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Memory and Media - Media of Memory
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Abstracts and Short Biographies

Karin Liebhart (University of Vienna)

Memory Politics of the Far Right in the Digital Age

Recent scholarly work on memory studies focuses more and more on the re-contextualization of memory constructions within a fundamentally changed media landscape (cf. the debate on the transition from collective to „connective memory“). Apart from new forms of archiving and sharing memories emphasis is particularly put on the options social media offer for the articulation of marginalized memories. Relevant studies have already shown that social media platforms and channels can play a decisive role as counter-public sphere against mainstream media and politics. Hence, it is self-evident that many of the representatives of the global Alt-Right are highly active on social media such as Twitter, Facebook, Instagram, Tumblr, YouTube, and Blogs. They use the digital space and social media as primary means of political communication. From this vantage point the paper exemplarily reconstructs how European and US members of the global Alt-Right utilize those media to communicate “alternative” memory constructions and interpretations of history.

Karin Liebhart is a political scientist, Senior Lecturer at the Department of Political Science, University of Vienna and Associate Professor in Sociology at the University of Trnava. She is a member of the Interdisciplinary Research Area “Visual Studies” at the Faculty for Social Sciences at University of Vienna and Vice Chair of the Scientific Board of the Project “Neugestaltung der Österreichischen Gedenkstätte in Auschwitz-Birkenau“. She was a Fulbright Visiting Associate Professor at the University of Minnesota and Visiting Professor and Marshall Plan Anniversary Chair at the University of New Orleans. Her research and publications deal with visual politics and visual cultures; political communication and campaigning; discursive and visual representations of politics; Right-wing populism and extremism; memory politics; Democratic quality and political participation. Her recent research projects include: “The Commemorative Year 2018: Public and Political Communication Focusing on History” (2018 – 2019) and “FreeEX: Responsibility, Freedom of Expression” (2018 – 2019).

Faime Alpagu (University of Vienna)

Migration, Photography and Memory – “Guest worker” from Turkey living in Austria

This paper analyses the photos of a migrant woman from a visual and biographical perspective by comparing narratives told in biographic narrative interviews and a family album that consist amongst other photos sent to family members living in Turkey back in 70s.

The presentation aims to answer following questions: Who is the viewership of the photos? What is the relationship between the photos and her biography? How does she talk about the photos today? What is (in)visible through which data material and what does it mean for the project and research on migration?

The proposed paper is part of a PhD project, which deals with “guest worker” photographs and letters that were sent back to family members in Turkey from the 1960s to the late 1980s. These photos and letters are to be complemented with official documents (e.g., working certificates) and recently conducted biographic-narrative interviews. Consequently, this ensures that the complexity of the interaction between the following dimensions is given: verbal or written/visual, now/then, private/official and here/there.

The project follows a reconstructive approach by triangulating interpretative methods such as biographical case reconstruction (Rosenthal, 2005), visual segment analysis (Breckner, 2010) and figurative hermeneutics (Müller, 2012). Of particular interest are interacting narratives created by biographical interviews, photos, letters and documents that provide information about migration experiences.

Faime Alpagu is a PhD candidate at the University of Vienna, Department of Sociology. She holds for her PhD Project “Migration Narratives Juxtaposed: A Sociological Analysis of Photos, Letters and Biographies of ‘Guest Workers’ from Turkey living in Austria” a doctorate scholarship of the Austrian Academy of Sciences. Her PhD Project is awarded with the Dissertation Award for Research on Migration 2016 by the Austrian Academy of Sciences. Additionally, she works in the research project Translating Wor(l)ds. Reconstructing biographical experiences and competences of young refugees at schools in Austria at the Department of Education, University of Vienna. Faime Alpagu teaches at the Department of Sociology and the Department of Education at the University of Vienna. Her current research areas are migration/refugees studies, biographical research, visual sociology, memory and interpretive social research.

Lina Nikou (The Martin Buber Society of Fellows in the Humanities and Social Sciences at the Hebrew University of Jerusalem):

Witnesses of the Shoah as agents of memory

A professionalization in “memory making” of different actors can be observed at least since the 1990s. Anna Sheftel and Stacy Zembrzycki studied this phenomenon in relation to the memory of the Holocaust in Montreal, Canada. They introduce the term of “professional survivors”, which was coined by one of their interview partners and which they adapted “in the most positive sense possible”. Sheftel and Zembrzycki also stress that witnesses naturally consider their audience, when talking about their past. In my current research these findings serve as a starting point to focus on investigating the historical development of witnessing as a cultural practice since the 1980s. I am focusing on the actors and their “history of witnessing”, examining the impact of changing contexts and their own agenda. I am analyzing the dialogues which took place between German-speaking victims of the Shoah and their audience in their respective countries of residency as well as in Germany.

In my talk I will focus on two survivors of the Shoah living in the US, who are originally from Berlin and Munich. One worked as volunteer for the Holocaust Museum in Washington, DC and the other for the Esther Raab Holocaust Museum & Goodwin Education Center in Cherry Hill, New Jersey, and both also gave talks in Germany. I will analyze online- and archival sources which show how they recounted their experiences to changing audiences. Additionally, I will examine their reflections on their role as witnesses in order to understand how their years of experiences shaped the way they presented themselves to changing publics.

Because one result of my research is, that through their work as witnesses they became experts in several capacities: of their own history, of their audience and also of the factual history their experiences are embedded in, so that they can communicate their personal narrative to an audience, which might not know much about the time nor the places they are talking about. Hence, they often understand themselves not only as transmitters of memories, but as educators.

Therefore, I propose a secondary analysis of interviews, talks and events which are based on interviews or conversations with survivors of the Shoah. Because it is important to understand and take into account changing settings in order to be able to derive at a deeper understanding of the role of eye witnesses and their representations online in the making of memory in the digital age.

Lina Nikou is a Postdoctoral Fellow at the Martin Buber Society of Fellows in the Humanities and Social Sciences since October 2017. She is currently interested in memory cultures, oral history, heritage tourism and German–German-Jewish relations after 1945. She studied History, Cultural Anthropology and Politics as well as Management of Museums in Hamburg. During her PhD she was based at the Research Center for Contemporary History in Hamburg, while being funded mainly by the ZEIT-Foundation and a Leo Baeck Fellowship. She spent extended research stays in Berlin, the US and Israel. In Summer 2017 she completed her PhD in History at Hamburg University. She is preparing the publication of her thesis with Neofelis. In her work she analyses how cities in Germany began in the 1960s to invite their former citizens who were persecuted during National Socialism for a one- or two-week-stay. Apart from her academic work she is interested in education and explored local Jewish history in Hamburg through new media with school classes and gave guided tours on the oldest historical Jewish cemetery in Hamburg-Altona.

Tobias Ebbrecht-Hartmann (Center for Austrian Studies)

Memory, Media and Montage – On the interplay of voice, sound and image

Audiovisual media in general and films in particular are based on the technique of montage. The consecutive editing of film frames establishes a time based continuum of space, which offers the possibility to evoke past events in the present or to relate processes of (absent) memories to encounters with historical sites and places. The evocation of memories in films, however, is not limited to the intersection of images. Memory is a multisensual practice. As multimodal medium, film is characterized by an interplay of image, sound, voice and even text.

My presentation offers a close analysis of this interplay in a scene from Thomas Heise's most recent documentary film *Heimat is a Space in Time* (2019). Evoking memories from the period of the Holocaust, Heise interrelates different sources and places, adds his voice, sounds and music, and thereby establishes a multisensual space of resonance for sensing, reflecting and rethinking the past in the present.

Tobias Ebbrecht-Hartmann is Cardinal Franz König Chair in Austrian Studies and a lecturer in Visual Culture, Film and German Studies at the Department of Communication and Journalism and the European Forum of the Hebrew University of Jerusalem. He is a consortium partner in the EU-funded Horizon 2020 innovation action "Visual History of the Holocaust – Rethinking Curation in the Digital Age" and author of several books and articles on cinematic memory of the Holocaust, archive film, media memory of terrorism and German-Israeli film relations. His articles were published in *New German Critique*, *Historical Journal of Film, Radio and Television*, *Shofar*, *European Journal of Cultural Studies* and *Media History*.

Andrea Berger (Vienna Technical Museum)

The representation of Nazi plunder, provenance research and restitution by the Austrian federal museums

Since the 1930s countless Nazi-looted objects came to Austrian museums via various routes. By adopting the Art Restitution Act in 1998 and its amendment in 2009, the federal museums are obliged to check the collections for their provenance. Numerous objects have been restituted in the last 20 years, but there are still innumerable objects from alarming contexts in the museums, e.g. because the rightful owners can't be traced or because objects have been bought or donated after the restitution. How museums deal with questions that arise in the areas of Nazi plunder, provenance research and

restitution was examined based on the seven main houses of the Austrian federal museums. Various museums' media outlets which are publicly accessible to everyone were studied: exhibitions, publications, audio guides, websites, events, etc. Even if the federal museums deal with the issues of Nazi-looted objects in their collections very differently, tendencies can be identified that allow statements about Austria's "national memory".

Andrea Berger is the collections assistant and curator for museum history at the Vienna Technical Museum. She is a media scientist and contemporary historian with a focus on provenance research. At the moment she is working on a small exhibition on the color pink, a database of rejected objects and a publication about sensitive objects in the collection of the Vienna Technical Museum.

Noa Shakargy (The Hebrew University of Jerusalem)

How Long is Now? Media metamorphosis in the NYPL Insta-novel project

In the summer of 2018, the Instagram page of the New York public library launched a project named *insta-novels*, which included eight Instagram stories of five canonic literary works. Instagram stories are an inspiring case of memory and oblivion: they are typically available for 24 hours only. This restriction emphasizes the nature of the technologic story as a temporary forgotten story, which is in contrast to the literary work that is sometimes eternal. A grounded analysis of the eight Instagram stories revealed six embedded tensions in the project: literary vs. technological; eternity vs. temporality; destruction vs. preservation; canonical vs. unimportant; private vs. public; traditional audiences vs. Instagram users. The paper examines the paradoxical collaboration between memory and obliviousness in media relationships through the theoretical concepts of remediation vs. mediatization, as manifested in the "insta-novel" project, which brings together old and new media, storybook and Instagram story, social networks, and libraries.

Noa Shakargy is a Ph.D. candidate at the Department of Communication at the Hebrew University of Jerusalem. My dissertation, titled "The Mediatization of Literature in the Age of Media" (advisor: Prof. Amit Pinchevski), focuses on the changes in the field of literature caused by the development of the digital era. The research describes these changes through the theoretical concept of mediatization, which deals with meta-process and profound influences of the media. The research examines these changes from four standpoints: creators, production and marketing process, the audience feedback, and the literary establishment. Outside of academia, I am a poet and the co-editor of the literary magazine *Nanopoetica*.

Amit Pinchevski (The Hebrew University of Jerusalem)

The Media of Trauma and the Trauma of Media

In my talk I present some of the arguments developed in my recently published book *Transmitted Wounds*. Specifically, I want to focus on the elective affinities between media discourse and trauma discourse: the technical logic that informs the conception and experience of the traumatic condition, on the one hand, and the traumatic, wounding logic that informs the understanding of technological mediation, on the other. I will then sketch out a couple of case studies to illustrate my claims. My hope is to provide new insights into the relation between media technology and human suffering.

Amit Pinchevski is an Associate Professor in the Department of Communication and Journalism at the Hebrew University. He is the author of *By Way of Interruption: Levinas and the Ethics of Communication* (2005) and *Transmitted Wounds: Media and the Mediation of Trauma* (2019), and coeditor of *Media Witnessing: Testimony in the Age of Mass Communication* (2009 with Paul Frosh) and *Ethics of Media* (2013 with Nick Couldry and Mirca Madianou).

Noam Tirosh (Ben Gurion University of the Negev)

Mnemonic Practices of the New Media Era- The iNakba as a Case Study

The iNakba app is a tri-lingual mobile application that reminds people about the Palestinian Nakba- the events that took place before, during and after the 1948 war following the withdrawal of British forces from the colony of Palestine. The iNakba allows users to locate Palestinian villages that were destroyed during and after the hostilities, and to learn about their silenced history. As such, the mobile app is a mnemonic device whose goal is to shape the public discourse regarding the Palestinian catastrophe. In this sort lecture I will use the iNakba as a case study to demonstrate how new technological capabilities are put to use to remind a society what it seeks to forget and this will help me to evaluate how society's memory changes in the "new media" era.

Noam Tirosh, Ph.D., is a lecturer in the department of Communication Studies at Ben-Gurion University of the Negev. His research focuses on memory and media and he deals with question related to memory, justice and democracy from a broad perspective. His work has been published in such journals as Media, Culture and Society, American Behavioral Scientist, Journalism Studies and Telecommunication Policy and more. Tirosh constantly presents his work in various international conferences. He is the recipient of the 2015 "best student paper" award of the Research Conference on Communication, Information and Internet Policy (TPRC) and the 2017 outstanding book of the year award of the Israel Communication Association.

Laura Katharina Mücke (University of Vienna)

"...if a girl in the Holocaust had Instagram", should we remember her by her profile? EVA STORIES (2019) as memory between closeness and distance in post-cinematic shape

EVA STORIES (2019) contested norms of remembrance in contemporary age and media by expanding technological surroundings of memory from museum over film to social media. My approach offers a method of examining new filmic formats – including multi-attention-strategies, scaled-down screens and disturbed and fragmented reception – as ways of multi-positioning the viewer towards the received object of memory. In conjunction with my PhD thesis it relates to the contemporary key term of immersion (which stands for the today so often claimed intensity with which people want to experience media environments). In working with the term as a dynamic concept of reception, I am discussing EVA STORIES as an example of how filmic strategies of approximation and distanciation function as different modes of reception to create a multi-perspective of receiving and thereby suggesting new ways to enhance public memory and cultural knowledge in the digital age.

Biography:

Laura Katharina Mücke is a University Assistant (Prae Doc) in the Department of Theatre, Film and Media Studies at the University of Vienna since 2019. Since 2016, she had been a Research Assistant for Film Studies at Johannes Gutenberg University Mainz, Germany. Having studied film, media dramaturgy, and journalism she is now working on her PhD thesis entitled, "Anti | Immersion: The Performativity of Filmic Experience between Approximation and Distanciation". In her research, she is further interested in concepts like (anti-)immersion, the historiography of filmic dispositifs, film phenomenology, reception studies, post-cinema studies, and in methods of film studies in general.

Lital Henig (The Hebrew University of Jerusalem)

Witnessing Eva: @Eva.stories as a connective performance of memory

During the 2019 Israeli Holocaust Remembrance Day a series of stories were posted on Instagram under the user profile @Eva.stories, depicting the experiences of 13-year-old Eva Heyman, in the days prior to her deportation to Auschwitz. My research examines the relations between memory, experience and testimony in @Eva.stories. I argue that @Eva.stories offers a new space for Holocaust

remembrance, in which the user can re-inscribe herself onto a memory. This re-inscription is enabled by the use of first-person perspective and by a connective performance of testimony, changing the conventional relations between the user as listener and the character as witness, into a state in which the user perceives herself as a witness to the testimony. In this manner, @Eva.stories invites the user to not only follow Eva's stories, but also to explore her experiences and gain historical agency.

Lital Henig is a Ph.D. candidate at the Department of Communication and Journalism at the Hebrew University of Jerusalem. She holds a Master's Degree in Communication and Journalism and a Bachelor's Degree in Art History and Communication and Journalism, both from the Hebrew University. Lital's M.A. dissertation focused on representations of Sonderkommando units in cinema, 1985-2015. Her areas of interest include Holocaust studies, visual media and trauma studies. Her Ph.D. dissertation is titled "Virtual Spheres of Remembrance: Testimony and Performance in New forms of Holocaust Commemoration" and is supervised by Dr. Tobias Ebbrecht-Hartmann and Prof. Amit Pinchevski.

Stefan Benedik (House of Austrian History, Vienna)

Democratic Memory Debates? Reflections on Participatory Formats in Virtual Exhibitions

When in 2018, the House of Austrian History opened, this first federal museum dedicated to the country's more recent past didn't only open the doors of the former imperial palace. It also created an open space digitally for public and professionals to negotiate Austrian contemporary history. Thereby, it aims at an understanding of the museum itself as a process rather than a "finished" institution and invites to critically reflect about a museum's mission, aim and content. Therefore, it brings together online experiments that are more playful with curated and annotated presentations of selected objects in online exhibitions. These constantly growing presentations juxtapose and combine different approaches and topics so as to create new perspectives on history.

I am this museum's digital curator and in my lectures I am going to argue, that it is important for museums to enable visitors to be participants in the narration of history and also to conceive of digital participation as something that can transgress the boundary between the virtual and the material realm. Therefore, all digital exhibitions by the House of Austrian History also have a material aspect: Images or videos contributed by visitors are always also presented in the museum's physical space and often used to create a different experience interacting with other aspects of architecture. The online museum also created interventions in public space (especially the historically charged Heldenplatz in Vienna, on which Adolf Hitler proclaimed the "Anschluss", the inclusion of Austria into the German Reich, on <https://heldenplatz.hdgoe.at>). Generally, I think it is promising to think of exhibitions as flexible and dynamic: In the House of Austrian History, we planned content and modules to be either temporary or permanent, thereby creating possibilities to explore and endeavour but also fail (regarding content and tech). Given that our online platform is designed to create an interface, connecting the digital and material realm, the museum itself and its exhibitions are constantly redeveloped and the presented narrative is changing, even after they are opened and seemingly "finished".

One important question for Public History in the present is how to allow a broad public to reflect on rather than reiterate teleological, "classical" forms of historical representation. How can current theoretical approaches to memory culture be utilized to develop more experimental curatorial approaches. What would spaces look like that allow actual intervention in an exhibition beyond simple concepts of citizen science? When a museum would be a participatory and democratic space, how would user be able to extend or change the museum's narratives (both offline and online)? How would the museum and its curators still be responsible (and visible) for the concept and content if some of the content is contributed by the public? How can accessibility and professional supervision be combined? When does such bottom-up- participation make

transparent processes how memory is negotiated and when does it in contrary remain a superficial lip-service, tech-oriented or even obscuring the institution's actual intentions? What content, commentary and media should visitors be allowed to publish and what can the role of curators be in the process of defining productive and acceptable content? How important is it to preserve the individualised character of personal memory narratives compared to giving factual correct information?

Vered Vinitzky Seroussi (The Hebrew University of Jerusalem)

We Hereby Neglect: The Israeli Hall of Independence and the Social Texture of Collective Memory

Israel which is preoccupied by nation building surprisingly neglected its natal site (The Hall of Independence located in Tel Aviv where the declaration of independence took place in 1948). Intrigued by this puzzle, this paper wishes to offer a theoretical model within which this neglect can be unpacked and explained. The model consists of three dimensions: (1) agency (2) Institutional setting and (3) the culture of the commemorating society. Explanatory models consisting of a dynamic interplay of agency, structure and -- more important than all -- culture proves valuable as a basis for the study of the nurturing or lack of it thereof of various sorts of cultural productions in general and mnemonic sites in particular.

Vered Vinitzky-Seroussi is a sociologist at the Hebrew University of Jerusalem. She holds a position of faculty fellow at the Center for Cultural Sociology at Yale University. Her major academic interest revolves around issues of collective memory and commemoration, and specifically the ways in which societies cope with their difficult pasts and shameful histories. She is also interested in festive and banal commemoration, silence in memory, notifying death, Jerusalem and Tel Aviv, and high school reunions. Her work appeared in venues of the field such as *American Sociological Review* and *Social Forces*. She published her books with the University of Chicago Press, State University of New York Press and Oxford University Press. Her "The Collective Memory Reader" is a joint project with two American colleagues: Jeffrey Olick and Danile Levy. She is currently conducting a comparative research on home museums in Germany and Israel – funded by GIF. Between the years 2012-2016 she served as the dean of the faculty of social sciences (and was the first woman to hold this position).

Ori Kislev and Tracy Adams (The Hebrew University of Jerusalem)

Collective memory in 280 characters: how the past serves the present in social media

Who is the "collective" in collective memory? How do politicians use social media in the reconstruction of the past? In an age aptly characterized by intensification of digital media and political personalization, a re-formulation of these questions is in order. Qualitatively analyzing politicians' tweets and their mainstream media coverage, we focus on three cases in which past events were evoked to address present-day issues: 1) Alexandria Ocasio-Cortez, US congresswoman, labeled immigrations' detention facilities "concentration camps;" 2) Yair Lapid, Israeli MP, criticized the 'Poland Holocaust Law' as an attempt to redact history; 3) Hesamddin Ashena, Iranian Presidential Advisor, utilized HBO's 'Chernobyl' to stress the dangers in ignoring the past. The findings illustrate a thematic connection between memory, (social) media, cultural resonance and political debate. We conclude by offering a meta-theoretical query of the value of the collective— Does collective memory still hold its own weight in the current political climate of polarization, populism and post truth?

Ori Kislev is a Ph.D. student at the Department of Communication and Journalism, the Hebrew University of Jerusalem. His research focuses on Social media research & theory, news and journalism studies, digital culture research, new media phenomenology, informed citizenship in the digital age, comparative politics, information overload and politics on social media.

Tracy Adams is a Ph.D. student at the Department of Sociology and Anthropology, the Hebrew University of Jerusalem. Her research focuses on traveling memory and utilization of collective memory in political rhetoric. Her co-written article "On Cloud Nine": Positive memories in American Presidential Speeches (1945–2017)" was recently published in *Memory Studies*.

Verena Hanna (University of Vienna)

The Other, remembered: Israeli TV series and their intertexts

The dissertation connects the question of the Other to the fields of television and media studies in Israel.

Utilizing intertextuality as a method, it is argued that through collective memory of the past, the identity of the Other for the respective group is (re-)negotiated, be it a religious, national, or ethnic identity. The thus formed memory of historical relations between individuals and groups is then reflected in popular culture, a context in which it is re-actualized with new meanings.

The dissertation project applies this theoretical background to Israeli TV series produced within the past ten years, especially those distributed through channels such as HBO, Netflix or Amazon Prime. Preliminary findings show that the series refer to differing narratives of history and cultural conceptions in their presentations of the Other, depending on both the respective series' premise and context.

Verena Hanna is a PhD candidate at the University of Vienna. After completing a bachelor's degree in Communication Studies and a master's in International Development, she started working on her dissertation at the Institute for Contemporary History, focussing on Visual History, for which she received grants to complete a longer research stay at the Hebrew University of Jerusalem in 2018 as well as a shorter one in 2019. Professionally, she has experience in (digital) project management and marketing.

Ljiljana Radonić (Austrian Academy of Sciences)

Visualizing Perpetrators and Victims in Post-Communist Memorial Museums

Permanent exhibitions dealing with World War II and the Shoah that opened during the last years follow several new trends. Instead of showing anonymous corpses most curators chose individualizing elements to tell the stories of a few victims in order to evoke empathy – yet not all victim groups are 'individualized'. Secondly, historical photographs are growingly understood as documents that have a history themselves, so they are displayed providing as much information about the history of this 'document' as possible. Thirdly, photographs taken by perpetrators are displayed in a different way than shots from resistance fighters or victims. In the second part I will examine if post-Communist memorial museums show specifics in the way how visual elements are displayed. I argue that they first equate the Nazi and Soviet regime on the visual level. Yet, what starts of as a symbolic equation of the 'totalitarian' regimes ends up in claiming that the communist crimes were 'worse'.

Ljiljana Radonić heads the project "Globalized Memorial Museums. Exhibiting Atrocities in the Era of Claims for Moral Universals" financed by the ERC Consolidator Grant at the Institute of Culture Studies and Theatre History at the Austrian Academy of Sciences. She wrote her habilitation on the "World War II in Post-Communist Memorial Museums". Since 2004 she teaches at the Department of Political Science at the University of Vienna on European memory conflicts and theories on antisemitism. In 2015 she was visiting professor at the University of Gießen, in 2017 at the Centre for Jewish Studies at Graz University. She wrote her doctoral thesis on "The War on Memory – Croatian Politics of the Past between Revisionism and European Standards" (Frankfurt: Campus 2010).

Laura Hazivar (University of Vienna)

The Presence of the Past - Austria and its way of dealing with the national socialist past

Symbols of the past can be found in various forms in the public space, such as buildings or memorials and serve as a reminder of how present the past is in everyday life. In this regard, museums play an important role as institutions deciding what should be remembered or what should not be remembered and how the past is presented. Museums, seen as institutions connected to constructing an identity, can serve as particular useful research objects in order to study the way a country deals with its past. Austria, a country where it took a relatively long time until a public debate about Austria's National Socialist past began, presents an extraordinarily interesting case. Therefore, two institutions and their exhibitions, the House of Austrian History and the Documentation Centre of Austrian Resistance will be analyzed in order to gain more insight about how Austria deals with and presents its past.

Laura Hazivar is currently a Master's student of Political Science and Contemporary History and Media at the University of Vienna. She earned both her Bachelor's degrees in Political Science and History there. As a bachelor student she spent one semester with the Erasmus programme in Spain at the Universidad de Alcalá near Madrid; therefore, contemporary Spanish history as well as Austrian history and politics of memory are her main research interests. In her undergraduate thesis, she focused on politics of memory, analyzing the discourse in Spanish newspapers about the way Spain dealt with the Francoist regime.

Noga Sagi (The Hebrew University of Jerusalem)

"Between Vienna and Tel-Aviv" – Israeli perception of the change in the Austrian collective memory during the 1980s and the 1990s

Austria has one of the most fascinating cases of collective memory. It is an example of a country that for several decades, managed to suppress almost any hint as to its role in the Second World War in the political sphere, the public sphere, and the commemorative one. But it is also an example of a reformation in the collective memory of an entire nation.

Keeping in mind the staggering effect of history on Israeli-German relations, this research examines how the transformation that Austria underwent regarding its "victim narrative" was perceived in Israel, and how it affected the relations between the two countries.

It analyses the Israeli reaction to key events that marked the process of changing the Austrian collective memory in the 1980s and in the 1990s, by recognizing patterns in the reports on Austria, as is reflected in three different contemporary Israeli periodicals, which are representing the main political spectrum in Israel.

Noga Sagi is a PhD candidate in the European Forum at the Hebrew University of Jerusalem. Her doctoral research analyses the role of memory and culture in the Austrian – Israeli relations, she takes a multidisciplinary approach that encompasses the fields of international relations, media, history, cultural and European studies.

She holds a master's degree in European studies from the Hebrew University of Jerusalem, that investigated the Israeli reaction to key events that marked the process of changing the Austrian collective memory in the 1980s and in the 1990s, and its influence on the relations between the two countries.

Heidemarie Uhl (Austrian Academy of Sciences)

Contaminated Sites: The rediscovery and memorialization of 'forgotten' places of deportation in Vienna

Since the turn of the millennium, the memorialization of the Shoah has been inscribed upon the public space of major Austrian and German cities, Vienna and Berlin being obvious cases in point. The material presence of relevant monuments and other commemorative symbols thus emerges as a caesura in

memorial culture and the politics of history. Yet its specific forms of mediation point to two different sorts of novel commemorative practices: to official forms of public representation expressed in flagship projects such as the national Holocaust memorials in Vienna and Berlin, on the one hand, and to civil society's endeavours to mark the traces of persecution on the ground, on the other. The latter may focus on apartments in one's own house where Jews were forced to live together in groups, the deportee's final addresses or the transit camps in Vienna, in which more than 45,000 Jewish Austrians were interned prior to their deportation from the Aspangbahnhof railway station. Projects of this kind render the specific local topography of the Shoah visible and raise the question of how best to deal with localities that are contaminated, in various ways, by their association with the Holocaust.

Heidemarie Uhl (born 1956) is a senior researcher at the Austrian Academy of Sciences in Vienna and lecturer at the University of Vienna and the University of Graz. She holds a PhD in Contemporary History from the University of Graz. She was a guest professor at Strasbourg University, Hebrew University Jerusalem, AUB Andrassy University Budapest and Stanford University CA. Uhl is a member of the Austrian Delegation to the IHRA International Holocaust Remembrance Alliance and member of the scientific board of the Haus der Geschichte Österreich (vice chairperson), the Militärgeschichtliche Denkmalkommission at the Austrian Ministry of Defence (vice chairperson) and the Fachkommission der Stiftung Brandenburgische Gedenkstätten. She is member of the editorial board of *Zeitgeschichte* and of *Contemporary Austrian Studies*. Her areas of research are a.o. Memory Studies – main focus: WW I, WW II, National Socialism, Holocaust, post 1945 decades.

Some relevant publications: Ljiljana Radonić, H.U. (eds.), *Gedächtnis im 21. Jahrhundert. Zur Neuverhandlung eines kulturwissenschaftlichen Leitbegriffs*. Bielefeld: Transcript Verlag 2016; Johannes Feichtinger, H.U. (eds.), *Habsburg neu denken. Vielfalt und Ambivalenz in Zentraleuropa*. 30 kulturwissenschaftliche Stichworte. Wien-Köln-Weimar: Böhlau 2016; From the Periphery to the Center of Memory: Holocaust Memorials in Vienna, in *Dapim. Studies on the Holocaust*, 30 (2016) 2, S. 221-242; Holocaust Memory and the Logic behind Comparisons, in: *Remembrance and Solidarity. Studies in 20th Century European History*, 5 (2016): Holocaust/Shoah, S. 227-256.

Juliane Brauer (Max Planck Institute for Human Development)

Emotion at memorial sites: Practices and Problems

There is no memory without emotions. There is no memorial site without emotional sharing and clashing. Mainly memorial sites, representing the Holocaust, are full of different emotions and memories: those of the historical agents, who suffered in the past and those of the visitors, who want to learn about history. Looking at memorial sites, it's obvious, that strategies of evocation and intensification of emotional reactions of the visitors are increasingly prevalent. One of the most important aims of memorial sites is generating empathy. The talk focuses on these strategies and discusses problems, resulted from widespread notion about the positive power of emotions. It challenges this notion and the possibility of educating emotions through history. It further argues that emotions are less of a catalyst, as many like to see them. It is rather that the practices of overemphasising emotions could result into attitudes of rejecting and denying.

Juliane Brauer, Dr. phil. habil. is Research Scientist at the Max Planck Institute for Human Development, Centre for the History of Emotions, Berlin. She studied Modern History and Musicology at the Humboldt University and University of Bielefeld. Her main publications are about music in concentration camp Sachsenhausen and history of divided Germany. Her areas of interests are also: Cultures of memory and History of emotions. In 2019 she was the Stavenhagen-Guest-Professor at the Richard Koebner Minerva Center for German History at the Hebrew University. In 2018 she has hold an interims chair for Modern History and Didactic of History at the University Wuppertal.

Arik Rosenberg (Hebrew University of Jerusalem)

Commemorating the Holocaust through the Nazi Point-of-View – Modes of Reading Perpetrator Footage in the Post-Memory Era

How does the source of the archive footage can affect its function as a means of commemorating the Holocaust in the 21th century? Seven decades after the extermination of European Jewry, the engagement with archive images from that period in history has increased, when at the same time new forms of examining those archive footages have developed – highlighting different aspects and meanings of the archive.

my research is focusing on a type of archive footage, which has a big share from the overall archive documentation from the Holocaust, but also carries a certain and a very problematic point of view – perpetrator footage that originally produced by the Nazis. By analyzing the cinematic representations of that kind of footage, in different films from the last two decades – such as *The Pianist*, *Son of Saul* and *A Film Unfinished* – I shall delineate different modes of reading the archive footage; introducing the various ways of dealing with the meanings of the archive and its origins.

Arik Rosenberg is a M.A. Degree student at the Hebrew University of Jerusalem within the program of culture and cinema of the department of communication, media and journalism. He is writing his thesis under the guidance of Dr. Tobias Ebbrecht Hartmann in the field of Memory Culture and Cinematic Remembrance of the Holocaust. In 2016 graduated B.A. in communication, media and journalism & philosophy, at The Hebrew University Of Jerusalem.

Since 2017 working as a news, magazine and sports editor, and writer of movie and TV reviews at the digital department of the news unit of Kan – The Israeli Public Broadcasting.

Christoph Kolar (Academy of Fine Arts Vienna)

Forms of representations of national socialist crimes in Austrian film productions

In my PhD. I analyse forms of representations of NS-Crimes in a selection of Austrian Film productions. The selection focused on different forms like re-enactments, diaries, archive material and interviews. My question of research is: In with which cinematic methods are memories, narratives and pictures represented? Is it possible to visualise immaterial like memory? Is the messenger report suitable as alternative cinematic form? I analyse the messenger report as a tool for media productions, to visualize memory in the digital age.

In the moving image production, there is a tendency to work with re-enactments to create authenticity. Contrary to this cinematic method, the messenger who transmit the messenger report, does not claim to have been present. He is and remains a distant transmitter/ medium and he is aware of it.

Christoph Kolar lives and works in Vienna. 2006-2011 Academy of fine Arts Vienna, Department for Conceptional Art (Marina Grzanic) and film (Harun Farocki). Since 2011 Doctorate in philosophy at the Academy of fine Arts Vienna, PhD. Project “Forms of representations of national socialist crimes in Austrian film”. Participation at national and international film festivals (selection): Filmbüro Bremen, Dresdner Schmalfilmtage, European Media Art Festival, PROYECTOR: festival international de videoarte, Madrid, Loop Film festival Barcelona, Dok Film Kassel, VIENNALE, Athens Video Art Festival. He works as assistant director and assistant dramaturgy for film and theatre productions.