

**CONFERENCE**  
**Liberation Footage–Atrocity Pictures**  
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## **Abstracts**

**Marsha Gordon**

**Untrained Eyes: GIs Shooting Movies at the Close of World War II**

Despite prohibitions against enlisted men shooting personal films during World War II, many small gauge filmmakers found a way to stash or procure – and also to use – their 8 and 16mm cameras throughout the war. Much of this footage has been kept in private hands, shown, if at all, to friends and family. In recent years, however, some of these films have made their way into archives, providing an unofficial record of the close of the war, including soldiers' experiences at concentration camps in the spring of 1945. Amateur films of concentration camps have been virtually ignored, especially in comparison to official military and newsreel images. My presentation examines a sampling of these cinematic records as an alternative source of knowledge about the camps based upon research conducted at the United States Holocaust Memorial Museum, the Academy Film Archive at the Academy of Motion Picture Arts and Sciences, Emory University, and the Library of Congress.

**Toby Haggith**

**Spoken accounts of the Nazi terror: 1945 sound recordings of interviews with survivors, perpetrators and liberators**

When the Soviet and Allied armies were liberating the concentration camps, an immediate concern was how the unbelievable scenes of atrocity could be authenticated for the viewer. There was also a desire by those investigating the atrocities, to interview the survivors and record their testimony for legal proceedings and historical record. The obvious solution would be to record sound interviews with survivors of the camps and also former guards and other eye-witnesses who could authenticate the scenes being filmed as well as provide on the spot accounts of what had taken place. Unfortunately, synch sound recording for film was very difficult to conduct in the field as the equipment was bulky, and there were only a handful of sound recording units available throughout the whole of the Allied forces. However, some location sound recording was conducted, notably at Belsen, where interviews to camera were recorded with SS guards, former prisoners and British liberators. A small number of these interviews were used with devastating effect in the documentary "German Concentration Camps Factual Survey" (1945/2014), where they provide a powerful sense of immediacy and raw authenticity to the experience of the viewer. In the process of restoring and completing this film, we also came across a number of other interviews with former prisoners, eye-witnesses and perpetrators that were recorded at the time, some especially for "German Concentration Camps Factual Survey", but which were never used and are little known. This talk will discuss these recordings, and talk about what they might add to our understanding of "German Concentration Camps Factual Survey", as well as the history and memory of the Nazi terror.

**Jeremy Hicks**

### **The Making and Shaping of Soviet Films of Nazi Atrocities: The Problem of the Camps**

The Soviet media began filming Nazi atrocities in 1941, as they liberated towns and villages in the battle for Moscow. The newsreel films they produced articulated a narrative of Soviet victimhood, describing and showing the victims as like the viewer, who is exhorted to mourn and seek vengeance in battle. This template was repeated throughout 1942 and 1943, but in 1944 and 1945, as the Red Army liberated the death camps in Poland and began to enter and occupy Germany, this template for the depiction of Nazi crimes no longer made sense: the majority of victims of the camps were not Soviet citizens, but Jewish and non-Jewish Poles. This forced a rethinking of the approach to the representation of atrocities, that created uncertainty and indecision. This paper will argue that we can only understand how and why the Soviets filmed the camps at Majdanek and Auschwitz by seeing the footage they took in the wider context of Soviet newsreel depiction of Nazi atrocities. In particular I will demonstrate that, in the Soviet film representations of the camps at Majdanek and Auschwitz, there was a hesitation as to how to depict and identify the victims but also in how to spell out the consequences for the spectators: vengeance in battle made less and less sense, and had to be supplemented or supplanted with a narrative of war crimes prosecutions.

**Habbo Knoch**

### **Framing Nazi Violence: The politics of moral pictures in 1945**

1945 was a turning point for the moral iconography of modernity: For the first time, photos and film material from the liberated Nazi camps presented an extensive and graphic picture of those horrifying crimes to a world-wide public audience. Nevertheless, this turning point has to be contextualized: a) Photographers referred extensively to traditions of long-standing moral iconographies of violence and mourning. b) Guidelines and political intentions for the future use of these pictures framed the confrontation of the photographers with the camps and, thus, the representation of the traces they found. c) Receptions of the pictures created varying patterns of interpretation that included different perspectives (e.g. perpetrators, liberators, survivors). Thus, the paper will discuss the relation between photos as evidence and the framing of historical reality through a particular politics of pictures. Compared to other examples of state crime and mass violence in the 20<sup>th</sup> century, pictures of the liberated Nazi camps played a crucial role for the public memory and for the moral iconography of the 20<sup>th</sup> century in general, considering the recurring use of this iconography for visual representations of other genocides and violent conflicts.

**Stuart Liebman**

### **From Propaganda to Truth: Soviet Atrocity Footage and its Impact in the U.S.**

Sensational Soviet atrocity footage, almost entirely derived from materials shot in Lublin, Poland and at Majdanek between July 24 and the beginning of December, 1944, appeared in United States movie theaters by late April, 1945. These images provided a general description of the camp installations; graphic portrayal of the murders committed there and in Lublin; and the investigation of and legal punishment for the crimes. These films appeared almost simultaneously with the American newsreels shot by the U.S. Army Signal Corps that provided graphic proof of Nazi war crimes in German camps. If Soviet photos and accounts released in the late summer and fall of 1944 were generally regarded as propaganda in the West, they became credible when confirmed by Western reports. A number of American government films incorporated them in late 1945 and their use as Soviet evidence at Nuremberg in February, 1946 acknowledged the factuality of the crimes against humanity they depicted. In both east and west, however, the fate of Jews was barely mentioned.

Drehli Robnik

### **Liberated / Belated: On Hollywood's Deferred Mode of Remembering the Liberation of Nazi Camps**

In a shot from the footage of the liberation of Bergen-Belsen, a British soldier says into the camera: "We actually know now what has been going on in these camps! I know personally what I'm fighting for!" His statement hints at an experience of finding out about a real reason for the war effort only in retrospect. It also has a ring of quotation to it, with respect to the 1942–45 *Why We Fight* film series. A kind of retroactive motivation is here combined with what today feels like a haunting insistence of messages, quotational and encrypted. In U.S. mainstream cinema, we find an echo of this with Sam Fuller: His very first film—footage from the liberation of Falkenau camp—is released only after all of Fuller's (war) movies; in many of them, Falkenau is an obsessively recurring theme or cypher. Taking a cue also from Fuller's driving force of "prohibition" (of images?), his invocation of *Verboten* views and actions, I will present retro-causative logics/ethics/pragmatics in Hollywood versions of the liberation. This ranges from Spielberg's "*Schindler's List*"/"*Saving Private Ryan*"/"*Band of Brothers*" triple bill that celebrates a rescue while mourning its not having happened, to Scorsese's "*Shutter Island*", a mindgame thriller reenacting Dachau liberation "icons", modulating into an archive of types of (rightfully) paranoid genre cinema. With some help from Laplanche's concept of afterwardsness, ultimately, this parading of Hollywood re-imaginings of deferred liberation joins ranks with those Bergen-Belsen images which Toby Haggith first presented in Vienna at the Film Museum in 2008: Those images were disturbing – not least vis-a-vis a prevailing tone in today's mediatized public history bent on conjuring up a Holocaust with fittingly silenced victims, without perpetrators, without the necessity for Nazi defeat (and without a belatedly liberating baseball-bat).

Ulrike Weckel

### **Public Shaming. Allied Atrocity-Film Screenings in Germany and Austria, 1945–46**

In my presentation, I am first going to give an overview of the different atrocity films the Americans, British, French, and Soviets showed to German (and Austrian) prisoners of war, defendants in Nazi war-crime trials, and residents in their respective zones of occupation and the conditions under which these screenings took place. I will then focus on what we can find out about viewers' responses to these films. Many commentators—and more later than at the time—have claimed that the Allied atrocity films failed to impress their German viewers. However, what does 'failure' mean here? What could have realistically been expected? I am going to argue that the fact that a majority of polled German viewers rejected the attribution of collective guilt is a poor indicator of the films' effectiveness. The screenings were staged as acts of public shaming. Much can be said in favor of the thesis that hardly any viewers proved to be immune to shaming. People who feel shame or feel that they are being shamed, however, respond in a variety of different ways, many of which do not satisfy the demand to come to terms with a criminal past.

Ingo Zechner

### **Special Film Project 186: The U.S. Army Air Forces' War in Color**

In February 1945, three months before the end of war, the U.S. Army Air Forces took up one of the enormous, failed, and forgotten projects of film history: the attempt, in equal parts ambitious and lunatic, to record the war once again, only this time in color. Under the command of Col. Owen Crump, Hollywood writer, director, and producer at Warner Bros., who had already played a key role in the 1942 formation of the Air Forces' First Motion Picture Unit in Culver City, sixteen camera crews were put together from the Air Forces' 4<sup>th</sup> Combat Camera Unit. Having started filming on March 15, these camera teams were scattered all over Europe from Paris to the front by the end of March. Driven by the ambition to establish the Air Forces as a third, independent military service, coequal with the Army and the Navy, film production had become a crucial element for both, the success and the proof of effectiveness of air campaigns in modern warfare. With the experience of three years of combat motion picture photography it was already clear that bomb damages had to be recorded from the air and on the ground. One of the ground units was camera team #15. Equipped with 16mm cameras and Kodachrome film material, Cpt. Carter and Sgt. Mainzer arrived at Buchenwald on April 14, three days after the liberation of the camp and only three weeks before SFP 186 "ran out of war".

## Curricula Vitae and Publications

**Marsha Gordon**, Ph.D. (University of Maryland, 2001) is Associate Professor of Film Studies at North Carolina State University. From 2009–2013 she was the co-editor of "The Moving Image" (University of Minnesota Press), the journal of the Association for Moving Image Archivists. She is the co-founder of "Home Movie Day", Raleigh and of the biennial "Bastard Film Encounter". Dr. Gordon has a monthly show, "Movies on the Radio," on National Public Radio's "The State of Things". She is currently at work on a book for Oxford University Press about director Sam Fuller's war films, beginning with the 16mm amateur footage he shot of Falkenau concentration camp at the close of WWII. She is also co-editing a collection of essays about Race and Nontheatrical Film with Dr. Allyson Nadia Field of University of California Los Angeles.

Publications (among others): with Dan Streible and Devin Orgeron (ed.), *Learning with the Lights Off: Educational Film in the United States*, Oxford 2012; *Hollywood Ambitions: Celebrity in the Movie Age*, Middletown, CT, 2008.

**Toby Haggith**, Ph.D., joined the Imperial War Museum's Film Department in 1988. In 2000 he became Head of non-commercial access to the film and video collection and responsible for devising the daily Public Film Show program. He is now Senior Curator in the Department of Research and an adviser and champion for IWM's "Short Film Festival", which has been running since he set it up in November 2001. He has a PhD in Social History from the University of Warwick and has published various essays on film and history. He is the co-editor, with Joanna Newman, of "Holocaust and the Moving Image: Representations in Film and Television Since 1933" (Wallflower Press, 2005). In 2007 he was a visiting Research Fellow at the Humanities Research Centre, College of Arts and Social Sciences, Australian National University, Canberra. Between 2010 and 2012, with David Walsh he led the project to restore the film "The Battle of the Ancre and Advance of the Tanks" (1917) and from 2010–2014, he was the director of the restoration of "Memory of the Camps", now given the historically correct title "German Concentration Camps Factual Survey" (1945/2014).

Publications (among others): *The Uses and Abuses of Archive Footage*, in: Wilma De Jong, Erik Knudsen, Jerry Rothwell, *Creative Documentary: Theory and Practise*, New York, NY 2012; *The Dead, Battlefield Burials and the Unveiling of War Memorials in Films of the Great War Era*, in: Michael Hammond and Michael Williams (ed.), *British Silent Cinema and the Great War*, London 2011; with Richard Smith, *Sons of Our Empire: Shifting Ideas of 'Race' and the Cinematic Representations of Imperial Troops in World War I*, in: Lee Grieveson and Colin MacCabe (ed.), *Empire and Film*, London, 2011; *Great Britain: Remembering a Just War (1945–1950)*, in: Lothar Kettenacker and Torsten Riotte (ed.), *The Legacies of Two World Wars: European Societies in the Twentieth Century*, New York, 2011; *The Filming of the Liberation of Bergen-Belsen and the Impact on the Understanding of the Holocaust*, in: Suzanne Bardgett and David Cesarani (ed.), *Holocaust Studies: A Journal of Culture and History*, Vol. 12, Summer/Autumn 2006, No. 1–2.

**Jeremy Hicks** is a Reader (i.e. Associate Professor) in Russian Culture and Film at Queen Mary University of London (UK). He is the author of "Dziga Vertov: Defining Documentary Film" (London and New York, 2007) and "First Films of the Holocaust: Soviet Cinema and the Genocide of the Jews, 1938–46" (Pittsburgh, 2012), which won the ASEES Wayne C. Vucinich Prize, for most important contribution to the field of Slavic, East European and Eurasian Studies. The research for this book has informed a number of documentary films, including "Night Will Fall" (directed by André Singer, Broadcast 27 January 2015, Channel 4 and worldwide). He has also published various articles on Russian and Soviet film, literature and journalism in "Russian Review", "History", "Studies in Russian and Soviet Cinema", "Kinovedcheskie zapiski", "Iskusstvo kino", "Revolutionary Russia", and "Historical Journal of Film, Radio and Television". He is a co-editor of "Kinokultura", as well as an advisor on the editorial board of "Vestnik VGIKa", and "Studies in Russian and Soviet Cinema".

Publications (among others): Challenging the Voice-of-God in Soviet Documentaries of World War II, in: Lilya Kaganovsky and Maria Salazkina (ed.), Sound/ Music/ Speech in Soviet and Post-Soviet Cinema, Bloomington, 2014, p. 129–144; "Too Gruesome to be Fully Taken in": Konstantin Simonov's "The Extermination Camp" As Holocaust Literature, in: Russian Review, 72:2, 2013, p. 242–259; "Soul Destroyers" –Soviet Journalism on the Krasnodar and Kharkov trials, in: History, 98:4:332, 2013, p. 530–547; First Films of the Holocaust: Soviet Cinema and the Genocide of the Jews, 1938–46, Pittsburgh 2012; Dziga Vertov: Defining Documentary Film, London, New York 2007.

**Habbo Knoch**, Prof. Dr., chair for Modern History at Cologne University since 2014. He studied history, philosophy and political sciences at Göttingen, Bielefeld, Oxford and Jerusalem. In 1999, he finished his Ph.D. at Göttingen University on the use and perception of Holocaust images and memory in Germany after 1945. Until 2007 he was Assistant Professor at Göttingen University, when he finished his Habilitation on the history of grand hotels in Berlin, London and New York 1850–1930. From 2008 to 2014 he was Director of the Memorials Foundation Lower Saxony and the Bergen-Belsen Memorial. His main fields of teaching and research are German and European history of the 19<sup>th</sup> and 20<sup>th</sup> centuries, particularly the history of state crimes, violence and memory, as well as cultural and media history, in particular the moral iconography of modernity.

Publications (among others): Grausame Bilder. Gewalt in der Fotografie des 20. Jahrhunderts, in: Martin Sabrow (ed.), Das Jahrhundert der Gewalt, Leipzig 2014, p. 65–92; with Thomas Rahe (ed.), Bergen-Belsen. Neue Forschungen, Göttingen 2014; Bilder der Macht. Deutsche Fotografien von Orten des Terrors, 1933–1945, in: Wolfgang Benz, Barbara Distel, Angelika Königseder (ed.), Nationalsozialistische Zwangslager, Berlin 2011, p. 319–350; The Return of the Images: Photographs of Nazi Crimes and the West German Public in the „Long 1960s“, in: Philipp Gassert and Alan Steinweis (ed.), Coping with the Past. West German Debates on Nazism and Generational Conflict, 1955–1975, New York, Oxford 2006, p. 31–49; Die Tat als Bild. Fotografien des Holocaust in der deutschen Erinnerungskultur, Hamburg 2001.

**Stuart Liebman** received his B.A. degree in Sociology from Brandeis University in 1970, his M.A. in Art History from Boston University in 1972, and his M.A. and Ph.D. degrees in Cinema Studies from New York University in 1980. Now Professor Emeritus, he taught at Queens College, CUNY where he served as founding Chairman of the Department of Media Studies, and was a member of the doctoral faculties in Art History and Theatre at CUNY Graduate Center. He has also taught at Columbia University and was a Visiting Professor at New York University in Fall, 2013. He has published extensively about early

French film theory, post-war German cinema, and in recent years, about films representing the Holocaust. Named an Academy Film Scholar by the American Academy of Motion Picture Arts and Sciences in 2006, his books include "Claude Lanzmann's Shoah: Key Essays" (Oxford University Press, 2007). He is currently working on a book about the first decade of representing the Holocaust in world cinema.

Publications (among others): The Majdanek Trial: the Holocaust on trial on film, in: Peter Goodrich and Christian Delage (ed.), *The Scene of the Mass Crime*, London 2012, p. 113–128; *Les premières films sur le Shoah: les Juifs sous le signe de la Croix*, in: *Revue d'histoire de la Shoah*, No. 195, October 2011, p. 145–179; *Cmentarzysko Europy (1944). Pierwszy film o Holokauscie?*, in: *Zeszyty Majdanka*, Vol. XXV, 2011, p. 201–225; (ed.), *Claude Lanzmann's Shoah: Key Essays*, Oxford 2007; (ed.), *Jean Renoir: A Centenary Tribute. Persistence of Vision*, No. 12/13, Summer 1998; *Berlin, 1945: War and Rape; Liberators Take Liberties*, in: *October*, No. 72, Spring 1995; (ed.), *Alexander Kluge: Theoretical Writings, Stories, and an Interview*, in: *October*, No. 46, Fall 1988.

**Michael Loebenstein**, curator, researcher and cultural administrator. Since 2011 Chief Executive and Director of the National Film and Sound Archive of Australia. Prior to that he held positions at the Austrian Film Museum and the Ludwig Boltzmann Institute for History and Society in Vienna. Michael Loebenstein is the Secretary-General of FIAF–The International Federation of Film Archives –and a board member of the Centre For Media History at Macquarie University, Sydney and the Jewish Film Foundation of Australia. He has contributed to several publications in the field of film, audiovisual archiving, and visual history.

**Siegfried Mattl**, Univ.-Doz. Dr. (1954–2015), was Director of the Ludwig Boltzmann Institute for History and Society. He taught in the Institute for Contemporary History at the University of Vienna as well as at other Universities (including Vienna, Linz, Budapest, and Sao Paulo). His research focused on urban, cultural, and media history. Siegfried Mattl curated numerous exhibitions and was at the head of several research projects. He was a member of the Academic Advisory Board of the Wien Museum since 2008 and of the Museum für Volkskunde, Wien since 2013. He served as an editorial team member of "Zeitgeschichte" since 1986 and of "International Review of Social History" since 1997 and edited many peer-reviewed journals and books.

Publications (among others): *Filmgeschichte als Sozialgeschichte der Stadt Wien nach 1945*, in: Michael Dippelreiter (ed.), *Wien. Die Metamorphosen einer Stadt*, Vienna/Cologne/Weimar 2013, p. 355–398; with Vrääh Öhner, *The Aesthetic of the Possible: The Green Cockatoo as Bricolage of Heterogenous Traditions*, in: Ryan Shand and Ian Craven (ed.), *Small-Gauge Storytelling. Discovering the Amateur Fiction Film*, Edinburgh 2013, p. 243–259; *Die Geschichte, der Film und ihr gemeinsamer Vorraum. Eine spannungsreiche Beziehung*, in: Friedrich Edelmayer, Margarete Grandner, Jiri Pesek, Oliver Rathkolb (ed.), *Über die österreichische Geschichte hinaus. Festschrift für Gernot Heiss zum 70. Geburtstag*, Münster 2012, p. 229–240; with Drehli Robnik and Thomas Hübel (ed.), *Das Streit-Bild. Film, Geschichte und Politik bei Jacques Rancière*, Vienna 2010.

**Drehli Robnik**, Ph.D. University of Amsterdam, film theorist, part-time film critic, edutainer. Author of German-language monographs on contemporary horror film's insight into Post-Fordist control power (2015), on Jacques Rancière's dissensual film theory (2010) and on the politics of affect in films on anti-nazi resistance (2009); Co-editor of German-language volumes on Siegfried Kracauer (2013), Jacques Rancière (2010), Hollywood historical epics (2002) and David Cronenberg (1992). Drehli Robnik currently finishes his FWF sponsored



research project on the politics of post-millennium Euro horror film and he is about to prepare a research project on a Siegfried Kracauer-based political theory of contemporary film.

Publications (among others): (ed.), *Kontrollhorrorokino – Gegenwartsfilme zum prekären Regieren*, Vienna/Berlin 2015; *Film als Loch in der Wand. Kino und Geschichte bei Siegfried Kracauer*, Vienna 2013; *Film ohne Grund. Filmtheorie, Postpolitik und Dissens bei Jacques Rancière*, Vienna 2010; with Thomas Hübel and Siegfried Mattl (ed.), *Das Streit-Bild. Film, Geschichte und Politik bei Jacques Rancière*, Vienna 2010; *Geschichtsästhetik und Affektpolitik. Stauffenberg und der 20. Juli im Film 1948–2008*, Vienna 2009.

**Leslie Swift** has worked at the United States Holocaust Memorial Museum for more than 15 years, first in the Photo Archives and from 2004 to 2014 as the Film Researcher in the Museum's Steven Spielberg Film and Video Archive. Her job required her to work with archives and individuals in the United States and Europe in order to acquire Holocaust-related films from the period, from home movies showing prewar Jewish life in Europe through ubiquitous official images and little-known amateur footage of liberation. Leslie has an undergraduate degree in history and a Master's Degree in American Studies from the George Washington University. She was promoted to be the head of the newly-formed Film, Oral History, and Recorded Sound branch of the Museum in October 2014.

**Ulrike Weckel** is professor of history in the media and in the public at the Justus Liebig University in Gießen since 2013; Ph.D. in modern history from the University of Hamburg in 1996; assistant professor at the Center for Interdisciplinary Research on Women and Gender at the Technical University of Berlin from 1993 to 2003; Research Fellow at the IFK in Vienna in 2005; Marie Curie Fellow at the European University Institute in Florence from 2005 to 2007; visiting associate professor in the History Department of the University of Michigan, Ann Arbor, from 2007 to 2010; Charles H. Revson Fellow at the Center for Advanced Holocaust Studies at the U.S. Holocaust Memorial Museum, Washington D.C., in 2008; senior lecturer in the History Department of the Ruhr University Bochum from 2010 to 2013.

Publications (among others): *Zeichen der Scham. Reaktionen auf alliierte atrocity-Filme im Nachkriegsdeutschland*, in: *Mittelweg 36, Zeitschrift des Hamburger Instituts für Sozialforschung* 23, 2014, p. 3–29, [http://www.his-online.de/fileadmin/verlag/leseproben/978-3-86854-724-5\\_01.pdf](http://www.his-online.de/fileadmin/verlag/leseproben/978-3-86854-724-5_01.pdf); *Beschämende Bilder. Deutsche Reaktionen auf alliierte Dokumentarfilme über befreite Konzentrationslager*, Stuttgart, 2012; *Disappointed Hopes for Spontaneous Mass Conversions: German Responses to Allied Atrocity Film Screenings, 1945–46*, (= *Bulletin of the German Historical Institute*), 2012, p. 39–53, [http://www.ghi-dc.org/files/publications/bulletin/bu051/039\\_bu51.pdf](http://www.ghi-dc.org/files/publications/bulletin/bu051/039_bu51.pdf); *The Power of Images. Real and Fictional Roles of Atrocity Film Footage at Nuremberg*, in: Kim C. Priemel and Alexa Stiller (ed.), *Reassessing the Nuremberg Military Tribunals. Transitional Justice, Trial Narratives, and Historiography*, New York 2012, p. 221–248.

**Lindsay Zarwell** received a B.A. in History from American University in Washington, DC in 1999 and a Master of Library Science from the University of Maryland's College of Information Studies in 2004. Ms. Zarwell has worked as an archivist in the Steven Spielberg Film and Video Archive at the United States Holocaust Memorial Museum since 2000. In this capacity she conceived and regularly develops the Archive's public access database,

acquires and catalogs original film materials, and manages several significant digital and film preservation projects. She is an active member of the Association of Moving Image Archivists and presented at annual conferences on the topics "If We Stream It, Will They Watch" (2012) and "Recording Retribution: Issues in the Curation of, and Access to, Actuality Footage of War and Atrocity" (2007). She has recently focused on interpreting and presenting the Museum's amateur film collections and co-published an essay on home movies titled "Yes, There Was a World: Prewar Jewish Life on Film" in "Archäologie des Amateurfilms" (2015).

**Ingo Zechner**, Dr., is a philosopher and historian, and Associate Director of the IFK. From 2000 to 2008 he was an academic staff member at the Jewish Community Vienna, serving as Head of the Community's Holocaust Victims' Information and Support Center from 2003 to 2008. In 2009 he was the founding Business Manager of the Vienna Wiesenthal Institute for Holocaust Studies (VWI). Since 2010 he has been a participant and a Project Manager of several independent research projects: "Prozesse und Strategien faschistischer Herrschaft. Das Beispiel Wien", 2010–2011; "Amateur Film Archeology", 2012–2013; "Ephemeral Films: National Socialism in Austria", 2011–2015). In 2013 he spent six months in Washington D.C. as a Raab Foundation Fellow at the Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, conducting research on "American Liberation Footage". [www.ingozechner.net](http://www.ingozechner.net)

Publications (i. a.): Fluchtlinien im amerikanischen Kino, in: with Werner Michael Schwarz (ed.): Die helle und die dunkle Seite der Moderne. Festschrift für Siegfried Mattl zum 60. Geburtstag, Vienna/Berlin 2014, p. 343–352; Elementares Kino: Fünf Notizen zu Hans Richters Rhythmus 21, in: Forschungsnetzwerk BTWH (ed.), Hans Richters Rhythmus 21. Schlüsselfilm der Moderne, ed. by Forschungsnetzwerk BTWH, Würzburg 2012, p. 91–102; Nicht schuldig? Film, Beweis und Urteil!, in: Anders Engberg-Pedersen, Michael Huffmaster, Eric Nordhausen, Vrääh Öhner (ed.): Das Geständnis und seine Instanzen. Zur Bedeutungsverschiebung des Geständnisses im Prozess der Moderne, Vienna 2011, p. 85–102; Landschaften des Todes und der Erinnerung, in: Oya Erdogan and Dietmar Koch (ed.): Im Garten der Philosophie. Festschrift für Hans-Dieter Bahr zum 65. Geburtstag, Munich 2005, p. 279–283; Deleuze. Der Gesang des Werdens, Munich 2003; Bild und Ereignis. Fragmente einer Ästhetik, Vienna 1999.

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