

## **Migrating Images and Image Migration: How Popular Culture Shapes the Visual History of the Holocaust**

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**Hila Abraham** has been the director of the Israel Film Archive's Digitization, Digital preservation and Access program for the past 7 years. In 2010, after had completing her MA in Film Studies at Tel Aviv University, she spent 4 years in United States working in film archives, film festivals and film curating, where she also graduated from the L. Jeffery Selznick School of Film Preservation in Rochester, NY (2014). Hila is the recipient of the Sony Pictures Scholarship from the Intl. Association of Moving Image Archivists, and an active advocacy member in the international arena of Film Archives.

**Dr. Lior Alperovitch** is a lecturer on the 20th-century history of Europe and the Jewish people, who specializes in the history of the Holocaust and its commemoration in Israel, visual representation of the Holocaust, and halakhic rulings and religious observance during the Holocaust. He completed the bulk of his academic studies at the Hebrew University of Jerusalem, in the departments of history, Jewish history, Jewish thought, and international relations. He holds two master's degrees – one in history and the other in Jewish thought – and a doctorate in history. His doctoral dissertation examined the relations between Israel and the Federal Republic of Germany and their impact on Holocaust commemoration in Israel during the first two decades of the State. He conducted his postdoctoral studies at the Strochlitz Institute for Holocaust Research at the University of Haifa. Lior is the head of the Center for the Study of Holocaust Visualization at Bezalel Academy of Arts and Design, Jerusalem, is a Spiegel Fellow at the Finkler Institute for Holocaust Research at Bar-Ilan University, and teaches in the department of visual and material culture at Bezalel.

**Liat Benhabib**, Film Producer. Director of "The Visual Center" at Yad Vashem since its foundation in 2005 – the world's largest digital library and collection of films, survivor testimonies, and information on Holocaust and Cinema. Founding member of the "Forum for the Preservation of the Audio-Visual Memory in Israel". B.A. (with honors) in the faculty of Film and Television and in Psychology, Tel Aviv University. Liat worked as researcher, casting director, assistant director or producer for Israeli features, documentary films and television series, by



directors Eran Riklis, Ari Folman, David Ofek and Yossi Madmoni, among others. Film instructor for adults with special needs – script adviser, director and producer at film workshops organized by "Nitzan" (a non-profit for people with special needs). Producer of the Video-Art installations by Michal Rovner and Uri Tzaig and Co- Producer with "Belfilms Productions" of 118 short films for the permanent exhibition of the Holocaust History Museum at Yad Vashem inaugurated in March 2005. Member of Israel's Cinema Council 2014- 2018.

**Helmut Berger** is co-founder and managing director of max.recall information systems GmbH, a Vienna-based software development and consulting firm active in the areas of data provisioning & acquisition, data analytics and artificial intelligence. Since the foundation of max.recall, he has consulted IT service providers, intergovernmental organizations and customers from the public sector in these areas. He was head of the Information Retrieval department of an Austrian service provider for solutions in the patent and intellectual property domain before he founded max.recall in 2010. During this time, he gained broad experience in the areas of Text Analytics and Information Retrieval with particular emphasis on the challenges in the patent domain. Before that, he was Senior Researcher at an Austrian center for applied research in the area of e-Commerce. In 2004, he held a position as a Post Doctoral Research Fellow at the University of Technology Sydney, Australia. His scientific work focused on information retrieval, data mining and machine learning, and human-computer interaction. In these areas, he has published more than 65 papers in books, conference proceedings and journals. He successfully applied for and led national and international research projects in these areas. Helmut received his master's degree in Computer Science in 2001 and his PhD in 2003 from the Vienna University of Technology.

**Christophe Cognet** is a director and screenwriter. After studying cinema at the Sorbonne Nouvelle, he began writing and directing documentaries in Africa, and then in Europe. Curious about historical footprints and memory, his films question the power and mechanisms of images, and the creative possibilities behind them. For over 20 years, through film, he has questioned art and images at the limits of human experience. This reflection was nurtured by the publication of several articles and books on the subject. *Éclats*, published by Les éditions du Seuil in 2019, is about clandestine photography in Nazi camps and inspired the making of *À pas aveugles (From where they stood)*. During his artistic residency at the contemporary art space Khiasma (near Paris), he wrote and directed performances based on *Miserrimus* by Soren Kierkegaard. His films have been shown in theaters, cinematheques, televisions channels and film festivals around the

world, including Berlin, Venice, Jerusalem, Sao Paolo, Santiago, New York, Montreal, Rome, London, Paris, Lisbon, La Rochelle, Mumbai, etc.

**Tom Divon** is a PhD student in the department of Communication at the Hebrew University of Jerusalem. Divon's research focuses on TikTok's social-political playful cultures in three key areas: (1) users' engagements with the Holocaust and history-related commemoration and education, (2) users' performative combat in antisemitism and religion-based community building, and (3) users' affective activism manifested with the use of Palestinian and Israeli TikTokers in memetic practices for playful content creation in times of conflict.

**Tobias Ebbrecht-Hartmann**, born 1975, is a film historian and media scholar, who has been serving as Senior Lecturer for Film and German Studies at the Department of Communication and Journalism and the DAAD Center for German Studies at the Hebrew University of Jerusalem since 2014. He is also incumbent of the Cardinal Franz König Chair in Austrian Studies. He holds his PhD from the Free University of Berlin and is author of several books and articles about the cinematic and digital forms of commemorating the Holocaust and experiences of collective violence. He is consortium member of the Horizon 2020 project "Visual History of the Holocaust: Rethinking Curation in the Digital Age" and part of the joint DFG-research project "(Con)sequential Images – An archaeology of iconic film footage from the Nazi era".

**Paul Frosh** is a Professor in the Department of Communication and Journalism at the Hebrew University of Jerusalem, and currently Head of Department. His research spans visual culture, photography, the aesthetics of television and digital media, consumer culture, cultural memory, media witnessing, and media and moral concern. His most recent book is "The Poetics of Digital Media". Paul's current research explores how the cultural memory of photography has enabled it to survive and expand despite the transformation of its core technologies, and what that persistence means for the worldviews and values associated with photography in the past.

**Dr. Rasmus Greiner** is Senior Lecturer in film studies at University of Bremen, Germany. His areas of research comprise audio-visual history, global film culture, war movies, genre studies, and film aesthetics. He is founder and general editor of the open access journal *Research in Film and History* ([www.film-history.org](http://www.film-history.org)). Recent book publication: *Cinematic Histospheres. On the Theory and Practice of Historical Films* (Palgrave Macmillan 2021).

**Yona Hanhart-Marmor** is a lecturer in French Literature at the Hebrew University of Jerusalem. She is the author of two essays on Claude Simon's and Pierre Michon's works and on numerous articles devoted to 20th and 21<sup>st</sup>-century literature. She is currently working on family inquiries written by descendants of Holocaust victims and, in particular, on questions conveyed by contemporary French literature about Jewishness. Among her recent publications, we can mention « L'ère de la filiation inversée dans la littérature mémorielle contemporaine » (*French Studies*), « Ni tout à fait la même, ni tout à fait une autre : la mélancolie paradoxale des récits d'enquête autour de la Shoah » (*Roman 20-50*), « Enquêtes françaises contemporaines : les limites de l'entreprise mémorielle » (*Etudes littéraires*) « La réception française des *Disparus* ou le symptôme d'un évitement (*Littérature*) and , « La place de l'étoile : mémoire et amnésie dans quelques films français autour de la Shoah » (*Europe*).

**Lital Henig** is a PhD candidate at the Department of Communication, the Hebrew University of Jerusalem. In her PhD thesis she explores the memory work of the Holocaust in the digital age. She is a research fellow at The Avraham Harman Institute of Contemporary Jewry in the Hebrew University of Jerusalem and the recipient of the president of Israel's 2022 scholarship for excellence in science and innovation. She has also served as a researcher in the Horizon 2020 research and innovation action "Visual History of the Holocaust: Rethinking Curation in the Digital Age", in the Hebrew University of Jerusalem's research team.

**David Kleingers** is head of digital department and strategic development at DFF – Deutsches Filminstitut & Filmmuseum – in Frankfurt am Main. Since 2003, he has been involved in the conceptualization and implementation of some of the institution's major digital projects, including filmportal.de, the central internet platform on German Cinema and the online catalogue of German film archive holdings. He also serves as representative of the director in national committees. As a journalist and film historian, he has published numerous articles and has contributed to books on German, European and international cinema. After majoring in American and media studies, he worked as a researcher and editor at CineGraph – Hamburgisches Centrum für Filmforschung from 2000-2003.

**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).

**Michael Loebenstein** has been the director of Österreichisches Filmmuseum (Austrian Film Museum) in Vienna since 2017. He has worked in film archiving, curation and research since 2004, first in Austria and then in Australia. For the last decade Michael has served as Secretary-General of FIAF - The International Federation of Film Archives. He is the deputy coordinator of the "Visual History of the Holocaust" project.

**Rachel Perry** received her MA and PhD in Art History from Harvard University. She currently teaches in the Weiss Livnat Graduate Program in Holocaust Studies at the University of Haifa and in the History of Art department at Tel Aviv University. She is the recipient of several EHRI Fellowships, a Sharon Abramson Research Grant, a Getty Postdoctoral Fellowship, the Ailsa Mellon Bruce Senior Fellowship at CASVA and a Senior Research Fellowship from the Yad Vashem International Institute for Holocaust Research. Her articles have appeared in *October*, *History and Memory*, *Les Cahiers du Musée national d’art moderne*, *Revue 20/21ème siècle*, *French Cultural Studies*, *RIHA*, *Art Bulletin*, *Ars Judaica*, *Images: A Journal of Jewish Art and Visual Culture* and *Holocaust Studies: A Journal of Culture and History*. Her most recent project focuses on early postwar exhibitions related to the Shoah, *Exhibiting the Holocaust: Histories, Practices and Politics in the Immediate Postwar Period, 1944-1949*, for which she is editing a special issue of the *Journal of Holocaust Research* (Spring 2023). She is currently completing a manuscript entitled *Telling Pictures, Showing Stories: the Graphic Album as early Holocaust Medium*.

**Amit Pinchevski** is a Full Professor in the Department of Communication and Journalism at The Hebrew University of Jerusalem, Israel, where he has been teaching since 2004, after completing his doctoral research at McGill University, Canada. His research interests are in theory and philosophy of communication and media, focusing specifically on the ethical aspects of the limits of communication; media witnessing, memory and trauma; and pathologies of

communication and their construction. He is the author of *By Way of Interruption: Levinas and the Ethics of Communication* (Duchesne UP, 2005), *Transmitted Wounds: Media and the Mediation of Trauma* (Oxford UP, 2019), and *Echo* (MIT Press, 2022). Amit is the coeditor of *Media Witnessing: Testimony in the Age of Mass Communication* (with P. Frosh; Palgrave, 2009) and *Ethics of Media* (with N. Couldry and M. Madianou; Palgrave, 2013). His work has appeared in academic journals such as *Critical Inquiry*, *Philosophy and Rhetoric*, *Cultural Critique*, *Cultural Studies*, *Public Culture*, *New Media & Society*, and *Theory, Culture & Society*.

**Fabian Schmidt**, born 1972, 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. In addition, he is a researcher in the DFG long-term project “Filmikonen” (2021–2029) at Filmuniversität Babelsberg, and he is the writer and director of a cinema documentary about Holocaust film footage called “Atrocityfilm” (Schiwagofilm, projected release date: 2023).

**Vít Šisler** is a co-founder of Charles Games, a Prague-based studio focusing on developing serious games. He is a lead game designer of *Attentat 1942*, an award-winning game about the Nazi occupation told through the eyes of survivors, and its upcoming sequel *Svoboda 1945: Liberation* that deals with the WWII aftermath. Šisler is also a scholar of new media studies at Charles University.

**Nicole Steng** is a historian and works at the Dachau Concentration Camp Memorial Site since 2016. Her interest in digital media and games was very helpful, when the educational department was searching for a content team for “The Liberation AR”. After finishing this project, she was also one of two project leads for “ARt – the concentration camp in drawings”. Furthermore, she managed a digitalisation project at the memorial, where a special exhibition was brought online, and a special digital workshop was created. From this year on she is a permanent member of the educational department at the memorial, and focuses on digital education. Beside her work at the memorial she is writing her PhD at the LMU Munich. Her scientific interest is the spatial turn and the history education at the memorial. She wants to empirically find out how participants perceive and use the physical and digital space of the memorial.

**Noga Stiassny** is an art, media, and memory Research Associate at the Hebrew University of Jerusalem. She received her PhD in Art History from Hamburg University, and is a former Guest Researcher at the Amsterdam School for Heritage, Memory and Material Culture at the University

of Amsterdam. Her work focuses on the representation of traumatic heritage and has been published in peer-reviewed publications. She is the author of the forthcoming book “Israeli Art and the Landscapes of the Holocaust” to be published with open access at Amsterdam University Press.

**Irina Tcherneva**, historian, specializes in Soviet documentary film and photography and is senior researcher at the French National Centre for Scientific Research (CNRS/Eur’ORBEM). Her research focuses on the socioeconomic history of documentary cinema, the history of film audiences and film technique, and the role of visual documents and artworks in the Second World War and in postwar trials. Her recent participation in research projects include Horizons 2020 “Visual History of the Holocaust” (Ludwig Boltzmann Institute and Austrian Film Museum), “CINESOV—Soviet Cinema at War 1939–1945” (France, CNRS), “WW2CRIMESONTRIAL1943–1991” (France, CNRS), and “Images of Justice: The Nazis and the Collaborators on Trial in the Liberated Europe” (France, University Paris 1). She co-edited the following books: "Seeking accountability for Nazi and War Crimes in East and Central Europe" with Voisin and Le Bourhis (Rochester UP, 2022, "Survive the war. Soviet Film industry in 1939–1949" with Voisin and Pozner (Rosspen, 2018); and the special issue of the review *Conserveries mémorielles* “The Cinema Goes to War: Screens and Propaganda in the USSR (1939–1949)” with Pozner (24, 2020). Irina Tcherneva is also translator and co-editor of the writings by Dziga Vertov, Ilya Ehrenbourg and theorists of the productivisme with V. Pozner, Paul Lequesne, and Catherine Perrel.

**Gal Ventura** is a cultural art historian, and deals mainly with nineteenth-century French art, cultural history, and socio-medical aspects of childhood, maternity, breastfeeding, pain, death, and sleep. Her most recent essays have appeared in *Journal of Social History; Design and Culture; Design for Health; Visual Resources; Social History of Medicine, Journal of Design History*, and *The Art Bulletin*. She is the author of *Maternal Breast-Feeding and Its Substitutes in Nineteenth-Century French Art* (2018), and *Hush Little Baby: The Medicalization of Children's Sleep in Modern France* (forthcoming, McGill-Queen's UP).

**Shir Ventura** holds a bachelor’s degree in history and art history from the Hebrew University of Jerusalem. She is currently a master’s student at the Department of History and the Mandel School Honors Program. Shir is a teaching assistant and a research assistant in three projects, among

them the Horizon 2020 research and innovation action “Visual History of the Holocaust: Rethinking Curation in the Digital Age.” Her master thesis deals with privacy, urban spaces, and prostitution in eighteenth-century Paris.

**Victoria Grace Walden** is a Senior Lecturer in Media, and Director of Learning Enhancement in the School of Media, Arts and Humanities at the University of Sussex. She leads the award-winning platform Digital Holocaust Memory. She is author of *Cinematic Intermedialities and Contemporary Holocaust Memory* (Palgrave Macmillan, 2019), and editor of *Digital Holocaust Memory, Education and Research* (Palgrave Macmillan, 2022). As well as the forthcoming *The Memorial Museum in the Digital Age* (REFRAME 2022) and a special edition of *Holocaust Studies: A Journal of Culture and History* on ‘Digital Holocaust Memory and Education’ (online first 2021). She has served in advisory roles for projects by the Imperial War Museums, the UN/UNESCO, and the Claims Conference, and is current Primary Investigator on the British Academy and Leverhulme funded project: “Digital Holocaust Memory: Hyperconnective Museums and Archives of the Future”.

**Mirjam Wenzel** studied general and comparative literature, political science, and theater studies in Berlin and Tel Aviv. Afterward she worked as a research assistant at the Institute of German Philology at Ludwig-Maximilians-Universität München and earned her doctorate with a dissertation on the Holocaust discourse in Germany in the 1960s. Mirjam Wenzel is the author and co-editor of various books and exhibition catalogs on German-Jewish art and cultural history. Her publications include essays, articles, and blog entries on questions of cultural theory, aesthetics, and museology, on representations of the Holocaust in the visual arts, photography, and film, on critical theory, and particularly on the life and works of Siegfried Kracauer, Theodor W. Adorno, and Hannah Arendt. She also works as a curator and has developed several international exhibitions. From 2007 to 2015, Mirjam Wenzel directed the media department of the Jewish Museum Berlin, where she was responsible for the presentation of Jewish history and culture in digital and print media. She has been recognized as an international expert on the digital transformation of museums ever since. She has directed the Jewish Museum Frankfurt – Germany’s oldest Jewish museum – since 2016 and has been an honorary professor at the Department of Jewish Studies at Goethe University Frankfurt since 2019. She will serve as a visiting professor at Bauhaus-Universität Weimar for the 2020/21 winter semester.



**Julia Marie Wittorf** is a MA student of the *DAAD Center for German Studies* at the European Forum of the Hebrew University. She holds a Bachelor of Arts degree in Political Science from the Free University of Berlin, Germany. Julia has been working for several victims' rights organizations and researched at the *Emil Julius Gumbel Research Center for Anti-Semitic and Right-Wing Extremism* at the Moses Mendelssohn Center (MMZ) in Potsdam. She is currently a research assistant in the Horizon 2020 project "Visual History of the Holocaust: Rethinking Curation in the Digital Age (2019–2022)" and collaborates in a study on the political behavior of immigrant-origin citizens in Germany at the Department of Political Science.

**Marlene Wöckinger** studied history at the University of Salzburg and currently holds a position at Mauthausen Memorial (Austria) in the educational department. Since 2016 they have been working at the Memorial as a tour guide and in 2022 they became the presenter on the Mauthausen Memorial TikTok Account. In addition to that, Marlene is working as a freelance historian on holocaust education projects with [erinnern.at](https://www.erinnern.at) and EuroClio. Marlene is head of the commemorative committee "Papa Gruber Kreis" (St. Georgen/Gusen, Austria).

**Gil Yefman** creates sculptures, videos, performances, installations, and two dimensional works that are process-oriented and are often developed collaboratively. Using soft materials like felt and yarn, Yefman's practice considers difficult histories while imagining the potential for individual and collective healing. Yefman uses archival materials as points of departure from which the knitting process resembles writing - texts and contexts become textures suggesting alternative interpretations to dogmatic translations. Yefman holds a BFA from the Bezalel academy for art and design and is the Rapaport Prize for a young artist laureate in 2017 and the 2010 Young Artist Prize by the Israel ministry of culture. Selected Artist In Residence programs include Basis in Frankfurt 2022, ISCP in Brooklyn 2021, Artport in Tel Aviv 2019, Aomori Contemporary Art Center in Japan 2015, Fountainhead in Miami 2014, NRW Kunststiftung along with Goethe Institute and Bronner Family, Dusseldorf, 2012. Selected museum collections which Yefman's works are part of are the Rubell Family Museum, the Tel Aviv Museum of Art, The Jewish Museum in NYC, the Herzliya Museum of Art.

**Ingo Zechner**, born 1972, is a philosopher and historian, who has been serving as Director of the Ludwig Boltzmann Institute for History and Society (LBIGG, in 2019 transformed into the Ludwig Boltzmann Institute for Digital History, LBIDH) in Vienna since 2015. He was an academic staff

member at the Jewish Community Vienna (2000–2008), the Head of the Community’s Holocaust Victims’ Information and Support Center (2003–2008), and the founding Business Manager of the Vienna Wiesenthal Institute for Holocaust Studies, VWI (2009). 2013–2016 he was the Associate Director of the IFK International Research Center for Cultural Studies. Since 2010 he has been a project manager and participant of several research projects, including the project “Ephemeral Films: National Socialism in Austria” (2011–2016), jointly directed with Michael Loebenstein, and the Horizon 2020 project “I-Media-Cities” (2016–2019). Working on American Liberation Footage he was the Raab Foundation Fellow at the Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum in Washington DC (2013). He has published two books (on philosophical aesthetics and post-structuralist philosophy), co-edited four volumes, two journals, as well as one exhibition catalogue, and written articles on film, literature, music, archival theory and practice, Holocaust studies and Jewish history.