



SFC - Shoah Film Collection presentations under the Patronage of European Parliament

A Virtual Memorial Riga 2012

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

A Virtual Memorial Vilnius 2013

<http://vilnius2013.a-virtual-memorial.org>

CTF – Collective Trauma Film Collections - presentations 2011-2013

2011

Offizyna Szczecin (Poland)

Art Museum Arad (Romania)

NCCA - National Centre for Contemporary Art St Petersburg (RU)

UAM - Universidad Autonoma Metropolitana Mexico City (MX)

2012

A Virtual Memorial Riga 2012

A Virtual Memorial Phnom Penh 2012

A Virtual Memorial Warsaw 2012

2013

A Virtual Memorial Vilnius 2013

A Virtual Memorial Peru 2013

A Virtual Memorial Mexico 2013

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



CTF – Collective Trauma Film Collections
is a media art project by Agricola de Cologne
realised in collaboration with the artists, filmmakers and
event makers

CTF - Collective Trauma Film Collections

<http://ctf.engad.org>

SFC – Shoah Film Collection

<http://sfc.engad.org> - <http://sfc.engad.org/blog/>

A Virtual Memorial – Commemorative Interventions

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

Cologne Art & Moving Images Awards

<http://camia.mediaartcologne.org>

artvideoKOELN international

<http://artvideo.mediaartcologne.de>

are media art projects created and realized by

Wilfried Agricola de Cologne

<http://www.agricola-de-cologne.de>

in the framework of his international networking project

Le Musee di-visioniste – the new museum of networked art

<http://www.le-musee-divisioniste.org>

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Thanks to the participating artists

Agricola de Cologne, Yochai Avrahami & Karin Eliyahu, Steven Ausherman, Theme Bannenberg & Nok Snel, Bebe Beard, Tova Beck-Friedman, Christiano Berti, Isobel Blank Brian Delevie, Paolo Bonfiglio, Sean Burn, David R. Burns, Dova Cahan, Marita Contreras, Jenna Feldman, Alicia Felberbaum, Peter Freund, Konstantinos-Antonios Goutos, Grace Graupe Pillard, Felice Hapetzeder, Todd Herman, Arne Intveen, Holger Kiess, Anetta Kapon, Shon Kim, Tamy Mike Laufer, Dana Levy, Heike Liss & Thea Farhadian Lukas Matejka, Shelley Jordon, Branko Miliskovic, Jay Needham, Doris Neidl, Ben Neufeld, Miri Nishri, Cezary Ostrowski, Joseph Rabie, Janet Riedel/Katja Pratschke/Gusztáv Hámos, Doron Polak & Uri Dushy, Jean-Michel Rolland, Nathania Rubin, Jens Salander, Antti Savela, Elana Schwadron-Minkow, Maja Schweizer, Daveed Shwartz, Boris Sribar, Hadas Tapuchi, Rolanda Teicher Yekutieli, Eitan Vitkon, Anders Weberg, Yonathan Weinstein, Ariel Yannay Shani

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Agricola de Cologne

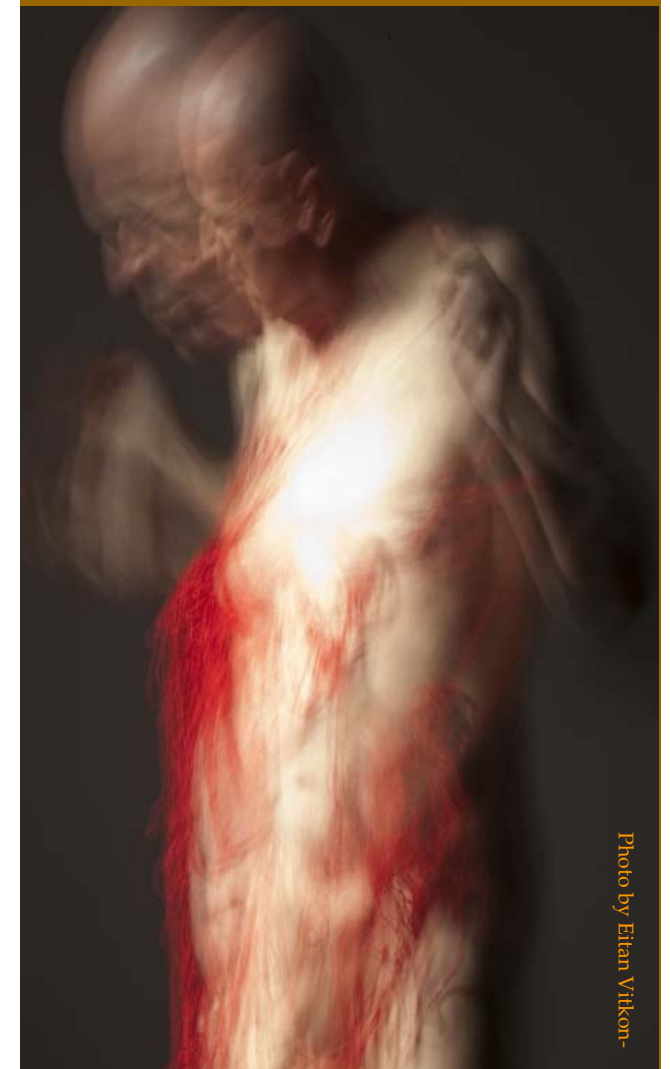


Photo by Eitan Vitkon-

CTF – Collective Trauma Film Collections
SFC – Shoah Film Collection



Launched by the Cologne-based media artist Agricola de Cologne on 27 January 2010, the International Day for the Liberation of Auschwitz concentration camp, SFC - Shoah Film Collection is a unique initiative aimed at young generations of artists and filmmakers, to deal with the topic of collective trauma caused by totalitarianism – particularly the Holocaust – by using new technologies and contemporary approaches in order to keep vivid the memory via sensitizing through art.

By submitting to the annual call released on 27 January each year, numerous artists and filmmakers all over the world contributed meanwhile more than 50 outstanding experimental films, videoart and documentaries to the collection, whose special concern is to reach a wider audience.

After a selection has been shown in 2011 already in Russia, Poland and Romania, Agricola de Cologne created from the results of these experiences for the presentation of SFC – Shoah Film Collection a special event framework, named: „A Virtual Memorial – Commemorative Interventions,, in order to achieve a particular sustainability, – with the goal to put the films and videos of the collection in the context of public-related interventions, such as lectures, exhibitions, a symposium, workshops, artists talks, discussions and other things, and this way to activate both the artists, as well as the audience, respectively the individual viewer.



Under the auspices of the European Parliament, on 1-30 June 2012, „A Virtual Memorial Riga 2012” was held as the first event in collaboration with Riga Ghetto and Latvian Holocaust Museum, Culture and Arts Project NOASS Riga und artvideoKOELN. This was followed in July 2012 by "A Virtual Memorial Phnom Penh 2012", dedicated to the victims of the Cambodian genocide from 1975 to 1979 and in October 2012 by "A Virtual Memorial Warsaw 2012" dedicated to the victims of the Warsaw Ghetto 1940-1943.



When in 2012 a 2nd collection of films and videos about the Cambodian genocide revealed by organising the event in Cambodia in collaboration with META House Phnom Penh, this offered the conceptual chance, to create a more comprehensive initiative dealing with the collective trauma caused by totalitarianism worldwide by combining both collections, because there is no place on the globe whose inhabitants are not affected through history or nowadays, including the dictatorships in Latin America, Africa, Asia and Europe, the consequences of colonialism, and in the same way the recent crimes against humanity as they can be perceived daily via the information media.

This expanded initiative bears the name **CTF – Collective Trauma Film Collections**, a call for submissions addressed to artists and filmmakers was released on 7 January 2013.

Since the beginning of human civilization art is representing a medium which is transporting individual and collective memory from the Past und Present to the Future. Therefore, there does not exist a better way to keep vivid the memory of collective trauma than by sensitizing via art, and there is no more appropriate artistic expression for representing processes that using „moving images”.

For the artistic view less the incontrovertible results of totalitarian excesses are of interest, but rather exploring the dark side of human existence and all those escalating processes, for instance, what is happening to the individual step by step during all those escalating discriminations, violence, persecutions and torture.

CTF – Collective Trauma Film Collections represents humanity to the fore and the form of expression, which manifests itself in the human condition particularly impressive, i.e. art.

Through the conceptual extension, the project becomes a unique initiative for peace and reconciliation directing the message to the world - the Holocaust and, in general, crimes against humanity, as worn in the living room by the media every day before our very eyes may not repeat or continue.



Agricola de Cologne arised in a mystical parturition on 1 January 2000 as an artist brand, standing for all under one name – the virtual media artist, curator, festival director, coordinator, mediator, multimedia developer, programmer, creator of a global cultural Universe and designer of culture.

As (a virtual) artist he integrates the memory of a former life in his artistic work, the physical artist - Wilfried Agricola, who died on 31 December 1998 following a terrorist attack.

Exploring the Holocaust artistically and generally the totalitarian aspects of German history, which also particularly the Communist GDR belongs to, was reflected with an artistic memorial project after the fall of the Berlin Wall (1989) – A Living Memorial – Spaces of Art (1000 years, 50 years and still so terribly young). Standing under the Patronage of Ignatz Bubis, the late President of Central Jewish Council of Germany, this project was realised on occasion of the 50th return of World War II 1995 as his personal contribution to the reconciliation between Germans and Jews, and German and Polish people. As a nomadic memorial it was exhibited until the end of 1998 at 43 places in Poland, Czech Republic and Germany, before it was destroyed in a terror attack, a mad act of vandalism.

SFC – Shoah Film Collection and CTF Collective Trauma Film Collections are direct results of the memory of the collective and individual trauma.

SFC- Shoah Film Collection

is based on a dual system consisting on the virtual component, which is presenting all video works online, as well as on DVD, and the physical component, which is using compilations on DVD for screenings and exhibitions.

Following artists/directors and videos are participating (in alphabetical order)

Agricola de Cologne (Germany) - Memory Game, 2010, 8:00
Steven Ausherman (USA) - A Forest, 2012, 2:19
Yochai Avrahami & Karin Eliyahu (IL) - "From the Middle to the Start", 2009, 5:00
Theme Bannenberg & Nok Snel (NL) – One Minute Silence, 2012, 1:00
Bebe Beard (USA) - Capacity, 2009, 6:05
Tova Beck-Friedman (USA) – At the Altar of her Memories
Christiano Berti (Italy) - Lety, 2009, 19:40
Isobel Blank (Italy) - If a spot of human lasts, 2009, 3:57
Paolo Bonfiglio (Italy) - Mortale, 2009, 6:48
Sean Burn (UK) - Turn the Book Around, 2009, 1:42
David R. Burns (USA) – Zikaron, 2010, 1:45
Dova Cahan (IL) - " A Zionist Journey From Romania To Eritrea", 2010, 38:00
Marita Contreras (Peru) – Maria, 2010, 5:37
Brian Delevie (USA) - Haggadah, 2007, 13:03
Konstantinos-A. Goutos (GR) - the[video]Flâneur® shoots auschwitz, 2009, 29:49
Alicia Felberbaum (UK) - Undressing Room, 2009, 4:30
Peter Freund (USA) - Camp, 2011, 7:15
Jenna Feldman (USA) – Holocaust Girls, 2008, 13:00
Grace Graupe Pillard (USA) - Nowhere to Go, 2009, 7:00
Felice Hapetzeder (SWE) - Origin On Re-cut Trailer, 2009, 7:02
Todd Herman (USA) - I Cannot Speak Without Shaking, 2007, 5:00
Arne Intveen (Switzerland) - KLC, 2011, 4:58
Shelley Jordon (USA) – Anita's Journey, 2011, 8:28
Holger Kiess (Germany) - Purane Korakori - old steps, 2007, 33:18
Anetta Kapon (USA) - My German Vocabulary, 2007, 2:09

Shon Kim (South Korea) – Latent Sorrow – 2006, 3:30
Tammy Mike Laufer (IL) - Memory of the Holocaust is not dead!, 2009, 7:05
Dana Levy (IL) - Time with Franz, 2005, 10:00
Heike Liss & Thea Farhadian (USA) - ZeroPointTwo, 2007, 18:00
Lukas Matejka (Slovakia) - E-A = sEx and wAr, 2009, 3:04
Branko Miliskovic (Serbia) - Detention Paradise, 2009, 7:40
Jay Needham (USA) - This is a Recording, 2009, 4:29
Doris Neidl (Austria) - If this is a Man, 2009, 5:09
Ben Neufeld (USA) – Castaway pt. 2 ,2009, 7:57
Miri Nishri (IL) - Troubled Water, 2007, 12:00
Cezary Ostrowski (Poland) - The Place, 2009, 5:08
Doron Polak & Uri Dushy (IL) - RED (1-3), 2008, 3
Janet Riedel, Katja Pratschke, Gusztáv Hámos (DHu) – Fiasco, 2010, 30:00
Jean-Michel Rolland (France) - "C'est interdit" ; "It's forbidden", 2011, 1:00
Nathania Rubin (USA) - My Girl Burn, 2009, 2:54 –
Nathania Rubin (USA) - Anne on Hades, 2009, 4:10 –
Jens Salander (SWE) - The Colossus by the Sea, 2005, 10.00 –
Antti Savela (SWE) - Matka, 2009, 3:33
Elana Schwadron Minkow (IL) – Those I NeverKnew, 2012, 10:00
Daveed Shwartz (IL) - I saw a Mountain, 2009, 5:00
Maja Schweizer (Germany) - Passing Down, Frame One, 2007, 10:30
Boris Sribar (Serbia) - I love you so much, I would kill for you, 2009, 3:50
Hadas Tapuchi (IL) – Moel Yad, 2009, 6:00
Rolanda Teicher Yekutieli (Israel)- The Last Numbers, 2006, 20:00
Anders Weberg (SWE) - Mamo, 2008, 2:30
Yonatan Weinstein (IL) - My Grandma - Frau Masha, 2006, 57:00



Agricola de Cologne (Germany)

is a multidisciplinary media artist,
director of Cologne International Videoart festival and founder of SFC – Shoah Film Collection

Title. **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 and Auschwitz and is released on occasion of 65th return of the Liberation of the Concentration Camp Auschwitz on 27 January 2010.



Yochai Avrahami and Karin Eliyahu (Israel)

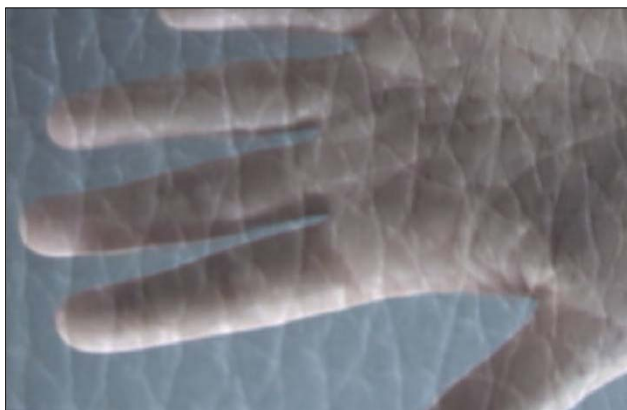
Artists living in Tel-Aviv

Title: **“From the Middle to the Start”**, 2009, 5:00

The video piece (by Yochai Avrahami and Karin Eliyahu) was filmed at Zosha's House who is a holocaust survivor from Poland. During the war she was adopted by a Polish family where she was disguised as a Polish orphan. Since her arrival to Israel, Zosha has been creating dolls/mannequins which relate to general Jewish motifs and the holocaust in particular.

During the film Karin is seen talking to Zosha about her relationship with her adopting mother, about confronting a German soldier and the return of her biological mother at the end of the war. The conversation takes place in Zosha's lounge amongst the presence of the life size mannequins. The film has a grotesque feel: agitated shots of the camera, Karin chatting to Zosha while nursing her baby and Zosha's dolls expressive and surrealistic, hovering around as scarecrows in a bourgeois lounge.

The work relates to the specific area of history passed on by witnesses and holocaust survivors, who were children during the war, a personal account which can be vivid and at times a distorted narrative.



Bebe Beard (USA)

Bebe Beard earned her BFA in 1976, her MFA from Massachusetts College of Art, Boston, Massachusetts, with a concentration in Studio for Interrelated Media in 1996. She has received grants from the Massachusetts Cultural Council, St Botolph's Club Art Foundation and the Gottlieb Foundation Emergency Assistance Fund. Beard is a fellow of the Djerassi Resident Artists Program in California, USA and the MacDowell Colony in Peterborough New Hampshire, USA. Bebe Beard has also held multiple residencies at the Experimental Television Center in Owego, NY where her processed video language developed.

Title: **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.



Cristiano Berti (Italy) –

(Turin, 1967) began to work as a painter and sculptor in 1987, shortly after obtaining his diploma at the Primo Liceo Artistico and enrolling with the Faculty of Architecture at Turin University, where he graduated several years later. His son Samuel was born in 1992. His first exhibition, in 1993, was a personal exhibition at the Premio Salvi in Sassoferrato (Italy). Alongside his artistic activity, he studied history of technology, publishing various specialist papers. From the mid-1990s he worked on a mobile unit for health risk reduction among migrant sex workers, an experience which, years later, was to form the basis of various visual art works. At the end of the 1990s he stopped working as an outreach worker, though continuing to work professionally in the field of social inclusion and gender empowerment.

Title: Lety, 2009, 19:40

Lety is documenting an event which took place in May 2009, involving two Slovak Roma singers, František Ďud'a and Martina Ďud'ová. 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



Isobel Blank (Italy)

Eleonora Giglione, (Isobel Blank in art), was born in Tuscany (Italy). She studied many artistic disciplines that branched out in her Live Performances and Videoart works. She graduated cum laude in Philosophy (Aesthetics) at the University of Padua (Italy)

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

How can a shape hold itself integer. Immutable. That is not possible 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 colour 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)

He worked in many ateliers and theatres as scene-painter. He shown his drawings, paintings and art films all over Europe, China and South Korea. In 2007 he carried out the animation film "MATER", based on the Music by Mick Harris. The film "MATER", shown in several festivals, won the first prize of the international contest "Arts Numériques Art & You" in Paris. Paolo Bonfiglio made live projections of the instant-art-movie "Putan CLUB" in collaboration with the musician François Cambuzat. He lives and works in the Langhe.

Title: Mortale, 2009, 6:48

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

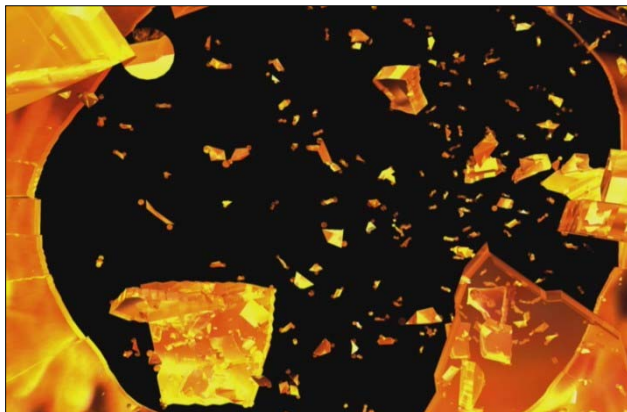


Sean Burn (UK)

is a UK based writer, artist & performer with a growing international reputation.

Title: 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)

David Burns holds a MFA in Design and Technology from Parsons School of Design. After practicing digital art in New York City for nearly a decade, David now works as an assistant professor in the College of Mass Communication Media Arts at Southern Illinois University Carbondale. He specializes in 3D computer modeling, animation, digital video and digital media theory.

Title: 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.



Brian Delevie (USA)

Brian DeLevie is a digital artist, designer, photographer, author and an Associate Professor and Area-Head of Digital Design at the University of Colorado at Denver. His work has been nationally shown at spaces such as SIGGRAPH 2007 Art Gallery, San Diego, CA; The Arts Center, St. Petersburg, FL; Orange County Center for Contemporary of Art and The Beecher Center for technology in the Arts, Youngstown, OH. He has also shown internationally including Space Gallery in London, England, Thailand New Media Festival 2004, 2006 Film and Video Festival in Seoul, Korea, The Moscow International Film Festival 2005; Centro Cultural Pablo de la Torriente Brau, Havana, Cuba in 2006 and VAD: International Video and Digital Arts Festival, Girona, Italy 2006

Title: Haggadah, 2007, 13:03

Haggadah is an experimental documentary film that focuses on the intersections of technology, memory and the Holocaust. The film follows a Passover Seder at the director's family's home while being informed of the experiences of its members during the Holocaust. Through intersections of re-sampled film, television and sound the film attempts to create the sociological and cultural impasse that is created through media between his families history and my own experience.



Peter Freund (USA)

is a media artist, curator, and educator based in the San Francisco Bay Area. As an artist, Freund works principally with film and video in single-channel and installation formats and has exhibited in the U.S., Canada, Latin America, Europe, Australia, Asia, and the Middle East. His work advances a poetics of political otherness while examining the fantasmatic aspect of historical memory. Freund is Associate Professor of Art Practice at Saint Mary's College of California, where he teaches experimental media art production and critical theory. He is returning from a five-month sabbatical stay in Hong Kong, where he was Visiting Artist with the Hong Kong Society of Psychoanalysis. His current curatorial project, *Surplus/Lack*, an international experimental film/video exhibit, will premiere in 2013.

Title: **CAMP, 2010/11, 07:15**

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.



Konstantinos-Antonios Goutos (Greece)

born 11.2.1973 in Larissa Greece

if he is not [video]strolling through a city, he lives and works (from Leipzig Germany) on internet...;-) the last years, more than 40 different own works were presented in more than 80 film/media/art events (in 21 lands and 50 cities) of Europe, America and Asia

Title: **the[video]Flâneur® shoots Auschwitz, 2009, 29:49**

the first and extraordinary visit of the [video]Flâneur® and his camera in Auschwitz



Alicia Felberbaum (UK)

based in London, UK, studied at Goldsmiths, University of London, Master in Fine Arts, 1994. Alicia is an artist working in experimental video, new media and installations.

A recipient of several art grants, her work has been shown internationally in exhibitions and Festivals

Title: **Undressing Room, 2009, 4:30**

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)

New Yourk based interdisciplinary - artist has exhibited her artwork throughout the USA

Title: **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.



Felice Hapetzeder (SWE)

born 1973 in Stockholm by an Austrian mother and an Italian father. I mostly work with moving images. My work concerns questions on national, ethnic, cultural and sexual identity. Part of my practice is collaborative. As Local A. I direct workshops and art projects together with Jenny Berntsson and I run the not for profit web gallery for solo shows of interesting artists. I was a founding member of the artist run gallery ak28 in Stockholm.

Title: **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.



Holger Kiess (Germany)

project team "Spurensuche" c/o Holger Kieß the project team "Spurensuche" (track-tracing) was founded in the late 2005 in the context of the project "Mit Konflikten leben lernen" organized by the Kölner Appell gegen Rassismus e.V (<http://www.mkll.de>). The 19 members with different provenances (Serbia, Montenegro, Romania, Greece, Turkey and Germany) were accompanied by Dogan Akhanli (writer), Iris Biesewinkel (social service professional), Holger Kieß (author for artwork and TV) and Anne Klein (historian).

Title: **Purane Korakori - old steps, 2007, 33:18**

20 people from Cologne with different provenances (Serbia, Montenegro, Romania, Greece, Turkey and Germany) are seeking traces about the shared history of Romanies and Germans. The search starts in Cologne during the time of National Socialism, goes on to the "Zigeuner-Familienlager/concentration camp for Gypsy families" in Auschwitz-Birkenau and leads finally back to Cologne at present time.

At the center point there are the places of remembrance as well as the people themselves with their different perspectives to previous and today's history.

The documentary "Purane Korakori – old steps" is a co-production of the project team.

Mein Kampf

Anetta Kapon (USA)

Anetta Kapon works in Sculpture, Installation and Video. Kapon, born in Athens, Greece, now lives in Los Angeles and has exhibited in the United States and abroad since 1982. She is a professor in Graduate Studies at Otis College of Art and Design, where she teaches both studio and theory seminars.

Title: **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).



Shon Kim (South Korea)

Born in Seoul, S.Korea, Shon Kim studied fine art at School of the Art Institute of Chicago, focusing on Painting & Drawing. He moved to Los Angeles to explore experimental film & multi-media based on animation aesthetics at CalArts, and received an MFA degree of Experimental Animation from CalArts in 2004. Shon Kim currently lives and works in Los Angeles.

Title: **Latent Sorrow, 2006. 3min 30sec.**

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



Tammy Mike Laufer (Israel)

Born in 1960 Tel Aviv Israel, 1981-1983 Technion Graphic Design Degree. Works as Interior Designer and Graphics Designer. Teach Art in Elementary schools for 5 years. 1995 start creating Computer Art. Since 1999 works as Art Director in Production computer games Company.

Title: **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 Surrealist 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 (Israel)

lives and works in Tel Aviv. She has presented her works in Herzliah Museum (Israel); Israel Museum, Jerusalem (Israel); OK Center for Contemporary Art, Linz (Austria); Atlantic Center for the Arts, Florida (US); Stuttgart Film Festival (Germany); Mediaterra Micro Museum (Greece); Centro Multimedia, Mexico City (Mexico); Outer Limits Video Festival, NYC (US); New Media Festival, Bangkok (Thailand).

Title: **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.



Heike Liss & Thea Farhadian (USA)

Thea Farhadian is an interdisciplinary artist and performer based in the Bay Area. Her work has been seen internationally at venues which include San Francisco, Yerevan, Armenia, New York City, Berlin, Amsterdam and Los Angeles.

German born artist **Heike Liss** studied Ethnology and Cultural Anthropology at the University of Tübingen, and Fine Art at Mills College in Oakland, California. She works in a variety of media, including video, photography and site-specific installation and intervention. Her work has been shown in numerous group and solo exhibitions in Europe and Canada, as well as in North and South America. As a video curator she has acted for galleries and museums

Title: **ZeroPointTwo, 2007, 18:00**

a video collaboration between Armenian-American sound artist Thea Farhadian and German visual artist Heike Liss presents a poetic and simultaneously disturbing account of a woman having her head shaved. The work moves between states of ordinary consciousness and the collective unconsciousness. The metaphorical, cultural, political, historical, aesthetic, and religious connotations of head shavings trigger images of monks, skinheads, soldiers, cancer patients, witches, and the victims of concentration camps. Filmed in real time, ZeroPointTwo invites the viewer to enter an intimate and complex ontological space.



Lukas Matejka (Slovakia)

Born in 1987. Lives and works in Trenčín and Banská Bystrica / Slovakia. Student at Academy of Fine Arts, Faculty of Fine Arts, department of Intermedia and Digital Media in studio of MgA. Michal Murin, ArtD.

At the moment he is in his 4th year of study. He is active in video, film, net-art, multimedia projects, interactive installations and graphic design. He produces under his own brand – AKJETAM PRODUKT (IF THERE IS PRODUCT).

Lukáš Matejka is founder, coordinator and curator Video match project, whose aim is to present student videos and video art in public, non-gallery space

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

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



Branko Miliskovic (Serbia)

born 1982 Belgrade-Serbia, YUG, currently based in The Hague ,NL. Education:2003-2007 Faculty of Fine Arts- Class of Mrdjan Bajic – sculpture department, Belgrade/S, 2007-2009 Royal Academy of Art –KABK- The Hague - The Netherlands, 2009 Graduated from Royal Academy of Arts , Bachelor Degree, 2009 The Hague, NL

Title: Detention Paradise, 2009, 7:40

Detention Paradise is a short film, a sublimation of my past and my present. There is no predictable future, just an illusion of the period of time to come, with a very pathetic ending. The film starts with my communist past, during the - lovely- time I spent in Yugoslavia. I was the last generation of Tito's pioneers. That is the first image in this film entitled FATHERLAND. One year later Yugoslavia didn't exist anymore. In 1990 the war started, and since that moment I felt like a detainee in my own country. Through this short film, personal drama of absurdity, I wanted to show to the audience that extremely bizarre period which covered more than 20 years of my life. Individual and collective guilt for (non) committed crime took a central place in this film. Detention Paradise jumps from one identity to another, from a true story to an imaginary one, from a dream to a ritual... the language of the body often taking over from the word, interrupting it or, on the contrary, stimulating it. Detention Paradise is guided by several principles including discontinuity, ritualization and frontality as well as fiction.



Jay Needham (USA)

is an artist, radio producer and composer. His sound and visual works address the politics of borders and the aesthetics of acoustic reception. His compositions activate listening as an irreplaceable component of an artistic cognitive process. Needham's current work advances the critical placement of radio and the transmission arts as one of the most influential ontemporary forms of cultural communication.

Title: This is a Recording, 2009, 4:29

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.

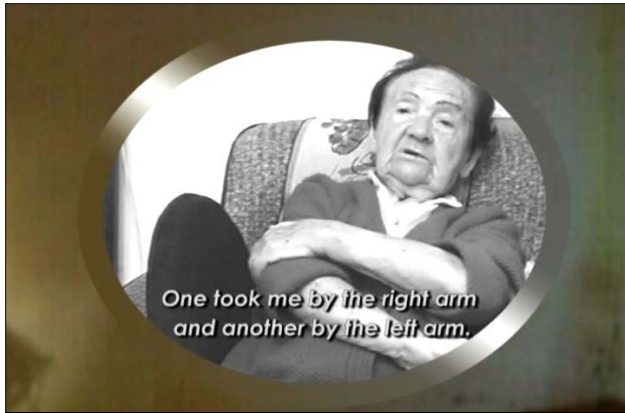


Doris Neidl (Austria)

Doris Neidl is an Austrian born artist living in Brookly, NY and in Vienna, Austria. 1996 she graduated from the University of Art and Industrial Design, in Linz, Austria with a MFA in Visual Art (with distinction). From 1996-1998 she studied at IKM, Institute of Culture Management and Culture Studies, Vienna, Austria. From 1998 – 2002 she lived and worked in Paris, France. 2007 Doris Neidl attended an Artist in Residence Program at SVA New York and in November 2009 she was Artist in Residence at the Egon Schiele Centrum Krumlov, Czech Republic.

Title: If this is a Man, 2009, 5:09

"If this is a man" is a free adaptation of Primo Levis book "Survival in Auschwitz. The Nazi Assault on Humanity". The film relates to the theme "Memory, Tragedy, and Truth" recalling Primo Levis 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.



Miri Nishri (Israel)

born (1950) in Colombia, is an award winning visual and video artist based in Tel-Aviv, where she works and teaches. Her works were shown in many exhibitions, museums, galleries and festivals in Israel and abroad.

Title: **Troubled Water, 2007, 12:00**

Gita, 85 years old, is to be uprooted from her home in the kibbutz and forced into a nursing home. As her consciousness crumbles, personal memories of escape, loss and persecution mix with current realities shown on television. Her traumatic holocaust experiences, and the yearning for a lost loved one intertwine with the current catastrophe of a wife of a fireman killed on 9/11, to form a nightmarish reality – a frozen time trap continuously tightening, intensified by the fear of the nursing home. The unification of these moments in time seeps into her daughter, creator of this work, who is condemned to perceive reality in the same way. Troubling nightmares absorbed from her mother accompanied her childhood dreams.



Cezary Ostrowski (Poland)

(born 30 September 1962 in Brzeg, Lower Silesia, Poland) is a Polish composer, musician, songwriter, author, visual artist and journalist. He is best known for his work as a leader of the critically acclaimed new wave band Bexa Lala, established in 1983. Before that, he had fronted the groups: Taz and Leo Patett in the early 1980s, bands renowned for their rough, and violent sound influenced by free jazz, electronica, and post-punk. In 2001, he formed the jazz duo Trzaska & Ostrowski that released the album Blades. In 2003 his another duo Swietlicki & Ostrowski released the album Crawl. Ostrowski's music is generally characterised by intensity and a wide variety of influences. Cezary Ostrowski currently lives in Poznan, Poland.

Title: **The Place, 2009, 5:08**

There is a place where all the lines intersect....

Uncommercial (anticommercial) music video (text and vocals: Marcin Swietlicki music: Cezary Ostrowski)



Doron Polak & Uri Dushy (Israel)

Born in 1953 in the city of Givatayim. Studied art at Talma Yalin and Tel Aviv University and art management at the University of Haifa. Completed advanced studies in creative drama in Berlin and London. Worked for the Maytal and Arieli advertising companies and was in charge of community activities of the Israel Electric Corporation. Founded and runs Projective and Artura.

Title: **RED (1-3), 2008, 30:00**

A performance by Doron Polak – filmed by Uri Dushy



Natania Rubin (USA)

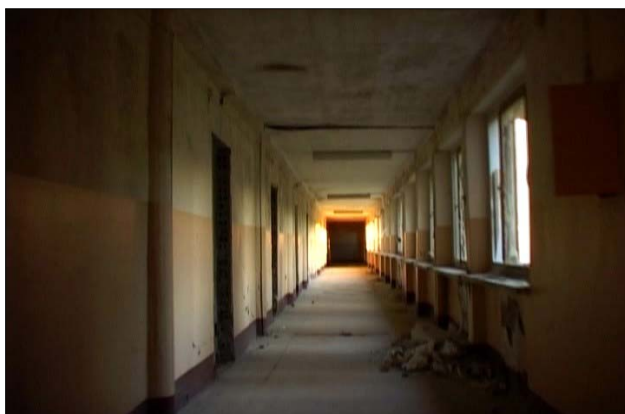
Born in 1978 in New York city, Lives and works in New York, Education: 2009 Queens College CUNY, MFA, 2000 Haverford College, BA in Philosophy, 1996 The Dalton School

Title: My Girl Burn, 2009, 2:54

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.

Title: 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.



Jens Salander (Sweden)

Born in Umeå, Sweden 1961, University College of Arts Crafts and Design Department of fine Arts: 85 - 86
Royal University College of Fine Arts 86 - 91, Lives and works in Gävle Sweden since 1991, teacher at the art school in Örebro

Mikael Strömberg (Sweden)

lives and works in Gävle in Sweden, teacher at the University College of Gävle. Composer, sound artist and writer.

Title: The Colossus by the Sea, 2003, 10.00

The work is documenting the former NAZI recreation resort PRORA on the island of Ruegen/Baltic Sea and the difficulties how to deal properly with this "heavy" heritage.



Antti Savela (SWE)

is an artist and musician who lives and works in Umeå, Sweden.

Title: Matka, 2009, 3:33

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



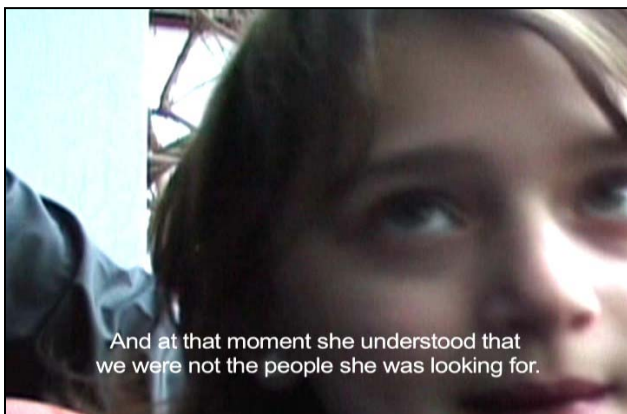
Daveed Shwartz (Israel)

He is a painter and experimental animator. In the last few years he has been going back and forth between digital animations and traditional art.

Title: I Saw a Mountain, 2009, 5 minutes

Few years ago I read the poem "I saw a mountain" by Moiche Schulstein. I was struck by its powerful imagery and put a copy of the poem in the drawer, knowing that I'll have to revisit it sooner or later. In 2004, I joined my parents - who are both holocaust survivors - on a very emotional journey to their hometown of Lodz, Poland. They were also invited to participate in the ceremonies for the 60th anniversary of the liberation of the Lodz ghetto. After that trip, coming back to L.A, I began working on a short animation film based on the poem. In the film, my father reads the poem in Yiddish. At one point I abandoned the project, but recently I went back and completed it.

Although the poem is the inspiration to the movie, as I was working on it, it became its own entity; it became a film not only about the destruction of the people who used to walk in those shoes, but also about the destruction of their culture. The sound of Yiddish and the Hebrew letters are very prominent in addition to the images of shoes.



Maja Schweizer (Germany)

1976 born Maisons-Alfort, France, Lives and works in Berlin

Education

2007 Universität der Künste, Berlin, Germany Master's Degree

2003 Universität der Künste, Berlin, Germany

2000/2 School of Visual arts, Leipzig Degree of Visual arts

Title: 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.



Boris Sribar (Serbia)

Born in 1979. Graduated at the Academy of Fine Arts in Belgrade in 2005.

Runs Muzej, independent art space in Belgrade promoting non-establishment' exposure for young artists

One of the founders of DEZ ORG, group of the young artists (www.dezorg.net) aiming at reconstructing the existing visual arts' system in Serbia.

Title: I love you so much, I would kill for you, 2009, 3:50

Video presents the artist reading the Bible aggressively, screaming and shouting, unlike the usual calm way. It is a comment on individuals and groups who abuse love towards something (in this case towards god) as an excuse for violence against their opponents.



Anders Weberg (SWE)

Videoartist and Mixed Media Artist. 1968 - 2048. Specialized in the expressions that digital technologies provide and aim to mix genres and ways of expression to explore the potential of visual media. Currently based in the small coastal town of Ängelholm in the south of Sweden.

Title: **Mamo, 2008, 2:30**

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



Yonathan Weinstein (Israel)

I was born in 1990 in Israel., I lived abroad with his family during the years '93-'94 Paris, France and later in '98-'99 in Florence, Italy where I learned in the American-International school. In 2003 I celebrated my Bar Mitzvah, and it was at about that time that I decided to interview my grandmother and document her unique story. In 2008 I graduated from the "Alon" High school for Arts and Sciences (Ramat Hasharon, Israel) where I majored in the field of Cinema & Filmmaking, and directed several short films. Today I am serving my military service in Israel, as a video editor for the Air Force film-unit. I still live in the same house in which I was born and raised, not far from Tel Aviv.

Title: **My Grandma - Frau Masha, 2006, 57:00**

Yonatan, a 13-year-old boy, sets out with his camera to document for the very first time the story of his 90-year-old grandmother, Masha, a holocaust survivor. Masha tells Yonatan her story in such a way that revives events that she surpassed during the holocaust in front of the spectator's eyes: Life in the shadow of war, the impossible decisions she had to face, the separations, the loss...

The movie reveals a unique encounter between a grandchild and his grandmother, which serves as a bridge between the third generation, the grandchildren, and the holocaust survivors who outlived the atrocities.



Dova Cahan (Israel)

I was born in Romania in June 17, 1947 but when I was seven months old my parents left Romania because of the Communism and not being able to remain in Palestine, just three months before the proclamation of the State of Israel, they found refuge in Asmara, Eritrea an ex Italian colony on East Africa. I grew up there and I lived for twenty years being a student in the Italian schools. At the age of twenty with the Six Days War in June 1967 I moved to Israel to continue my university studies and I remain to live here till today.

Title: **A Zionist Journey from Romania to Eritrea, 2010, 38:00**

This documentary film is based on the story of my late father, Herscu Saim Cahan, an active Zionist from Romania, who dedicated this life to Hanoar Hazioni Organization since his childhood. Between the two world wars in Europe he organized ships to bring the young Romanian Jewish called Halutzim to the land of Israel to build the future State. During the worst period of the human history, Romania too was invaded by the legionaries who were partners of the Nazi and although my father escaped this atrocity he worked to help all his comrades caught on labour work. He organized public canteens in Bucarest where could be given help to those who escaped from the concentration camps and pogroms in the northern part of Romania. He left the country on February 1948 with his wife and his two small daughter towards Palestine with the aim to remain there. But unfortunately the British who ruled this land at the time did not allowed him to remain and he had to find refuge in Asmara, Eritrea an ex Italian colony of the west of Africa where he died in March 3, 1974 just before the penetration of the Communist party also in Eritrea which brought to the end of the Ethiopian Empire and of the Emperor Haile Selassie..



Shelley Jordon (USA)

is a Portland, Oregon-based painter and filmmaker whose hand painted animations and animated installations explore the intersection between interior and exterior worlds and connections between past and present experiences. Awarded the 2010 Visual Arts Fellowship for the American Academy in Jerusalem pilot program, her artwork has been exhibited internationally. Jordon received her BFA from the School of Visual Arts in New York and her MFA from Brooklyn College and is a Professor of Art at Oregon State University,

Title: "Anita's Journey", 2011, 8:00

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.



Ben Neufeld (USA)

lives in Brooklyn, NY. He is currently working on a feature length exploration of the diary that his grandmother kept during the Shoah.

Title: Castaway pt. 2, 2009, 7:57

In Robert Zemeckis' Castaway, Tom Hanks--stranded on an island for four years--maintains his sanity by personifying a volleyball named Wilson. On his voyage back home, Hanks loses Wilson in a convenient plot twist that allows him to avoid the problem of reconciling the irrationality of his experience during his return to society. What happens when you can't just get rid of Wilson?©



Theme Bannenberg & Nok Snel

NOK&T/ART Dutch female artists duo Theme Bannenberg & Nok Snel are adventurers down to the bone. Where ever they roam the direct environment is the set for inspiration. The concept of T&NOK is opposite and spitting images. Their drive feeds on confrontation. The result is photography, objects, installations, paintings and since 2008, also videos

Title: 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.



Jenna Feldman (USA)

is an independent video-maker and adjunct faculty member in the film and video department at Columbia College Chicago. Her work has screened internationally and throughout the United States, including Los Angeles, New York and Chicago. She received her masters of fine arts in film directing from California Institute of the Arts in 2008.

Title: Holocaust Girls, 2008, 13:00

This personal meditation on postwar female Jewishness is lushly filmed, and takes on risky territory in its imagination of Jewish female sexuality. How do young Jewish girls and women make sense of the historical and Hollywood texts about women and the Holocaust, such as The Diary of Anne Frank and Sophie's Choice? A provocative film about the complicated and sometimes irresponsible urge to daydream or fantasize about the Holocaust.



Jean-Michel Rolland (France)

A musician and a painter for a long time, I focus on video art to make my two favorite medium meet: sound and image.

At the origin of each of my creations, musicality plays a role as important as image does and each one influences the other by transmediality. The result is a series of experimental videos where sound and image are so inseparable that the one without the other would lose its meaning.

"It's Forbidden" - "C'est Interdit", 2011, 1:05

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.



Arne Intveen (Switzerland)

*1986 in Geneva, Switzerland. Has studied fine arts at the FHF Freiburg from 2006 to 2010. Has been studying Kunst & Medien at the UDK Berlin since 2010.

Title: KLC, 2011, 4:58

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



Stephen Ausherman (USA)

served as Artist-in-Residence for Bernheim Forest (Kentucky, 2012), Atelier Beeldend Vermogen (Germany, 2011), Cape Cod National Seashore (Massachusetts, 2010), Blue Sky Project (Illinois, 2008), and Cornucopia Art Center (Minnesota, 2007). He was also the 2005 Writer-in-Residence for Bernheim Forest, Devils Tower National Monument, and Buffalo National River. Ausherman received a 2008 New Visions Award in experimental film from the New Mexico Film Office. The resulting video exhibition was featured in the 2009 LAND/ART program in Albuquerque, with selections included in the 2009 WPA Experimental Media Series at the Smithsonian Hirshhorn Museum.

Title: **A forest, 2012, 2:19**

This video is not an attempt to illustrate a metaphor. To read it as such would be unkind to forest management agencies and a disservice to holocaust victims. The point is simply to show how remembering the past changes the way you perceive the present. Sometimes it can be unpleasant. However, the alternative—suppressing the past, forgetting history—can be far worse. In 2011, I accepted an arts residency in Walkenried, Germany. My enthusiasm for this location stemmed mainly from its proximity to the Green Belt, a nature reserve emerging from the former “death strip.” Tourist literature for the towns of Walkenried and Ellrich is scant. What little exists does not mention the concentration camp that lies between them. I stumbled upon its ruins on my first day of exploring the Green Belt.



Rolanda Teicher Yekutieli (Israel)

Born in Romania, study: School of Fine Arts, Tel-Aviv Israel - solo exhibitions in Israel and abroad, received prizes and awards.

Title: **A Toy on Grave - B-10506 LAST NUMBERS, 2006, 10:00**

"The Zauna". Birkenau, in the center of the passage way which was the corridor to hell stands a simple table.

On a special documented event, in the presence of Emphraim Reichenberg, a Mengele's Zwilling, a professional tattooer is scorching B-10506 Ephraim's number onto my arm. I have taken the violent 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, Micki 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.



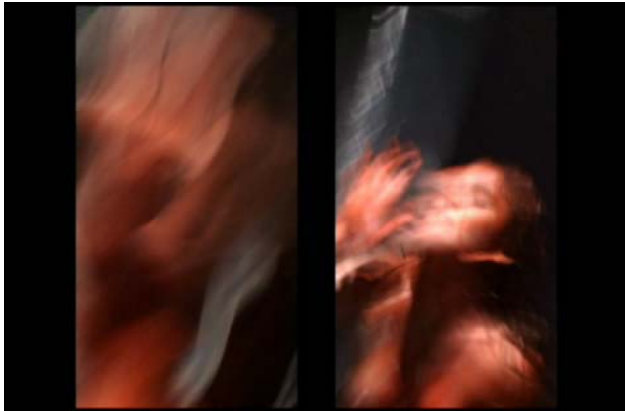
Todd Herman (USA)

Filmmaker Bio: **Todd Herman** is a filmmaker, photographer, and a long time ally of the disability rights movement. His film and photography work ranges from a newly released photography book about several marginalized communities in Kathmandu, Nepal; to photography and video projects exploring the connections between photography, memory and mourning; to videos and exhibitions around themes of sexuality and disability. His work exhibits widely. www.todd-herman.com

Writer Bio: **Patricia Berne** is a disabled woman of color and has been active in racial justice and gender based violence prevention fields for over fifteen years. She directed the Project on Race, Disability and Eugenics at the Center for Genetics and Society, and is a board member with San Francisco Women Against Rape. Currently Patricia is the artistic director of “Sins Invalid” a traveling performance group working with issues around sexuality and disability.

Title: **I Cannot Speak Without Shaking, 2007, 5:00**

I Cannot Speak Without Shaking is a potent re-working of several Nazi propaganda films that were made to advance arguments against people with disabilities during world war two. Superimposed over the images, we read intimate journal entries written by Patricia Berne - an activist who fights for disability justice, herself a survivor of significant physical trauma. The video looks closely at eugenics as well as to its contemporary ideological artifacts - cultural genocide.

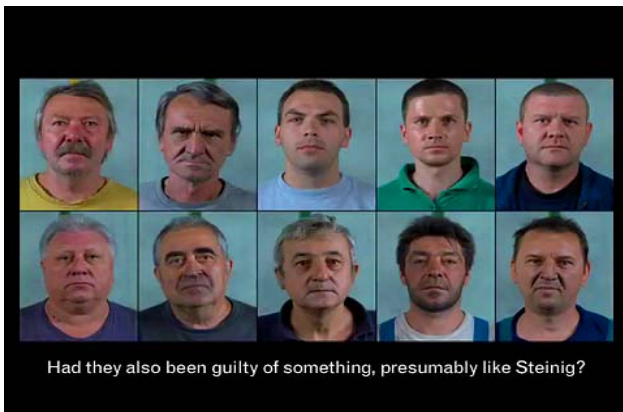


Marita Contreras (Peru)

University of Lima, University of Austion, School of Visual Arts New York, exhibitions and festivals in USA and abroad.

Title: **Maria, 2010, 5:37**

Essential to my artistic investigations are themes of oppression, deception, silence, abuse of trust, and abuse of power. Such an examination is a natural result of my growing up in Peru, a country where repression by both the government and Catholic Church was an inescapable and unchangeable reality. When one experiences abuse within a restrictive and oppressive incubator, it affects not only the nature of the experience, but also the perception of it. Thus, my artistic narratives are influenced by the distinct, often strange, Latin American world where I was raised. Through photography, video, film, and installation, I attempt to explore these themes of trauma with a particular interest in revealing internal experiences within the external context of the strange, often terrifying land that serves as the inspiration for my explorations. My work often includes depictions of victimization, and images that indicate an abuse of power and status in relationships that are inherently unbalanced. The work incorporates religious and cultural images that are characteristic of Peruvian society and also contains Spanish phrases and allusions to magical realism. Ultimately, although examining the tragedy of abuse, the work speaks to healing, recovery, and transformation.



Janet Riedel, Katja Pratschke, Gusztáv Hámos (Germany/Hungary)

- **Janet Riedel** *1978 in Dresden (Germany). Studied Graphic-Design, typography and photography in Heiligendamm, postgraduate studies of visual communicating and media in Hamburg. Co-Fouder of the Network for New Subjective Photography.

- **Katja Pratschke** *1967 in Frankfurt/Main (Germany). Studied directing at the filmscool in Lodz; studied media art at the Academy of Media Arts Cologne.

- **Gusztáv Hámos** *1955 in Budapest (Hungary). Berlin-based artist who emigrated from Hungary in 1979. Studied at the DFFB in Berlin from 1979-1985. His creative output concerns work with photography, film, video and installations.

Title: **Fiasco – Fragments based on the novel by Imre Kertész, 2010, 30:00**

Steinig, whose story is told, did survive his own death. Stranded at an unfamiliar nameless airport of a big though strangely familiar city, he is looking for a way to ensure his survival in a system which condemns everyone who has not yet lost faith in individuality and freedom. He has come home – after Auschwitz. The story is about his new beginning in Stalinist Budapest. FIASCO explores the search for identity and the multiplication of one's personality under the repression of totalitarianism. In addition the film deals with the perception of time. The story is told in split-screen.



Hadas Tapuchi (Israel)

Studied at Minchar School of Art & Literature, Beit Berl Academy of Arts, exhibited in Israel and abroad

Title: **Moel Yad, 2009, 6:00**

The Salute(=Hebrew=Moel-Yad).

This presentation, an analysis of Israeli society, is a social experiment that provides an insight into Israeli past and present. It asks the question; what are those elements which we have grown up to hate, and taught to fear? Our most despised enemy, which forces us to recall bad things, is now presented as a man, dressed in European Military uniform. The man stands in the center of Tel Aviv in 2009 and observes those passing by; men, women, and children of Sephardic and Ashkenazi backgrounds, arabs & jews. This soldier is engaging in the act which we identify as the salute to Hitler, but in fact, it is a salute which originated in the Old Testament of the Bible in the Book of Nehemiah. It describes the audience reaction at the words of the Torah ready by Ezra "Ezra blessed the Great God and the people responded by saluting and saying Amen". This salute, which was practiced by the Romans, was later adopted by Italy during the fascist regime and then by Nazi Germany. Due to its use in Nazi Germany, the salute is now identified with the Nazi regime and other fascist regimes. This form of salute is also popular with Arab terrorist organizations, and with large military militias such as Hezbollah and Hamas. For these reasons salute is prohibited in most countries and in some places, its use is punishable by law.



Elana Schwadron-Minkow (Israel)

Title: *Those I Never Knew*, 2012, 10:00

realised by Doron Polak/Artists Museum/Israel

edited by Eran Gil

I have lived most of my life ignorant of the fact that some of my relatives died in the Holocaust.

Approximately ten years ago we asked my uncle (my father's brother) to tell us about the family. He told us descriptively about the life they led as children of immigrants growing up in a Jewish neighborhood in the Bronx, New York.

He told us in a very vivid manner about their childhood, playing games in the street with children of Jewish and Italian immigrants; about their home full of children; their grandfather who lived with them and taught them Torah, and an uncle, who only recently had arrived from Europe; the Jewish holidays in a religious environment; attending synagogue on festivals etcetera. In short the life of a large, warm and united Jewish family.



Tova Beck-Friedman (USA)

A multi media artist working in film, video, photography and sculpture and a recipient of several grants and artistic residencies.

Her work has been shown internationally in festivals, museums, galleries and on television including: The International Artists' Museum, at the 50th Venice Biennale; The National Museum of Women in the Arts, Washington DC; Yeshiva University Museum in New York; The Norwegian Short Film Festival; The Jerusalem Cinematheque and The Newark Museum.

Title: *At the Altar of her Memories*, 2005, 26:53

At age seventeen, following her liberation from Bergen-Belsen Bracha Ghilai came to Israel to start her life over. As part of her healing process she established a puppet theater. Sixty years later, surrounded by her puppets Bracha recalls the dire events of her youth. Through a mix of storytelling, puppetry and archival photographs we experience the anguish of her narrative while she unlocks chapters from her painful past. Her stories range from the heart-wrenching description of her separation from her nephew, Nisan, to the powerful and poignant account of incredible power of endurance, survival and the guilt that accompanies it.



Note

by Shelley Jordon – participant in A Virtual Memorial Riga 2012

The Shoah Virtual Memorial in Riga, Latvia was an exciting and important event that showcased screenings of the Shoah Film Collection in conjunction with live presentations by artists, performance and original 2-D artwork in an exhibition aptly titled *How Memory Survives*. The Shoah Film Collection includes non-traditional videos and hand-painted animations that relate to issues of the Holocaust and bridge historical, social and political issues with sensitivity and originality. SFC curator, Wilfried Agricola de Cologne, invited a diverse group of artists and filmmakers from around the globe to gather and present their artwork and to engage in critical discussion about the Holocaust and post-memory art in general.

Critical to the success of the event was the recognition of its importance by the Austrian, Israeli, Swedish and the United States Embassies in Latvia, who provided the financial support that funded the artists travel expenses from their respective countries, enabling us to participate in the events. The screenings, exhibitions and lectures took place at NOASS, a floating art center, where NOASS director Dzintars Zilgalvis and his helpful staff provided a hospitable and welcoming environment for the screenings, performance, exhibitions, presentations and discussions that often continued late into the night.

The group formed an immediate bond, exploring the city, visiting galleries and contemporary art venues, and sharing late night discussions. One of the highlights was a personal tour of the Riga Holocaust Museum, a work in progress, by Rabbi Menachem Barkahan whose singular dedication and vision has been instrumental in actualizing the memorial.

The *Shoah Virtual Memorial in Riga, Latvia* provided a unique educational platform for the citizens of the city of Riga, Latvia about the impact of the Holocaust on subsequent generations and the consequences of condoning or ignoring racism and discrimination. For me personally, it was wonderful to meet a group of vital international artists who have also dealt with the Holocaust as subject matter in their artwork. I look forward to the next opportunity to participate in a similar event organized by Wilfried Agricola de Cologne.

Shelley Jordon, USA

Impressions of a visit to Riga - June 2012

by Doron Polak – participant in A Virtual Memorial Riga 2012

As a result of an invitation from the artist Wilfried Agricola de Cologne who initiated the Holocaust Film Festival, to come to Riga and attend a special conference on this topic, the photographer Eitan Vitkon and myself arrived in the city. For me, this was a unique chance to return to Riga, the city where my father was born and spent the war - the city where he lost part of his family.

First, I must say that the initiative to continue to work towards an artistic presence that commemorates this darkest period in human history, is of utmost importance. It is significant that the Holocaust Museum, the Shamir Organization, the NOASS Gallery and the embassies, enabled the Holocaust Film Festival to combine forces with the conference and that they found it suitable to support artists and creators from around the world in exhibiting their work dealing with this topic.

The inclusion of young contemporary artists contributed to finding a visual creative expression in photography, painting and video art - a representation of real, honest, intensive and current work dealing with the Holocaust. Each participant presented in his or her own artistic language, painful and personal interpretations of this topic. In addition, this was an exciting meeting between artists, each with their own real and personal story that influenced them - until deciding to deal with the subject of the Holocaust. It is important to remember that actually creating around the subject of the Holocaust has aspects that are relevant for today, in addition to those that focus again and again on what happened. Regrettably, the topic of control, the journeys of death and humiliation, the destruction of nations and oppression of peoples, are still day to day topics that can be found in different parts of the world. The advancement and development of culture has not been able to stop the inherent catastrophe in man's behaviour towards fellow man.

The meeting of artist in the NOASS Gallery in Riga around the topic of art dealing with the Holocaust, presented a series of formidable achievements that are an enlightened example of high-quality creativity connected to every-day realities whose educational goals are no less important or evident than their artistic ones. The mere holding of such a meeting in the place where the Riga Ghetto used to stand while allowing to visit the sites, especially the Holocaust Museum - the place that is today reconstructing that period - this alone created a unique and stunning experience. For me personally, as I said, it was the experience of a lifetime to recognise the names of my grandmother, uncle and most of his family that perished here, on the plaque of names of the Holocaust victims of Riga.

Israel, 2012

During the meeting, the artist Eitan Vitkon and myself had the chance to participate in three creative areas. The first was to present a very emotional exhibition of photographs in the NOASS Gallery that summarized an ongoing process of examining and coming to terms with memories of the Holocaust. My project is concerned with real feelings towards memories and the reaction of the body itself to these memories. I have been lucky to be able to work with such a special and talented artist as Eitan Vitkon, who was able to translate our intimate and border-less meetings from the studio in Israel, to such an empathetic and emotional series of photographs. The project did not deal with the image of the Holocaust survivor. It was aimed at showing the day-to-day ways that a second-generation, son of a survivor, actually deals with this topic - an artistic creation that is inspired and is related to the horrible trauma of life every moment of the day. It was especially emotional to see the reaction of the crowd to the exhibition that was shown together with artistic videos dealing with this topic playing continuously in a loop.

The second project was a piece of live performance art that took place in the gallery space during the opening of the conference. It was important for me to bring the the daily, current moments of life and so I used local newspapers in combination with some I brought from Israel. In addition, I used a real prayer shawl - a Talit - on which I attached family photographs. At the beginning of the performance I asked the audience to write their ID number on white sterile shirts, which I combined into the performance itself. Each member of the audience personally participated with his or her ID number - which hinted at the fact that this colossal tragedy can happen to each and everyone of us today. The warm response and tears in the audience's eyes was for me the most suitable reaction I could ever hope for.

The third work allowed me to conduct a live performance in the Rabola forest where tens of thousands of people were buried alive, which was photographed and documented by the attending artists. This stunning piece of work allowed for the live physical collaboration with some of the artists participating in the meeting and was an experience I will never forget. Creating here and now, in a place of real feelings towards what happened, turned into a single, photographed moment that managed to take the deep spiritual power of the creative process to other places.

The journey and meeting that was initiated by Wilfried Agricola de Cologne in Riga was for me an example of a unique project whose artistic qualities are connected to and accompany life itself, and are an example of a project with meaningful educational and historical achievements. The personal experience becomes a model for dealing with the Holocaust among second and third generation survivors and its cultural power is used as a tool for expressing memories of this terrible traumatic event in a strong, dramatic visual way that will never be forgotten.

Doron Polak, artist
Israel, 2012



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