



A Virtual Memorial
Commemorative Interventions

Warsaw
25-30 Oct 2012



10 Warsaw Jewish Film Festival

since 2003 Dedicated to Coen Brothers

October 25 - 30, 2012

Kinoteka Movie Theater
Świt Targówek Movie Theater



SFC - Shoah Film Collection
selection by Warsaw Jewish Film Festival

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Details

Agricola de Cologne (Germany)

Memory Game, 2010, 8:00

Five friends meet each other once a year at another place on the globe for one day and play their memory game. In 2010, they meet in Berlin, a place where countless strings of memory come together at the focus of one place which is standing for the more than 6 millions of murdered Jews, the Memorial for The Murdered Jews in Europe. The video was filmed in Berlin, Budapest & Auschwitz

Bebe Beard (USA)

Capacity, 2009, 6:05 -

Capacity takes the hand as a metaphor to look at what has been and what can continue to be the evil potential inherent in us all. Abstract processed video is the visual aesthetic. The emotional story line is carried by the musical composition created by Lou Cohen and Andrea Pensado. Capacity was created in direct response to the call for work for the Shoah Film Collection.

Isobel Blank (Italy)

If a spot of human lasts, 2009, 3:57

How can a shape hold itself integer. Immutabile. That is not possibile in Nature, neither in man. But when a tragedy like the Shoah takes place, a man cannot either hold integer his status of human being.

Here a girl. her clothes, her hair, her movement, her shape of human. Her status of human, her lines put in evidence by the whitest white of the snow. Then..her shapes losing shape. Her hair losing definition. And her opposition to the lost of her status. Through the absence of movement. The stasis. Sitting in the white. Or through a dance. Her last help call. With her hair holding a branch, a tree. Holding Nature. Then the dark, not the light. Then the violence that makes human shape disappear. Starting from clothes, till the hair. And then only a paper figure. No hair, nothing. Neither a girl. Just a paper figure to be destroyed. What lasts then? Just a color moving in the white. Just a little spot of red in a drawing that Nature cannot erase. Maybe a spot of human lasts. But only in memories.

Paolo Bonfiglio (Italy)

Mortale, 2009, 6:48

The strange story of a man, a dog and a crow lost in a snowscape. A story about survivors.

Sean Burn (UK)

Turn the Book Around, 2009, 1:42

too many victims, and not just historically - go silent no longer, the book of your lives unread, instead turn the book around. this film, like the rest of my work is about giving voice, allowing the silent/silenced to speak and giving voice to these these creative alternatives, these strategies for survival.

David R. Burns (USA)

Zikaron, 2010, 1:45

The abstract 3D animation, Zikaron, serves as a light to remember and honor those who perished in the Holocaust. The fire and fragmentation of glass in Zikaron recall the violent pogroms against the Jewish people in Germany and across Europe. These violent attacks are collectively called Kristallnacht, the Night of Broken Glass, and these events signaled the beginning of the Nazi execution of over 6 million Jewish men, women, and children between 1938 and 1945. Remember Kristallnacht; Remember the Jewish men, women, and children murdered in the Holocaust; Remember those who resisted the Nazis; Remember, so that future generations do not forget.

Alicia Felberbaum (UK)

Undressing Room, 2009, 4:30

I was most interested in replying to VideoChannel call for proposals to reflect on the topic of SHOAH, and by doing so I was presented with the paradox inherent in any attempt to represent this particular subject. On the one hand its been argued that the Holocaust is fundamentally unrepresentable. On the other hand, as an artist I wanted to explore and try to respond to the question: "How an event that defies representation can be remembered to ensuring that such atrocities are never repeated?"

About "undressing room"

People arriving to the camps were told to undress in preparation for showering. They left their personal effects and queue in the undressing room before entering the rooms with signs saying "baths" and "sauna". Its furnishings were meant to simulate a shower room. To avoid panic, they were given a small piece of soap and a towel and were told to remember where they had put their belongings. The shower room was a large room with rows of exposed water pipes and sprinkler-type showerheads on the ceiling. The water was hot, the pellets had to be heated before they release the poison; the heat of the bodies caused the gas to work faster.

In "undressing room" I've used a combination of animated stills and documentary open source archive material from the camps filmed in the immediate aftermath of World War II. I've chosen this form of representation, (in between animation and documentary), to approach the paradox, and to ascribe meaning to that which explodes the structure of meaning itself.

Grace Graupe Pillard (USA)

Nowhere to Go, 2009, 7:00

"Nowhere To Go" - a series of 10 large cutout drawings executed between 1990-1993 based on one family's Holocaust experience. I collaborated on these works with my father who passed away in 1993. He named the series NOWHERE TO GO because all efforts to get his parents out of Germany were to no avail. This haunted him for his entire life.

Anetta Kapon (USA)

My German Vocabulary, 2007, 2:09

These are all the 57 words I know in German, in the order in which I remembered them. They betray something of my ethnicity (Jewish), nationality (Greek), age (57), politics (left), cultural identity (artist) and education (professor).

Theme Bannenberg & Nok Snel (Netherlands)

One Minute Silence, 2012, 1:00

The National Dachau monument is a memorial to the Dutch victims of the Dachau concentration camp. It is located in the Amsterdam Forest. The monument was designed by artist Niek Kemps. The road is uneven, which symbolizes that the prisoners had to walk on uneven footwear. In the blue stone are the names of 500 concentration camps and outside camps chiseled.

Jay Needham (USA)

This is a Recording, 2009, 4:29

This is a Recording recounts some of the experiences I had while videotaping survivors of the Holocaust for the Shoah Visual History Foundation in the late 1990's. The piece is a part of a series of inter-related works that include 13 Buildings and OPENED. These pieces are recomposed largely from my own fragmented family albums and sound recordings, and are essentially post-memory works, sound and visual pieces that explore personal migrations and erasures of memory. In the research and creation of my work, I situate narrative and documentary elements together in order to heighten creative relationships and also to reorient my audience's expectations. As my memories of those interviews with survivors begin to fade, I am reminded of how vitally important it is to tell the stories of our many genocides, both historic and in progress.

Doris Neidl (Austria)

If this is a Man, 2009, 5:09

"If this is a man" is a free adaptation of Primo Levi's book "Survival in Auschwitz. The Nazi Assault on Humanity". The film relates to the theme "Memory, Tragedy, and Truth" recalling Primo Levi's words which call on us to never forget, to always see what had happened. I used excerpts from the book, images of the Holocaust and I filmed water, leaves blowing in the wind and a solitary tree; three things that will carry on if man does not destroy them – as the memories should not be destroyed and should carry on, for us, for our children, and above all for the people who died.

Nathania Rubin (USA) - My Girl: A Case Study, 2009, 2:54

My Girl: A Case Study

Anne Frank and Sigmund Freud discuss an only slightly-revealed case of a third party who has undergone an abduction that transformed her sexuality. The reference footage from which the video was drawn, as well as its audio, is a collage of improvised performances by my father, a psychiatrist, and me based on reactions to a fictional narrative involving Alice and Wonderland being abducted by aliens. This video has been screened alongside work by Cindy Sherman and Laurie Simmons.

Nathania Rubin (USA) - Anne on Hades, 2009, 4:10

- Anne Frank discusses the Greek myth of Orpheus and Eurydice's attempted ascent from Hades. Her response is both emotional and philosophical. She is trying to understand how one human can let another down and all in the name of love. The monologue was written and performed by me. It is two channel. On one side Anne is talking in a short, looped sequence of facial expressions; in the other you see another short loop of clay figures attempting to climb up the stairs referred to in the narrative.

Antti Savela (SWE)

Matka, 2009, 3:33

The video work "Matka" is made for the "SHOAH" project. The video has no words.

Anders Weberg (SWE)

Mamo, 2008, 2:30

Filmed with mobile phone. Senses and memories of motherhood evoked by visiting Birkenau. (Auschwitz II) in Poland July 2008.

Shelley Jordon (USA)

Anita's Journey, 2011, 8:28

Against all odds, three generations of Anita Graetz's German Jewish family survived underground for two-and on half years in and around Berlin, Germany. "Anita's Journey" is a hand-painted, stop-motion animation about the film-maker's now deceased mother-in-law's, experience, depicted from six-year-old Anita's point of view. Based on a memoir written by Anita's father, artist/film-maker Shelley Jordon uses a variety of painting, drawing and mixed-media techniques to communicate the experience through a narrative created from images that combine historical facts with imagined dreams and memories.

Jordon recently traveled to Berlin Germany to research archives at the Jewish Museum, Berlin funded by and Oregon Arts Commission Individual Fellowship Award, and a Valley Library Research Grant Award. She continued her research at Yad Vashem, the Holocaust Memorial Museum in Jerusalem, Israel, as the Visual Arts Fellow for the American Academy in Jerusalem Pilot Program. She completed most of the work at the Center For the Humanities where she was a fellow fall term. In December a residency at the Wexner Center for the Arts provided editing assistance through June when the film was completed.

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list of optional films

Christiano Berti (Italy) - Lety, 2009, 19:40
Peter Freund (USA) - Camp, 2011, 7:15
Felice Hapetzeder (SWE) - Origin On Re-cut Trailer, 2009, 7:02
Arne Intveen (Switzerland) - KLC, 2011, 4:58
Shon Kim (South Korea) – Latent Sorrow – 2006, 3:30
Tammy Mike Laufer (Israel) - Memory of the Holocaust is not dead!, 2009, 7:05
Dana Levy (Israel) - Time with Franz, 2005, 10:00
Lukas Matejka (Slovakia) - E-A = sEx and wAr, 2009. 3:04
Jean-Michel Rolland (France) - “C’est interdit” ; “It’s forbidden”, 2011, 1:00
Maja Schweizer (Germany) - Passing Down, Frame One, 2007, 10:30
Rolanda Teicher Yekutieli (Israel)- The Last Numbers, 2006, 20:00

Details

Christiano Berti (Italy)

Lety, 2009, 19:40

Lety consists is a video which document an event which took place in May 2009, involving two Slovak Roma singers, František Ďuďa and Martina Ďuďová. Ferko and Martinka are brother and sister; they are blind and forced by illness to move about in a wheel chair. The event involved visiting a commemoration for the victims of the concentration camp at Lety, a village that is now in the Czech Republic, which during the Nazi occupation was the prison for 1,309 Roma, most of whom were later transferred to the Auschwitz-Birkenau extermination camp. Since the 1970's the site of the Lety camp has been used as an industrial pig farm. For this reason, the commemoration is held in a nearby woodland clearing.

Felice Hapetzeder (SWE)

Origin On Re-cut Trailer, 2009, 7:02

The theme of this work is how deeply war can affect people who haven't experienced it themselves. The psychological material has been transmitted by an older generation that was in direct contact with the events and the mental climate at the time. It is these traces and their identity-building processes, which I am studying thru video interviews with people who want to share their experiences. There is Anatka, whose whole family on her grandmother's side was extinguished during the Holocaust. There is Robert, whose grandfather met his grandmother in a bomb building facility of the Third Reich.

Tammy Mike Laufer (IL)

Memory of the Holocaust is not dead!, 2009, 7:05

Involvement in the Holocaust difficult for me, especially from a place of artistic expression. Holocaust and art seem like a strange combination words. I am glad that the opportunity given to me, engage in this difficult topic.

The film is devoted to my grandmother Hella Ripko Mika's family which were murdered in the Holocaust. At the end of a movie, I relate to the liberation of the Jews. Establishment of the State of Israel.

The film is based on the images drawing on the computer, sometimes for Sorielistim images. The Images are in my head for a long time. More than 60 years have passed Since the Holocaust, and memory is still the designer of our lives. Holocaust always here, Writing the language, the world reflects the private and public. We have no way to disconnect from it. My memory of my film is emotional, surrealistic some extent, even though he was not so documentary essence, in the time I worked on it I had to disconnect and return to reality. It was very difficult for me! Throughout the work, I am touching narrative Looked personal images in my head seeing all the years Stories On the Holocaust influenced me since I was a child, sights of documentary films were very difficult.

Dana Levy (IL)

Time with Franz, 2005, 10:00

Dana Levy met Franz during her stay in Austria. He invited her to his countryside home, inherited from his family. There, she discovered boxes of old family photos, Nazi swastikas. Being third generation of the Holocaust, she felt threat, anger, and fear. The movie reflects the way the artist tries to overcome her mixed emotions. The past slowly gives way to the present moment, and to the developing friendship with Franz, despite history. The music is by Die Linzer Philharmonic, conducted by artist Hannes Langeder. The orchestra players are all non professional. The result is an eerie out of tune classical music.

Lukas Matejka (SK)

E-A = sEx and wAr, 2009, 3:04

E-A = sEx and wAr. Found footage open project

Found footage around sex, totalitarisma dn war.

Maja Schweizer (Germany)

Passing Down, Frame One, 2007, 10:30

Back in Berlin, I was trying to reconstruct, as a puzzle, with the help of the recordings from my grandmother, the part of her story during the second World War.

Shon Kim (South Korea)

Latent Sorrow, 2006, 3:30

Moving Painting #7 to reach coexistent point where abstract and figure are equally fused.

Rolanda Teicher Yekutieli (Israel)

The Last Numbers, 2006, 20:00

" THE ZAUNA". BIRKENAU. IN THE CENTER OF THE PASSAGE WAY WHICH WAS A "CORRIDOR TO HELL" STANDS A SIMPLE TABLE. ON A SPECIAL DOCUMENTED EVENT, IN THE PRESENCE OF EPHRAIM REICHENBERG - "MENGELE ZWILLINGE, A PROFESSIONAL TATTOOER IS SCORCHING B-10506 EPHRAIM'S NUMBER ONTO MY ARM. I HAVE THAKEN THE VIOLENT "NUMBERS TATTOOING SYSTEM" AND TURNED IT INTO A MEMORIAL . TIME TRANSFORMED IT INTO AN HISTORICAL CODE - THIS FILM IS A TOY ON GRAVE, BUT WITH THE HELP OF THE ETERNAL CHILDREN'S CULTURAL HEROES: MIKI MOUSE, PINOCCHIO,. WHOM I HAVE INSTALLED IN AN ARCHIVE FILM, ASIDE CHILDREN-PRISONERS IN AUSCHWITZ, I AM TRYING TO CREATE A WORLD WHERE MIRACLES CAN HAPPEN.

Peter Freund (USA)

Camp, 2011, 7:15

Peter Freund's *Camp* superimposes the political and theatrical senses of the word "camp," pointing to unexpected convergences between the figure of the concentration camp and camp aesthetics. Without diminishing the horror of the Holocaust, the film suggests the essential role of fantasy in traumatic historical memory and the ethical grounding of campy enjoyment. Two narrators, one speaking Mandarin and the other Arabic, mix statements by Giorgio Agamben, Susan Sontag, and other writers with original commentary.

Arne Intveen (Switzerland)

KLC, 2011, 4:58

About the prison & concentration camp "Columbia Haus" in Berlin

Jean-Michel Rolland (France)

"C'est interdit" ; "It's forbidden", 2011, 1:00

It is forbidden to film in French train stations (except when expressly authorized by the station master). This prohibition, a remnant of history, is reminiscent of the sad memories of deportations that occurred during World War II. This station entering, turned without authorization in the south of France, does credit to the station agent who knows the directives of his superiors but does not want, unlike his colleagues of the past, to be too zealous to enforce them.

A Virtual Memorial Warsaw 2012

dedicated to the victims of Warsaw Ghetto 1940-1943

SFC - Shoah Film Collection

@ Warsaw Jewish Film Festival

25-30 October 2012

<http://warsaw2012.a-virtual-memorial.org>

featuring a selection from [SFC - Shoah Film Collection](#), a worldwide unique international initiative founded in 2010 by Wilfried Agricola de Cologne - aimed to encourage young artists and filmmaker generations to deal with the topic of collective trauma (like Holocaust) by using new technologies and contemporary approaches in art, includes currently 50 films and videos - experimental film, videoart and documentations.

As a complementary component to the screening selection the entire [SFC - Shoah Film Collection](#) is simultaneously available online streaming on <http://dts.engad.org> - the project site of [SFC - Shoah Film Collection](#), on the project blog - all concepts, news and information can be found - <http://dts.engad.org/blog/>

After the successful start of the event series in Latvia in June –

[\\ A Virtual Memorial Riga 2012 - Commemorative Interventions //](#)

standing under the Patronage of the European Parliament - a collaboration with Riga Ghetto and Latvian Holocaust Museum - and Culture and Art Project NOASS Riga – 1-30 June 2012

<http://riga2012.a-virtual-memorial.org>

<http://ateamartistsforchange.wordpress.com/category/latvian-category/>

and afterwards in Cambodia - [A Virtual Memorial Phnom Penh 2012](#) //
dedicated to the victims of the genocide 1975-1979
@ META House Phnom Penh - 12-15 July 2012
<http://phnompenh2012.a-virtual-memorial.org>

Warsaw Jewish Film Festival is featuring -- [A Virtual Memorial Warsaw 2012](#)// - as the third event in the series during the festival, and as a special intervention - Wilfried Agricola de Cologne is appointed member of the festival jury.

In 2013, the series of events will be continued, among others, as
[A Virtual Memorial Vilnius 2013](#)
[A Virtual Memorial Brussels 2013](#) - and
[A Virtual Memorial Argentina 2013](#)

A Virtual Memorial Warsaw 2012

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