

## VHH Conference

### Documenting Nazi Crimes through Film: Soviet Union, 1942–1945

Paris, November 24–27, 2022

## CVs

**Karel Berkhoff** is a historian of Eastern Europe (particularly Ukraine and the Soviet Union), the Holocaust, and World War II (with a research focus on the Holocaust in Kiev, especially the Babyn Yar massacre in September 1941). He is Senior Researcher at the NIOD – Institute for War, Holocaust and Genocide Studies (at the Royal Netherlands Academy of Arts and Sciences) and Co-director of the European Holocaust Research Infrastructure (EHRI). Karel Berkhoff holds academic degrees from Amsterdam, Harvard and (PhD) Toronto. His list of publications includes two monographs published by Harvard University Press: *Harvest of despair: Life and Death in Ukraine under Nazi Rule* (also published in Ukrainian) and *Motherland in Danger: Soviet Propaganda during World War II*. Memberships include the admissions committee for the Saul Kagan Fellowships in Advanced Holocaust Studies and the editorial board of Yad Vashem Studies. He was also Chief Historian of a Holocaust memorial center in Kiev for three years.

**Tal Bruttman** is a historian specializing in the Holocaust. His work focuses on anti-Semitic policies in France during the war, as well as on the “Final Solution” in Europe. He is the author of *La Logique des bourreaux* (Hachette Littératures, 2003), about the “Hunting of Jews” in France by the Sipo-SD, and *Au bureau des Affaires juives. L'administration française et l'application de la législation antisémite, 1940–1944* (La Découverte, 2006) on the antisemitic policy of the French state. He published *Auschwitz* (La Découverte, 2015), *Les cent mots de la Shoah* (PUF, 2016; with Christophe Tarricone), and *Microhistories of The Holocaust* (New York: Berghahn Books, 2016; with Claire Zalc). His latest book, written with Stefan Hördler and Christoph Kreutzmüller, is devoted to the photographs taken by the SS at Auschwitz: *Die fotografische Inszenierung des Verbrechens*, WBG, 2019 (to be published by Seuil in January 2023).

**Marilyn Campeau** is Assistant Professor in Transnational History at the Department of History and Geography of the Université de Moncton in New Brunswick, Canada. Last year she defended her PhD dissertation “Imaging the War: Visual Representations on the Soviet-German Front, 1941–1945” at the University of Toronto, which explores the daily life of Soviet soldiers during World War II through an analysis of their frontline drawings. She is currently in the process of turning her thesis into a book manuscript, which studies the impact of soldiers’ art on Soviet visual culture from 1941 to the present. Her



specialization in Soviet history covers the study of war and society, everyday life, visual culture, gender and the Holocaust.

**Paula Chan** is a PhD candidate in Russian and Eastern European History at Georgetown University. Her dissertation “Eyes on the Ground: Soviet Investigations of the Nazi Occupation” examines the work of the Extraordinary State Commission in Russia, Ukraine, Belarus, and the Baltic region during World War II. Her research has been supported by a Claims Conference Saul Kagan Fellowship in Advanced Shoah Studies and a Robert A. Savitt Fellowship at the Mandel Center for Advanced Holocaust Studies (United States Holocaust Memorial Museum), among other awards. She has published articles in *Holocaust and Genocide Studies*, *The Journal of Illiberalism Studies*, and the *Journal of Contemporary History*. She holds master’s degrees in Russian Studies (Georgetown University) and Library Science (Pratt Institute). Prior to Georgetown, she worked as an archivist.

**Michał Chojak** has been working for Yahad-In Unum since 2010, when the organization began its research in Poland. In the past 12 years, Michał has participated in 50 investigative trips in Central and Eastern Europe, interviewing more than a thousand of eyewitnesses to the Holocaust. As director of Yahad-In Unum Research Center since 2020, he has specialized in the Holocaust in Poland and in Baltic States. Michał is also involved in Yahad-In Unum’s research projects in Guatemala and Iraq. He coordinates university programs developed by YIU in Europe and facilitates courses and seminars for students and Holocaust professionals. As a PhD candidate at Université Paris I Panthéon Sorbonne, his research focuses currently on the mass shootings of Jews in the General Government between 1939 and 1945.

**Christophe Cognet** is a director, scriptwriter, and author. He studied cinema at the Sorbonne Nouvelle. First documentaries in Africa (including *Gongonbili, de l'autre coté de la colline*, 1997, 63 min.). Then films and articles (*Vertigo* magazine) that question cinema and creation, including the reconstruction and analysis of the unfinished film *L'affaire Dominici par Orson Welles* (2000, 52 min). In 2007, Christophe Cognet questions societies of control with *Les Anneaux du serpent* (45 min., Festival dei Popoli, Arte). In 2013–15, during a residency at the Khiasma space, performances based on Kierkegaard's *Miserrimus*, with Agathe Bonitzer, Geoffrey Carey and Jérôme Imard. In 2016, *Seven Thousand Years* (fiction, 15 min.), adaptation of a poem by Nick Toshes with Françoise Lebrun and Mathieu Amalric. For the past twenty years, he has been conducting a filmic and written meditation on art and images confronted with the limits of human experience, including *Parce que j'étais peintre* (2014, 104 min.), and a book and film that exhume the clandestine shots of the camps: *Éclats* (Le Seuil, 2019, translated into Japanese), and *À pas aveugles* (From where they stood, 110 min., premiere at the Berlinale 2021, documentary prize at the Jerusalem Film Festival, release in France in 2023, in the USA in 2022).

**Christian Dürr**, born 1971, studied philosophy, history and communication theory at the University of Vienna. In 2001 he started working in the archival department of the Mauthausen Memorial, since 2006 has served as head of the Mauthausen Memorial Archives and its scientific unit. He was member of the steering group for the conceptual redesign of the Mauthausen Memorial and is curator of the current permanent exhibitions at the Mauthausen and the Gusen Memorials, among others. He is also co-editor of the series “Mauthausen Studien” and “Mauthausen Erinnerungen” published by the Mauthausen Memorial. In 2014, he was a research fellow at the Center for Genocide Studies at the University of Tres de Febrero in Buenos Aires. His research interests include the history of national socialist concentration camps, Memory Studies and the Argentine military dictatorship. Publications: *Memorias incómodas. El dispositivo de la desaparición y el testimonio de los sobrevivientes de los centros clandestinos de detención, tortura y exterminio* (Temperley: Tren en Movimiento, 2017); ‘*Verschwunden*’. *Verfolgung und Folter unter der argentinischen Militärdiktatur (1976–1983)* (Berlin: Metropol Verlag, 2016); *Jenseits der Disziplin. Eine Analyse der Machtordnung in nationalsozialistischen Konzentrationslagern* (Vienna: Passagen Verlag, 2004).

**Kiril Feferman** earned his PhD in Contemporary Jewish History (with a specialization in Holocaust history) from the Hebrew University of Jerusalem in 2008. He has more than twenty years of experience researching Holocaust history, contemporary Jewish history in the broader East European region, and World War II. Kiril Feferman has published three sole-authored books. His most recent book, *If we had wings we would fly to you: A Soviet Jewish Family Faces Destruction, 1941-42*, published by Academic Studies Press in 2020, recounts the evacuation of Jews in the Soviet Union during World War II through one family’s correspondence preserved in the Yad Vashem Archives. The book shows the interaction of factors at the micro and macro levels, with the latter reflected in local official records and newspapers. Kiril Feferman published articles in leading scholarly journals such as *Yad Vashem Studies*, *Modern Judaism*, *Cahiers du monde russe*, *Europe-Asia Studies*, *Holocaust and Genocide Studies* and *Nationalities Papers*.

**Jeremy Hicks** is Professor of Russian Culture and Film at Queen Mary University of London where he teaches courses on Russian film history and literature. He is the author of four books and many articles on Russian and Soviet history, film, literature and journalism. His publications include: *Dziga Vertov: Defining Documentary Film* (London and New York, 2007) and *First Films of the Holocaust: Soviet Cinema and the Genocide of the Jews, 1938–46* (Pittsburgh, 2012), which won the 2013 ASEEES Wayne Vucinich Prize ‘for the most important contribution to Russian, Eurasian, and East European studies in any discipline of the humanities or social sciences’. His most recent book is: *The Victory Banner over the Reichstag: Film, Document and Ritual in Russia’s Contested Memory of World War Two* (Pittsburgh 2020). He is currently researching the relationship between film and the international famine relief campaign to Russia in 1921.

He has also been a consultant on a number of TV documentary films and the restoration of a film about the Holocaust and translated the Russian satirical writer Mikhail Zoshchenko (*The Galosh: Selected Short Stories*, London: Angel Books, 2000; New York: Overlook Press, 2006, 2009). Jeremy Hicks is a member of ASEEEES, British Association for Slavonic and European Studies, the Modern Humanities Research Association (UK), and sits on the Council of the Society for Co-operation in Russian and Soviet Studies (UK).

**Anna Högner** graduated in Film and Media Studies and Educational Science with a focus on film history, film and media theory and the history of education. She worked as an exhibition coordinator, educator, and curator at Filmarchiv Austria (2015–2020) where she (co-)curated several exhibition projects such as *Unwanted Cinema. Exiled Filmmakers in Vienna and Budapest 1933–1938* (2019), *Analog/Digital. Media (Ex)changes* (2017) and *Valeska Gert. Face – Body – Movement* (2017). She was a staff member in the research project “The Wien-Film. A comprehensive Analysis of the studio 1938–1945” (2018–2021) at the Austrian Academy of Sciences. In 2020 she joined the Film Museum team and the Horizon 2020 project “Visual History of the Holocaust” (2019–2023) as a research associate.

**Alexander Kruglov**, historian, specialist of the history of Holocaust. Senior Historian Advisor of the *Babi Yar Holocaust Memorial Center*, Kiev, Ukraine; Academic Adviser of the *Tkuma* Ukrainian Institute for Holocaust Studies, Dnepr, Ukraine; advisor to the Holocaust Survivors' Rights Authority at the Ministry of Social Equality of the State of Israel. During 2018-2019, research fellow at the *Yad Vashem (International Institute for Holocaust studies)*, Jerusalem; Member of the Scientific Committee of *Yahad-In Unum*, Paris. 1,181 publications: 20 monographs and collections of documents, 52 scholar articles, and Encyclopedia entries.

**Eric Le Bourhis** is a historian and Associate Professor at the Institute for Oriental Languages and Civilizations (INALCO, Paris), where he teaches Latvian language and literature and the history of northeastern Europe. He is a former fellow of the Foundation for the Memory of the Shoah (Paris) and a current member of the Europe-Eurasia Research Center (CREE). His research is in the fields of urban history and history of the Holocaust. He is the author of a doctoral thesis on the transformations of the Soviet city of Riga after 1945 (2015) and was awarded the research prize of the French Academy of Architecture (2017). His current work focuses on the persecution of Jews during the Second World War in Riga and Paris. Latest publications: *Persécution des Juifs et espace urbain: Paris, 1940–1946*, special issue of *Histoire urbaine* (2021), edited with I. Bakouche and S. Gensburger, and *Seeking Accountability for Nazi and War Crimes in East and Central Europe. A People's Justice?* (2022), edited with I. Tcherneva and V. Voisin.

**Laurel Leff** is Associate Professor of Journalism at Northeastern University. Previously, she was a reporter for the Wall Street Journal and the Miami Herald and an editor with American Lawyer Media Inc. and The Hartford Courant. She teaches undergraduate and graduate courses in news writing, media law, and nonfiction writing. Leff is also the associate director of Northeastern’s Jewish Studies Program in the College of Social Sciences and Humanities. She teaches a course on America and the Holocaust. Her book, *Well Worth Saving: American Universities’ Life-and-Death Decisions on Refugees from Nazi Europe* (Yale University Press, 2019) was a finalist for the National Jewish Book Award. Her previous book, *Buried by The Times: The Holocaust and America’s Most Important Newspaper* (Cambridge University Press, 2005) was selected as the best media history book by the American Journalism Historians Association and the best history book by ForeWard Magazine. Professor Leff has spoken frequently on aspects of America and Holocaust at historical societies, museums, synagogues, associations, and universities.

**Ophir Levy** is a lecturer in Film Studies at the University Paris 8 – Vincennes – Saint-Denis. He is the author of *Images clandestines. Métamorphoses d’une mémoire visuelle des “camps”* (Paris: Hermann Editions, 2016). His PhD work on the haunting memory of the Shoah in modern cinema has been rewarded with the Inathèque – National Audiovisual Institute’s “Research Prize” in 2014.

**Stuart Liebman** earned his M.A. and PhD in Cinema Studies from New York University. Now an Emeritus Professor at Queens College and the CUNY Graduate Center, he served as the Founding Coordinator of the Film Studies Certificate Program at the CUNY Graduate Center as well as the first Chair of the Department of Media Studies at Queens. He has also taught at Columbia University and New York University and has lectured extensively in both the United States and abroad. His many publications include special issues of scholarly journals he has edited: *Alexander Kluge: Theoretical Writings, Stories and an Interview* (October No. 46, Fall 1988) and *Jean Renoir* (Persistence of Vision 12/13, Fall 1996). The issue of October (No. 72, Spring 1995), *Berlin 1945: ‘Liberators Take Liberties’*, devoted to German feminist filmmaker Helke Sander won the Association of American Publishers Award for “Best Issue of a Scholarly Journal” in 1995. His anthology of readings about Claude Lanzmann’s film *Shoah* was published in 2007 by Oxford University Press. In 2006 he was named an “Academy Film Fellow” of the Academy of Motion Picture Arts and Sciences in Los Angeles. He has published widely about cinematic representations of the Holocaust in many publications, including the *Revue d’histoire de la Shoah*; *Les Cahiers du judaïsme*; *Archivos de la Filmoteca*; *L’Atalante*, *Revista de Estudios Cinematográficos*; *Zeszyty Majdanka*; *Holocaust and Genocide Studies*; and *Artforum*.

**Michael Loebenstein**, born 1974, is the Director of the Austrian Film Museum (Vienna). He is the co-coordinator of the Horizon 2020 project “Visual History of the Holocaust” (2019–2023). Michael Loebenstein 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) which were undertaken in close partnership with Ingo Zechner and the Ludwig Boltzmann Institute for History and Society. Michael Loebenstein is a published author and was involved in a number of publications dealing with film, archives and museums, and history. 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.

**Marie Moutier-Bitan**, PhD in Contemporary History at the EHESS, works on the Holocaust in the occupied Soviet Union. She has worked in various archive centers and carried out field missions in Ukraine, Russia, Belarus, Moldova, Lithuania and Poland. Marie Moutier-Bitan published *Les Champs de la Shoah, the extermination of Jews in the occupied Soviet Union 1941–1944* (Passés Composites, 2020), and *Lettres de la Wehrmacht* (Perrin, 2014). She is currently a postdoctoral researcher at CERCEC/CNRS and works within the Horizon 2020 project “Visual History of the Holocaust” (2019–2023).

**Alicja Mroczkowska**, PhD, is an ethnologist and socio-cultural anthropologist at the Institute of Ethnology and Cultural Anthropology at the University of Warsaw, where she has taught Jewish heritage, Polish-Jewish relations, and contemporary Jewish life in Poland. She also holds a postgraduate degree from the Faculty of Architecture at the Warsaw University of Technology. She specializes in heritage and memory studies. Alicja Mroczkowska coordinated the research grant “Research and Documentation of Jewish War Graves and Killings Sites in North-East Poland” (Claims Conference funded) and conducted a three-year archival and field study within this project. She is a researcher and deputy head of the Heritage Documentation Department at the Jewish Historical Institute, a specialist in documentation, preservation, and commemoration of Jewish heritage in Poland, and is an educator and a lecturer on these topics. In addition, she is the co-founder of the Voluntary Task Force for Preservation of the Jewish Cemetery in Warsaw, and of the Foundation for Documentation of Jewish Cemeteries in Poland, which received funds from the Polish Ministry of Culture and National Heritage, as well as the Stern Grant Award from the International Association of Jewish Genealogical Societies.

**Tanja Penter** is Professor of Eastern European History at Heidelberg University, Germany. Her research interests include comparison of dictatorships, Soviet war crimes trials, questions of transitional justice and compensation for Nazi crimes. Her books include *Kohle für Stalin und Hitler. Arbeiten und Leben im Donbass 1929 bis 1953* (2010)

and *Olgas Tagebuch 1941–1944. Unerwartete Zeugnisse einer jungen Ukrainerin inmitten des Vernichtungskriegs* (2022). Tanja Penter is a member of the German-Ukrainian Commission of Historians, of the scientific board of the German Historical Institute in Moscow and of the senate of the Jewish University in Heidelberg.

**Pavel Polian**, born in 1952 in Moscow, is a historian, geographer, philologist and poet. He graduated from the Geography Faculty of Moscow State University (1974), received his PhD in Geography (1980) and was appointed Professor at North Caucasus Federal State University (2008) and at the Higher School of Economics (Moscow, 2018). He was the director of the Mandelstam Center at the Higher School of Economics and leading researcher at the Institute of Geography of the Russian Academy of Sciences. He has also worked or taught in Stavropol, Cologne, Freiburg, Hanover, Konstanz, and Innsbruck. Pavel Polian is author, co-director or editor of about 850 scholarly and popular science works, including 42 monographies. The main ones are: *Against their will. The History and Geography of Forced Migrations in the USSR* (Budapest – New York: Central European University Press, 2004); *Doomed to perish. Fate of Soviet Jews prisoners of war in the Second World War. Memoirs and documents* (M.: Novoye Izdatelstvo, 2006; with A. Shneir; published in 2014 in Hebrew); *Denial of Denial, or the Battle of Auschwitz. Debates on the Demography and Geopolitics of the Holocaust* (Moscow: Three Squares, 2008); *Life and Death in Auschwitz Hell: Central Documents of the Holocaust* (Moscow: AST, 2018).

**Valérie Pozner** is research director and associated member of CERCEC, Center for Russian, Caucasian and Central European Studies (School of Higher Studies in Social Sciences, Paris). A specialist in Russian and Soviet Film history, she has conducted several projects related to the visual history of Jews in the Soviet Union, and the visual history of the Holocaust. The research project “Kinojudaica. Representations of Jews in Russian and Soviet Cinema from the 1920’s until the 1960’s” resulted in a book (*Kinojudaica, Les représentations des Juifs dans le cinéma de Russie et d’Union soviétique des années 1910 aux années 1980*, Paris-Toulouse, 2012) and a retrospective of more than 30 films at the Cinémathèque de Toulouse, at the Paris Museum of Jewish Art and History (MAHJ), at the Bologna Festival and at Cinémathèque Suisse. She also coordinated the collective project “CINESOV 1939–1945” (Soviet Cinema at War, 1939–1949), in which one of the main achievements was the exhibition “Filming the War. Soviet cameras confront the Holocaust, 1941–1946” on display in Paris at the Mémorial de la Shoah in 2015 (including a published catalogue). She is the former director of the French-Russian Research Center in Moscow (2006–2008), and has published more than 100 contributions in French, Russian, English, and German on the history of Russian and Soviet cinema since 1992. She has also translated into French and published the main texts about cinema and film production by Lev Kuleshov, Boris Barnet, Viktor Shklovsky and the formalists. Among her recent publications (with Vanessa Voisin and Irina Tcherneva) is *Perezhit’ vojnu. Kinoindustrija v SSSR 1939–1949* (Moscow, 2018) and a volume of the online historical journal “Conserveries mémorielles” co-directed with Irina Tcherneva on Soviet Film

Propaganda during World War II (<https://journals.openedition.org/cm/3710>). Valérie Pozner is a senior researcher and CERCEC's representative at the Horizon 2020 project "Visual History of the Holocaust" (2019–2023).

**Babette Quinkert**, Dr., is currently the project manager and curator of the exhibition "Dimension eines Verbrechens. Sowjetische Kriegsgefangene im Zweiten Weltkrieg»" ("Dimension of a Crime. Soviet POWs in the WWII") in the Berlin-Karlshorst Museum. She curated various permanent and special exhibitions, including at the Berlin-Karlshorst Museum, the German Historical Museum and the Memorial of the Haus der Wannsee-Konferenz. She holds a doctorate under the supervision of Wolfgang Benz at Zentrum für Antisemitismusforschung at TU Berlin. Her dissertation was published under the title *Propaganda und Terror in Weißrußland 1941–1944 – Die deutsche geistige Kriegführung gegen Zivilbevölkerung und Partisane* (Paderborn: Schöningh Verlag, 2009).

**Nadège Ragaru** is Research Professor at Sciences Po Paris. She has been researching extensively on the history and historiography of the Holocaust in Southeast Europe, the visual history of the Holocaust and the legal reckoning with anti-Jewish crimes. A former member of collective project on war crime trials in Central & Eastern Europe coordinated by Vanessa Voisin, she is currently working on a book project dedicated to trials for anti-Jewish persecutions in end-of-war Bulgaria. In addition to the book *And so the Bulgarian Jews were saved...* *Researching, Retelling, and Remembering the Holocaust in Bulgaria* (Paris: Presses de Sciences Po, 2020, in French), she edited several volumes, including *Justice in image, sound, and text. An alternative history of Eastern European trials*, Cahiers du monde russe (Vol. 61, 3, July 2020) and *The Holocaust in Southeast Europe. Jews in Bulgaria and in territories under Bulgarian Occupation* (Paris: E-Ed. du Mémorial de la Shoah, 2014).

**Irina Rebrova**, Dr., is a researcher at the Center for Research on Antisemitism at Technical University, Berlin, Germany, where she defended her PhD thesis in September 2018. The title of this dissertation, which was published as a book in 2020, is *Reconstructing Grassroots Holocaust Memory: The Case of the North Caucasus*. (Berlin-Boston, 2020). She holds a Russian PhD degree (candidate of science in history) and MA in sociology (Gender studies). She published a number of articles on Oral History, Gender History and Social Memory on World War II in Russian, English and German academic journals and edited volumes. Among others, she was a fellow at the Claims Conference Saul Kagan Fellowship in Advanced Shoah Studies in 2015–2017, at the Center for Holocaust Studies at the Institute for Contemporary History, Munich in 2016 and at the USC Shoah Foundation Center for Advanced Genocide Research in 2017. From 2014–2022, she was a research associate in Hadassah Brandeis Institute at Brandeis University, USA. Since 2022, she has been a board member of the German non-profit association KONTAKTE-KOHTAKTbI, that promotes intercultural tolerance, education about history



and donations for victims of the Nazi era in Eastern Europe, the Caucasus and Central Asia through international exchange. Her current project deals with the creation and curation of the travelling exhibition about people with disabilities who became Nazi victims in the occupied regions of Russia. The previous project “Remember us...” dealt with the history and memory of people with disabilities and Jewish doctors who became Nazi victims in the North Caucasus (<http://nsvictims.ru/>).

**Fabian Schmidt**, born 1972, is a sociologist (Dipl.) with an MA in film heritage. He is a PhD candidate at Film University Babelsberg KONRAD WOLF, where he also has a teaching assignment. Since 2021, he has been a research associate at Ludwig Boltzmann Institute for Digital History in Vienna, working in the Horizon 2020 project “Visual History of the Holocaust” (2019–2023). Also since 2021, he has been working in the DFG long-term project “(Con)sequential Images – An archaeology of iconic film footage from the Nazi era” (<https://filmikonen.projekte-filmuni.de/>) (2021–2029) at Film University Babelsberg. Fabian Schmidt is a peer reviewer for *Apparatus-Journal*. He recently published the article “Atrocity Film” (in: *Apparatus. Film, Media and Digital Cultures in Central and Eastern Europe*, no. 12, 2021; with Alexander Zöller) and co-authored *Filmography of the Genocide: Official and Ephemeral Film Documents on the Persecution and Extermination of the European Jews 1933–1945* (in: *Research in Film and History. Audiovisual Traces*, no. 4, February 2022).

**Anastasiia Simferovska** is the Crown Graduate Fellow and a PhD student at the Department of Slavic Languages and Literatures at Northwestern University (Chicago/Evanston, USA). She holds a PhD in Art History from the Lviv National Academy of Art (Lviv, Ukraine). Anastasiia Simferovska works on the intersection of art and literature, with a particular focus on the 20th century Eastern Europe. In her dissertation project at NU, she explores literary and artistic representations of the Holocaust in post-World War II Poland and Ukraine. She analyzes not only the place of the destroyed Jewish body in visual and verbal texts, but also the place of these texts in the cultural and historical contexts of East Europe’s official victimhood policies, as well as individual and collective memory.

**Ania Szczepanska** is a historian and lecturer in film history at the University of Paris 1 Panthéon-Sorbonne, and an author and director of documentary films. She is a member of the HiCSA laboratory (Cultural and Social History of Art). Her research focuses on the cinema of the Eastern bloc as well as on archival images. Her first documentary film *Nous filmons le peuple!* (Abacaris, Les films de l’air, Ciné+, 2012) looks back at the golden age of Polish cinema, its role in the political evolution of the country and the exit from communism. The film was awarded the CNRS Research Prize (2014) and a SCAM Star (2015). It gave rise to the collective project *Dokest89*, conducted with Nadège Ragaru (Sciences Po, CERI) on the memory of communism in the documentary production of the former socialist bloc after 1989. In 2019, Ania Szczepanska directed her second

film: *Solidarnosc, la chute du mur commence en Pologne* (Looksfilm, Arte-NDR, 2019), broadcast on Arte on the 30th anniversary of the fall of the wall. Author of dozens of articles on cinema and history, she is co-author with Sylvie Lindeperg of the book *A qui appartiennent les images?*, devoted to audiovisual archives and their uses (FMSH, 2017), translated and published in English in 2021 (*Who owns the images?*, Meson press). Ania Szczepanska is recently author of *Une histoire visuelle de Solidarnosc* (Maison des Sciences de l'Homme, 2021). She is currently working on the documentary film project *Sous la terre de Polin*, produced by the production Les poissons volants which has just received the “Brouillon d'un rêve” grant from SCAM. *Under the Earth of Polin* focuses on archeological objects that were unearthed during the 1967 excavations on the Auschwitz site, on the preservation and identification work around those objects.

**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 the Horizon 2020 project “Visual History of the Holocaust” (2019–2023, coordinated by Ludwig Boltzmann Institute for Digital History and Austrian Film Museum), “CINESOV—Soviet Cinema at War 1939–1945” (France, CNRS), “WW2CRIMESONTRIAL1943–1991” (France, CERCEC), and “Images of Justice: The Nazis and the Collaborators on Trial in the Liberated Europe” (France, University Paris 1). Among her recent publications are the following: *Seeking Accountability for Nazi and War Crimes in East and Central Europe: A People's Justice?* (Rochester University Press, 2022; with Eric Le Bourhis and Vanessa Voisin); *Perezhit' vojnu: Kinoindustrija v SSSR 1939–1949* (Rosspen, 2018; with Vanessa Voisin and Valérie Pozner); and the special issue of the review *Conserveries mémorielles The Cinema Goes to War: Screens and Propaganda in the USSR (1939–1949)* (24, 2020; with Valérie Pozner).

**Vanessa Voisin** is a senior researcher at the Department of History, University of Bologna (Italy). She has studied and worked in France and Russia. The published version of her dissertation on war purges was released in French in 2015 (*L'URSS contre ses traîtres, l'Épuration soviétique, 1941–1955*). She published on Soviet documentary cinema at war and the representation of the Holocaust, post-war years and the legacy of the conflict, war crime trials in later USSR, extending her archival base to Ukraine, Belarus, OSA in Budapest and the USA. Between 2017–2019, Vanessa Voisin led the collective project on war crime trials in Central & Eastern Europe that generated the book *Seeking Accountability for Nazi and War Crimes in East and Central Europe: A People's Justice?* (Rochester University Press, 2022; with Eric Le Bourhis and Irina Tcherneva).

**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 is the coordinator of the Horizon 2020 project “Visual History of the Holocaust” (2019–2023). Ingo Zechner 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). Between 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, and an exhibition catalogue, and written articles on film, literature, music, archival theory and practice, Holocaust studies and Jewish history.

**Alexander Zöller**, born 1979, is a lecturer and post-doctoral researcher at Film University Babelsberg KONRAD WOLF, and is currently employed in the DFG-funded project “(Con)sequential Images – An archaeology of iconic film footage from the Nazi era” (<https://filmikonen.projekte-filmuni.de/>). He recently defended his PhD about the German Reichsfilmarchiv (1934–1945) and will publish his thesis next year. His research focuses on German documentary film propaganda during World War II and the role of contemporary archival institutions as both providers and gatekeepers of these moving images from the Nazi period.