and 'curation'. Moving away from monolithic ideas of authorship we begin to perceive, conceptualize and communicate films as part of an 'entangled media heritage' and a network of social and cultural practices, expectations, desires, norms and regulations. The presentation presents examples ranging from the Film Museum's artistic research programs to digital humanities research projects like "Visual History of the Holocaust".

Irina Tcherneva

Establishing the historicity of new visual archives of the Second World War: civilian victims in the Soviet film-makers focus

The Baltic images of the discovery of Nazi crimes are not well known. Based on this case study (Latvia, Lithuania, Estonia), Irina Tcherneva reviews the preconceived ideas about propaganda by the Soviet cinema. She shows how filmmakers adapted their professional practices rooted in image-based journalism to the institutional uses of visuals (investigators, doctors, army). Irina Tcherneva shows what impact these images had on the representations of these power holders, when they were re-used in investigation files against war criminals, but also in non-fiction cinema.

Ulrike Weckel

Liberated on Film: Images and Narratives of Camp Liberation in Historical Footage and Feature Films

Allied liberation footage has more often been used to tell visually about the Holocaust than about the camp liberations during which it was shot. Rather than asking what this footage can in fact tell us in retrospect about Nazi crimes, the presentation examines some of its lesser known scenes that were supposed to encapsulate the moment that inmates were set

free. It turns out that some feature films have used artistic freedom to give a much more nuanced, ambivalent picture of what liberation may have looked like.

Ingo Zechner

Smooth Transitions where there are none. Liberation Footage and the Holocaust

In "Nuit et brouillard" (1955) Alain Resnais uses smooth transitions between shots, color and black and white images, the present and the past, concentration camps and extermination camps, to suggest a nexus where there sometimes is none or a different one than suggested. Ingo Zechner takes examples of such transitions and discusses how they contributed to a very common misunderstanding of the relation between the concentration camp system and the Holocaust. He will present new technologies to trace and (re-)contextualize the images.