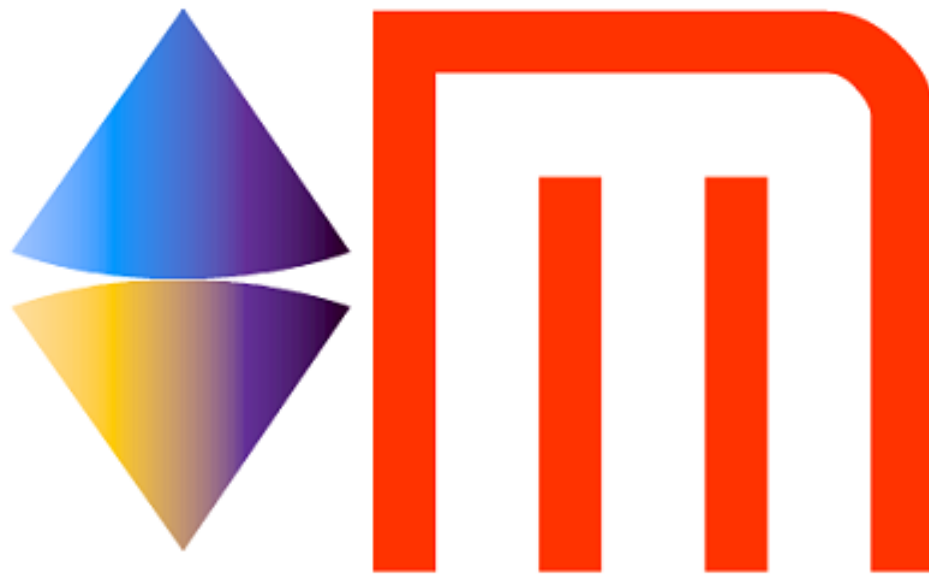


*proudly present*



# A Virtual Memorial

*Commemorative Interventions*

SFC  Shoah Film Collection

*by Agricola de Cologne*

## SFC – Shoah Film Collection

[http://videochannel.newmediafest.org/blog/?page\\_id=669](http://videochannel.newmediafest.org/blog/?page_id=669)

<http://dts.engad.org/sfc-index.html>

Can be considered as an ongoing process starting on occasion of **27 January 2010 – International Holocaust Day** – the 65<sup>th</sup> Return of the Liberation of the Concentration Camp Auschwitz (27 January 1945).

SFC – is focussed on films and videos dealing with the SHOAH and related fields. Initiated by Wilfried Agricola de Cologne, media artist and new media curator from Cologne/Germany, it's its aim to encourage especially young film- and videomakers all over the world to reflect SHOAH by using new technologies and contemporary approaches in order to contribute against the Forgetting.

Many of the included films and videos are especially created for SFC, and show that reflecting SHOAH in an artistic sense does not need to be necessarily reflecting the Past, but basically the Present, which can be the bridge to the Future.

Caused by the fall of the Berlin wall in 1989, Wilfried Agricola de Cologne started after he visited Poland and the memorial sites of Auschwitz, Warsaw, Krakow, Lublin in 1990 for the first time, an artistic memorial project, entitled: A Living Memorial Spaces of Art – Memorial against the Forgetting, Racism & Antisemitism, which he launched 1995 as a nomadic memorial on occasion of the 50<sup>th</sup> return of the end of World War II under the Patronage of Ignatz Bubis, the late President of the Central Jewish Council of Germany.

This memorial project was presented between 1995 and 1999 at 43 places in Germany, Poland and Czech Republic, among others State Museum Memorial Camp Auschwitz, State Museum Memorial Camp Majdanek, Memorial site Terezin, Memorial Camp Dachau, Memorial Camp Neunengamme, and places like Krakow, Gdansk, Berlin, Cologne, Dresden, Leipzig and many more.

SFC – Shoah Film Collection represents the consequent continuation of the artistic concept of working against the Forgetting in a new and contemporary way basically addressed to young people as Agricola de Cologne practiced it since 2000 in the framework of his media art context “A Virtual Memorial Foundation – Centre for Commemorative Interventions.

After more than one year after its launch, meanwhile one can speak really of SFC as a collection facing the meanwhile 50 incorporated art films and videos. On 1.1.2011, SFC became part of Agricola de Cologne's nomadic festival project “CologneOFF 2011/2012 – videoart in a global context, and was presented in 2011 art Arad Art Museum (Romania), Cultural Observatory Szczecin 2016 (Poland), NCCA – National Center for Contemporary Art St.Petersburg (Russia), more to come in USA, Latvia, Argentina and Germany.

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 and Karin Eliyahu (Israel) – “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 (Israel) – " 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 (Greece) – 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 (Israel) – Memory of the Holocaust is not dead!, 2009, 7:05  
 Dana Levy (Israel) – 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 (Israel) – Troubled Water, 2007, 12:00  
 Cezary Ostrowski (Poland) – The Place, 2009, 5:08  
 Doron Polak & Uri Dushy (Israel) – RED (1-3), 2008, 3  
 Janet Riedel, Katja Pratschke, Gusztáv Hámos (D/Hu) – Fiasco, 2010, 300:00  
 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 (Sweden) – The Colossus by the Sea, 2005, 10.00 –  
 Antti Savela (SWE) – Matka, 2009, 3:33 –  
 Daveed Shwartz (Israel) – 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  
 Rolanda Teicher Yekutieli (Israel)– The Last Numbers, 2006, 20:00  
 Anders Weberg (SWE) – Mamo, 2008, 2:30  
 Yonatan Weinstein (Israel) – My Grandma – Frau Masha, 2006, 57:00

As an ongoing process, the current state of SFC – Shoah Film Collection is representing an intermediate, but not final state

**Agricola de Cologne (Germany) –**

is a multidisciplinary media artist and the director of experimental shortfilms, further their producer, editor, composer of music and other film specific functions. His media art projects and films/videos participate since 2000 in more than 450 media exhibitions and festivals around the globe and received numerous prizes and awards.

He is the founder and curator of Cologne International Videoart Festival & Le Musée di-visioniste – the new museum of networked art representing the visual manifestation of his global network, he founded in 2000.



**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



**“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.

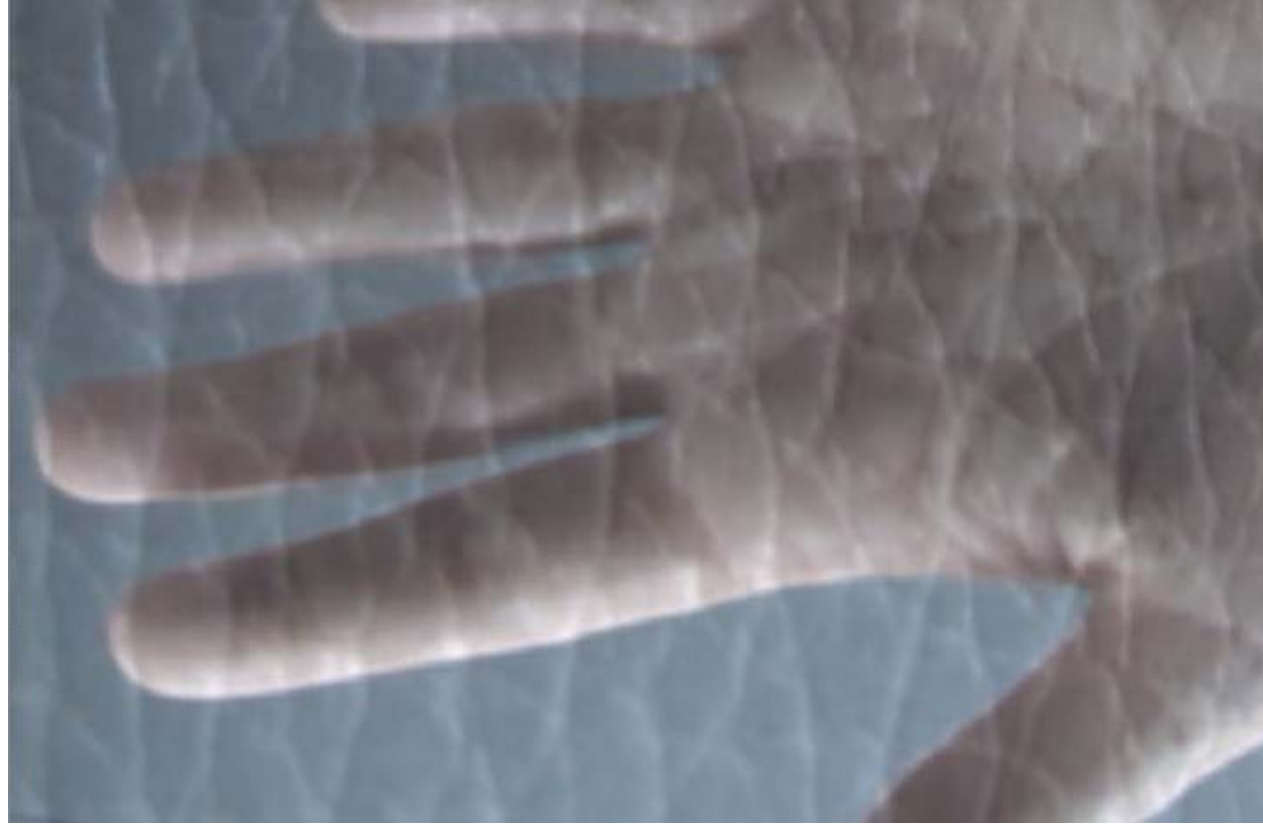
The film has a grotesque feel: agitated shots of the camera, Karin chatting to Zosha while nursing her baby and Zosha's dolls expressive and surrealistic, hovering around as scarecrows in a bourgeois lounge.

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.



**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.

**Christiano Berti (Italy) –**

Cristiano Berti (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 sphere of social inclusion and gender empowerment.

He also moved away from traditional artistic techniques, trying out new technologies and in particular working with laminated plastic.



**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 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 clearing.



### 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)



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

“If a spot of human lasts”

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) –**

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.



**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.



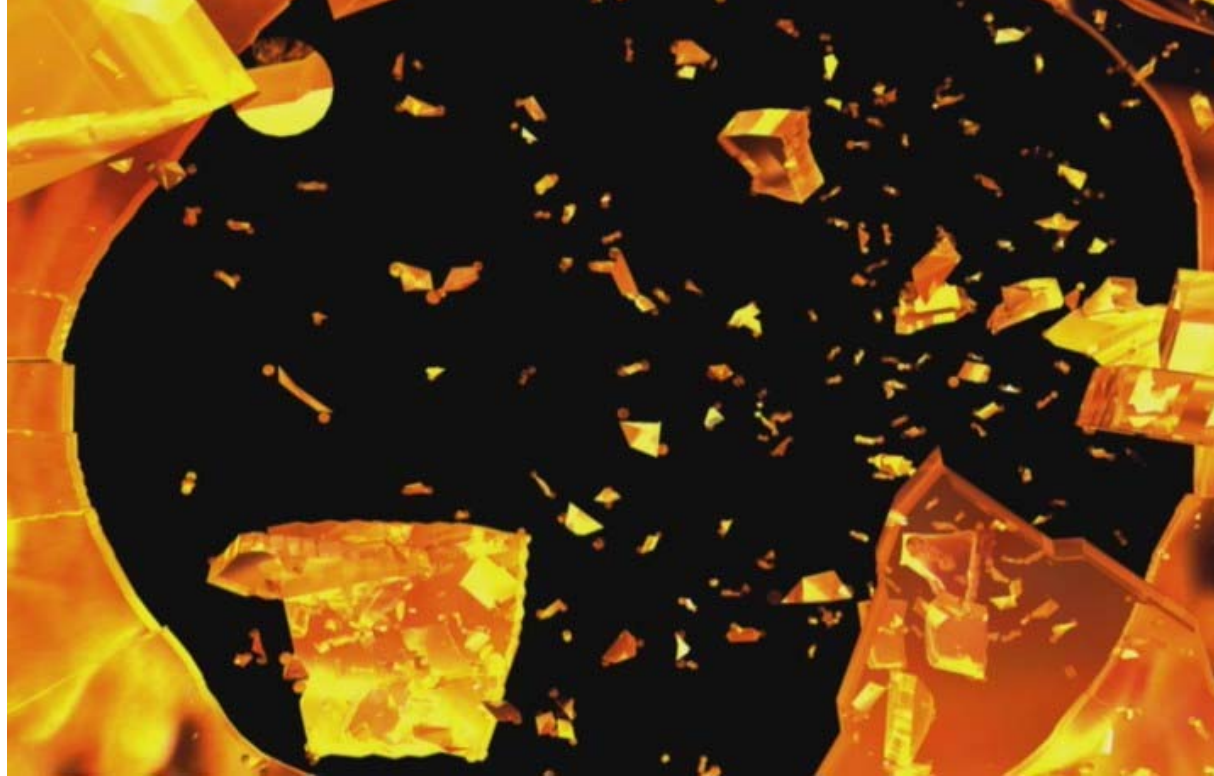
**Turn the Book Around, 2009, 1:42**

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.



**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



**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.

**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



**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)**

Alicia Felberbaum, 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



### **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?"

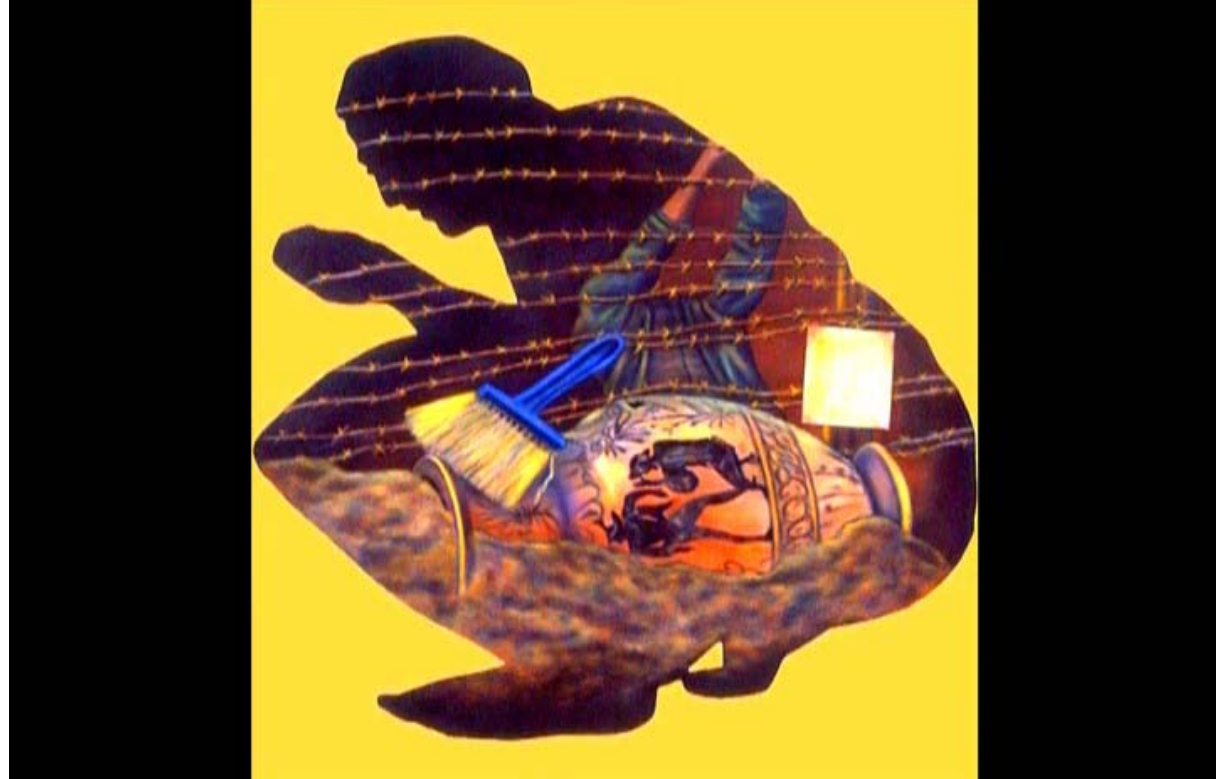
#### **About "undressing room"**

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)**

Grace Graupe Pillard New York based interdisciplinary artist has exhibited her artwork throughout the 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.

**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.



**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).



**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 – ols steps” is a co-production of the project team.

**Anetta Kapon (USA)**

Annetta 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.

# Mein Kampf

**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.

Shon Kim has been exploring experimental filmmaking based on animation aesthetics with continuous interest in creating new concept of frame, unusual progress of frames, locomotion and an optical illusion caused by frame works. A series of works 'Moving Painting' are being executed with an issue for uniting animation with fine art and now he tries his new subjects on

current works to conceive inartificial frames, connect logical units illogically and introduce dynamic locomotion into inbetweening process, etc. In terms of fine art, his experimental drawing series 'untamed Line' has been executed for several years to create new patterns & volume by unfamiliar tools, and painting series 'untamed Paint' is also keeping pace with his line experiment. Main conceptual issues of his current works are founded on the essence of things, inequality between things and illogical connection of logical things.



### 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.



**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).



**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 the Meridian Gallery in San Francisco, the Center for Experimental Art and the Aram Kachaturyan Museum in Yerevan, Armenia, the Alternative Museum and Issue Project Room in New York City, Raumschiff Zitronen in Berlin, and the International Women's Electroacoustic Listening Room Project in Amsterdam and Los Angeles.

In 2002, she co-founded the Armenian Film Festival in New York City and currently is one of the curators for the film festival in San Francisco.

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 including The Lab, San Francisco, Fluctuating Images, Stuttgart, and the Musée d'Art Moderne et Contemporain, Strasbourg.



### **ZeroPointTwo, 2007, 18:00**

ZeroPointTwo, 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 (IFTHEREIS 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



**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) –**

Jay Needham 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 contemporary forms of cultural communication.



**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) –**

Doris Neidl is an Austrian born artist living in Brooklyn, 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.



**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.

**Miri Nishri (Israel) –**

Miri Nishri, 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.



**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 yearn 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, and

**Cezary Ostrowski (Poland) -**

Cezary Maciej Ostrowski (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.



**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.



**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 , 96 The Dalton School**



until they made it through the door  
at the top of the stairs.

**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. This video has been screened alongside work by Cindy Sherman and Laurie Simmons.

**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**

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



**The Colossus by the Sea, 2005, 10.00**

The Colossus by the Sea (10:00), 2003

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



**Antti Savela (SWE) –**

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



**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.



**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,

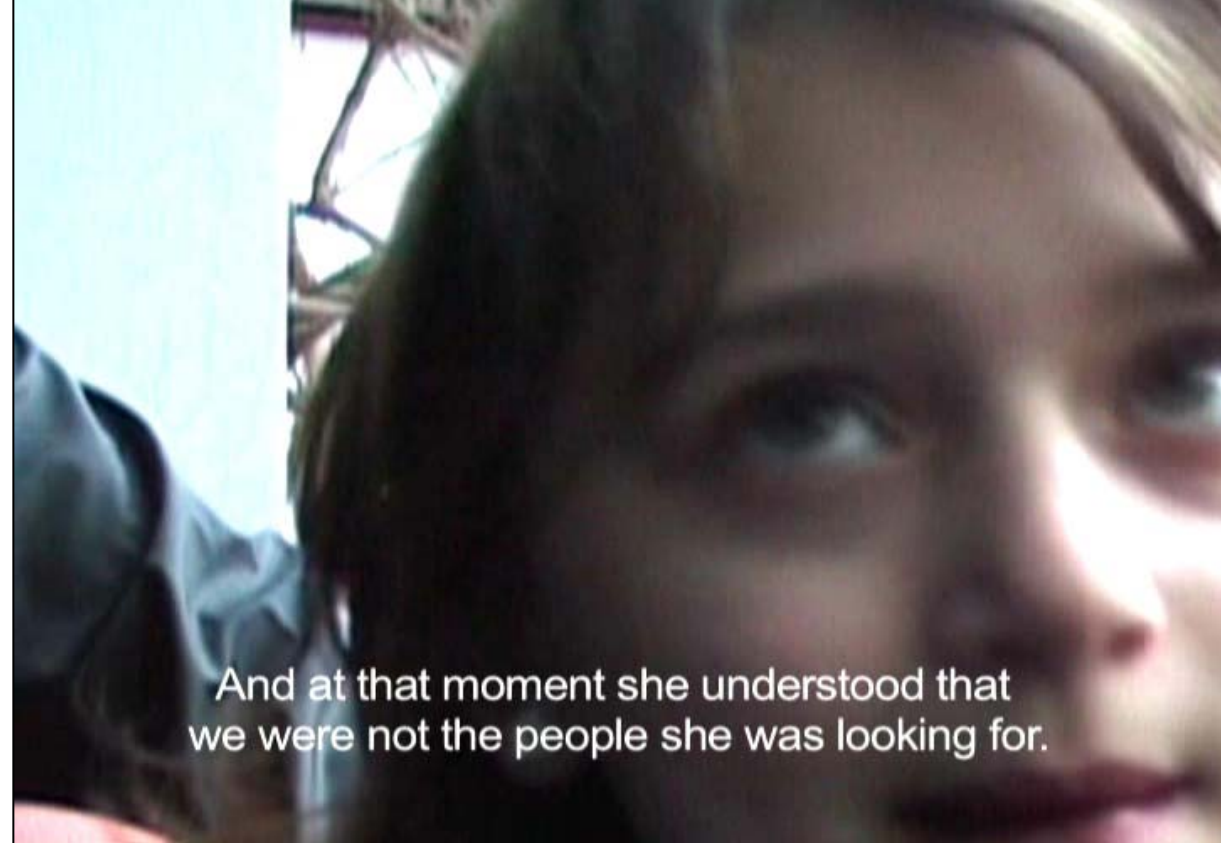
Lives and works in Berlin

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](http://www.dezorg.net)) aiming at reconstructing the existing visual arts’ system in Serbia.



**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.

[curated by Bojana Romic, Belgrade/Serbia]



**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.



**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.

I recorded about 10 hours of interview and photography footage from which I have made the 57 min. film "My Grandma | Frau Masha". Throughout the past few years, the film has been screened in the Israeli Educational Television Channel and Israeli Cinematheques, as well as taking part in several film festivals worldwide including the Israeli Film Festival in Paris (ISRATIM 2007) and the International Documentary Film Festival of New Zealand (DOCNZ 2007). 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.



### 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

I am the author of the book " An Askenazi from Romania to Eritrea" GDS Edition, which was published in Italy in Italian language and of my dvd documentary film based on my book.

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.

After finishing my studies in English and French Literature I worked in several branches of the tourist industry but only when twenty five years from the death of my father were accomplished I decided that I am going to tell the story of my family and of him who was one of the biggest Zionist in Romania at his time. My work started with the publication of five panels with two pictures each about our story in Asmara Eritrea which was presented at the Jewish Eye Film Festival in Beer-Sheva on November 2005 and since then the panels become sixteen and they were shown at my conferences in Tel Aviv, Bucarest and Milan. With the publication of my book last year, which was presented in Rome, Trento and Milan, and very soon I hope it will be presented again in Rome, Livorno, Bologna and Florence, I am trying to promote my father's ideal of Zionism, to discover more about the Holocaust in Roumania and to promote the fight against antisemitism in Europe.



### Title: " A ZIONIST JOURNEY FROM ROMANIA TO ERITREA", 2010, 38 minutes

My documentary film " A Zionist Journey from Romania to Eritrea" is based on the story of my late father, Herscu Saim Cahan, an active Zionist from Romania, who dedicated this life to Hanoar Hazoni 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. After the war he became one of the highest Representative in the Organization and he contributed to the publication of the Hanoar Hazoni Bulletin "Tineretul Nou" for which he was writing also articles about Zionism. With the advent of the Communist party in 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 allow him to remain and he had to find refuge in Asmara, Eritrea an ex Italian colony of the west of Africa where his sister lived already there with her husband since 1944. In Eritrea too, he was very active in the local Jewish Community by trying to resolve the Jewish Falasha problem and the Jewish from Yemen. He was the owner of a very famous meat factory "INCODE" which supplied the main food for the Israeli army and population. 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)**

Shelley Jordon 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, she was also the recipient of a 2010 Oregon Arts Commission Individual Fellowship Award, a Fulbright-Hayes Group Travel Research Grant to Yemen and Tunisia, a 2010 OSU Center for the Humanities Fellowship Award, and an Oregon Artist's Fellowship Award in Painting. Her artwork has been exhibited internationally at venues in Jerusalem, Israel, Hamburg, Germany, Athens Greece, Sydney, Australia, and nationally at the Frye Museum in Seattle, Washington, the Portland Art Museum, El Museo Cultural, Santa Fe, New Mexico, and the Portland Museum of Art, Portland, ME. She has participated in artist residencies at the American Academy in Rome and the Wexner Center for the Arts. 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,

**“Anita’s Journey”, 2011, 8 minutes**

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.



New in 2012-02-10

**Ben Neufeld (USA)**

Ben Neufeld 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?



CologneOFF 2012 – videoart in a global context – nomadic festival project – 1 January – 31 December 2012 – <http://coff.newmediafest.org>

SFC was presented in this context in 2011 @ **Art Museum of Arad (Romania)** – March 2011 // **Cultural Observatory Szczecin 2016 – Szczecin (Poland)** – May 2011 // **NCCA – National Center for Contemporary Art St.Petersburg (Russia)** – May 2011

In 2012 a special event context was created for placing *SFC – Shoah Film Collection* in the context of complementary audience related interventions, like a symposium, lectures, workshops, exhibitions, artists talks, discussions and much more.

**A Virtual Memorial Riga 2012** – <http://riga2012.a-virtual-memorial.org>  
a collaboration with Riga Ghetto & Latvian Holocaust Museum – 1–30 Juni 2012

**A Virtual Memorial Phnom Penh 2012** – <http://phnompenh2012.a-virtual-memorial.org>  
dedicated to the victims of the Cambodian genocide 1975–1979  
a collaboration with META House Phnom Penh – 12–15 Juli 2012

**A Virtual Memorial Warsaw 2012** – <http://warsaw2012.a-virtual-memorial.org>  
dedicated to the victims of Warsaw Ghetto 1940–1943  
a collaboration with Warsaw Jewish Film Festival – 25–30 Oktober 2012

#### About Le Musee di-visioniste

This new museum of networked art is incorporating the entire oeuvre of the media artist Agricola de Cologne, which is dedicated to new media and networked art since 2000. It is a worldwide exceptional heritage of digital culture based on a diversity of new artistic media designed, created, curated and directed by Wilfried Agricola de Cologne.

#### About Wilfried Agricola de Cologne

He is a multi-disciplinary media artist, director of experimental shortfilms/videos and founder and director of [NewMediaArtProjectNetwork]:||cologne – the experimental platform for art and new media and its conversion into the new museum of networked art “Le – Musee di-visioniste”  
Since 2000, he is collaborating worldwide with more than 500 media art related festivals, institutions and organisations as an artist, curator and festival director. More details : <http://www.agricola-de-cologne.de>

## Links

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

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

A Virtual Memorial Foundation – <http://www.a-virtual-memorial.org>

Draft Title: Shoah – <http://dts.engad.org>

VideoChannel – video project environments – <http://videochannel.newmediafest.org>

CologneOFF – Cologne Online Film Festival – <http://coff.newmediafest.org>

artvideoKOELN – <http://video.mediaartcologne.org>

