



VISUAL HISTORY OF THE HOLOCAUST

Moving Images from the Archives. Historical Footage of Nazi Crimes in Documentaries

A conference jointly organized by
DFF – Deutsches Filminstitut & Filmmuseum and
Justus-Liebig-Universität Gießen in the course
of the “Visual History of the Holocaust” project.
www.vhh-project.eu

Program

May 8 to 10, 2022

At DFF – Deutsches Filminstitut & Filmmuseum
Schaumainkai 41, 60596 Frankfurt



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Film teams of the British, American, and Soviet armies extensively recorded the aftermath of Nazi crimes in liberated camps and territories. Since the end of World War II, these scattered records have been used in museum exhibitions and television and cinema documentaries. The fact that this footage was meant to serve as evidence in Nazi crime trials, to inform the Allied public, and to shame and denazify German viewers is not always apparent when images from it are employed as a surrogate for images the perpetrators themselves rarely left behind.

The conference invites film archivists, curators, and filmmakers from Germany, the US, the UK, Israel, France, and Denmark to describe their approaches to employing this historical footage in their work, including filmic means of contextualizing archival footage and combining it with other kinds of sources and the educational and emotional effects of different presentation strategies.

Clips selected by the speakers from their documentaries will be accessible in advance to all conference participants via a Vimeo account. They will not all be shown during the conference in order to maximize the time for discussion.

The conference is jointly hosted by the DFF – Deutsches Filminstitut & Filmmuseum and the Justus Liebig University Giessen and organized within the framework of the 4-year EU Horizon 2020 project “Visual History of the Holocaust. Rethinking Curation in the Digital Age” (<https://www.vhh-project.eu>), which started in 2019.

Concept

Ulrike Weckel (Justus Liebig University Giessen)
Ulrike Koppermann (Justus Liebig University Giessen)
Anja Horstmann (Justus Liebig University Giessen)
Kerstin Herlt (DFF – Deutsches Filminstitut & Filmmuseum)
David Kleingers (DFF – Deutsches Filminstitut & Filmmuseum)

Contact

Kerstin Herlt (Herlt@dff.film)
DFF – Deutsches Filminstitut & Filmmuseum
Schaumainkai 41
60596 Frankfurt am Main
<https://www.dff.film>



COVID-19 protective measures:

At the conference, the “2G” rule applies: participants need to be fully vaccinated or recently recovered. Rapid antigen tests will be provided for free (and are expected to be used each day before attending). In addition, it is mandatory to wear an FFP2 mask (speakers are exempted while speaking).

Registration:

Attendance is free of charge, but places are limited. For participation, please register by sending an email to: vhh-conference@dff.film

Through registration, participants agree to comply with the conference’s COVID-19 protective measures.

CEST

Sunday, May 08, 2022

- 06:00 pm Public Film Screening: *Verboten!* (US 1959, Dir: Samuel Fuller)
- 07:00 Welcome Drinks

Monday, May 09, 2022

- 09:00 am Registration
- 09:15 Ellen Harrington: Welcome
 Ulrike Weckel: Introduction

Panel 1: Using Liberation Footage in Television Documentaries

Television typically follows conventions that make it possible for audiences to consume it passively. These conventions inevitably limit the complexity of documentary narratives, but the use of archival footage demands thorough research and analysis. Producers will explain how they reconcile audiences' viewing habits and the medium's conventions with the challenges of using archival film.

Chair: Michaela Scharf

- 10:00 am Serge Viallet
 L'ouverture des camps en Allemagne (arte Mystères d'archives, 2012/13)
- 10:25 Maurice Philip Remy
 Holocaust, episode 6: Befreiung (ZDF, 2000)
- 10:50 *Coffee Break*
- 11:20 Judith Voelker and Vanessa Christoffers-Trinks
 Die Rastatter Prozesse (SWR, 2021)
- 11:45 Discussion
- 01:00 pm *Lunch Break*



Panel 2: Presenting Liberation Footage in Holocaust Exhibitions

Since the late 1980s, the use of graphic images of liberated concentration camps as an admonishment and to educate museum goers about Nazi crimes and evoke their compassion has been under scrutiny; consequently, the educational and historical value of Allied liberation footage has been continually renegotiated. This panel of curators, researchers, archivists, educators, and filmmakers discusses the role of such footage, choice of imagery, and presentation techniques at USHMM (1993), Yad Vashem (2005), and IWM (2021). Also, three filmmakers present their new introductory film (2021) for visitors to the Dachau Concentration Camp Memorial and their approach to integrating the Allied footage into a visual narrative about the camp's history and combining it with additional visual sources.

Chair: Ulrike Koppermann

- 02:00 pm Raye Farr, Leslie Swift and Lindsay Zarwell (United States Holocaust Memorial Museum, Washington DC)
Thirty Years On: Considering Liberation Exhibits at the United States Holocaust Memorial Museum
- 02:20 Rachel Donnelly and James Bulgin (Imperial War Museums, London)
Framing Liberation at Imperial War Museums' new Holocaust Galleries
- 02:40 Mimi Ash (Yad Vashem, Jerusalem)
The Use of Liberation Footage in the Permanent Exhibition of the Holocaust History Museum at Yad Vashem
- 03:00 Clemens von Wedemeyer, Maya Schweizer and Benjamin Meyer-Krahmer (Dachau Concentration Camp Memorial Site)
The Dachau Concentration Camp – Notes on a New Introductory Film
- 03:20 *Coffee Break*
- 04:00 Discussion



Panel 3: Archives in the Age of the Algorithm: New Possibilities for the Use of Liberation Footage Through Digital Curation

Over the last decade, the use of digital technologies to process, analyze, enrich, and present historical filmic records has radically transformed the ways that audiovisual archives and content creators work with film heritage materials. Historical sources that were inaccessible to the public have been digitized and subjected to computer-aided analysis and transformation. This has introduced greater discoverability but also changed the dynamic relationship between archives and museums and their users. How can we make use of this “digital turn”? How do we moderate the re-use of sensitive and complex historical records? And what novel ways of re-use and storytelling are fostered by these new means of discovering, analyzing, and presenting archival materials?

05:00 pm

Chair: Michael Loebenstein

with Daniel Helm, Fabian Schmidt, Fiona Kelly and Ellen Harrington

06:30 *Social Dinner for conference speakers and team*

08:30 Public Film Screening: *The Lost Film of Nuremberg* (FR/US 2021, Dir: Jean-Christophe Klotz)

Tuesday, May 10, 2022



Panel 4: Historical Footage in Documentary Films

Each of the four documentaries that this panel will discuss tells its own story. None focuses on the liberation of the camps or the Nazis' crimes, though in all of them those crimes do play a role. Each film is remarkable in its creative use of historical footage, which goes beyond mere documentation. Images and narration are combined ironically or to highlight a contrast or expose a contradiction; sequences from archival footage are selected to make an argument; pictures are obviously altered; and actors move through historical photographs, to name just a few of the filmmakers' strategies. The four films invite viewers to wonder and associate, to consider and interpret. Historical images thereby raise more questions than they usually thought to answer.

Chair: Tobias Ebbrecht-Hartmann

- 09:00 am Maya Sarfaty
 Love it was not (2020)
- 09:30 Discussion
- 09:50 Anders Østergaard
 Winter Journey (2019)
- 10:20 Discussion
- 10:40 *Coffee Break*
- 11:10 Hermann Pölking-Eiken and Linn Sackarnd
 Wer war Hitler (2017)
- 11:40 Discussion
- 12:00 Eyal Sivan
 The Specialist. Portrait of a Modern Criminal (1999)
- 12:30 Discussion
- 01:00 pm *Lunch Break*



Final Panel Discussion

02:30 pm

Chair: Ulrike Weckel

with Tanja Cummings, Wulf Kansteiner, Gertrud Koch, Cilly Kugelman and Michael Loebenstein

05:00 End of Conference

08:30 Public Film Screening: *Babi Yar. Context* (NL/UA 2021, Dir: Sergei Loznitsa). Guest: Pavel Polian

