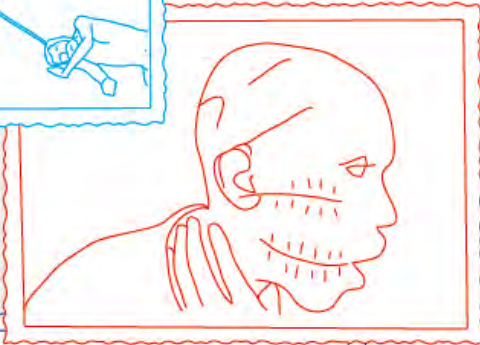




KAZERNE DOSSIN
11-13 JANUARY 2018

CONFERENCE **DOUBLE EXPOSURES**

Perpetrators and
the Uses of Photography



ORGANISATION

Perpetrators Studies Network



Kazerne Dossin: Memorial,
Museum and Documentation Centre
on Holocaust and Human Rights

KAZERNE
DOSSIN

Mittelbau-Dora
Concentration Camp Memorial

Haus der Wannsee-Konferenz
Gedenk- und Bildungsstätte



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CONFERENCE PROGRAM

Day 1 - Thursday January 11, 2018

- 13.00 – 13.30 Registration
Location: Kazerne Dossin , Goswin de Stassartstraat 153 - Mechelen
- 13.30- 14.00 Welcoming Words by Susanne C. Knittel and Christophe Busch
Location: Auditorium Nathan Ramet, 4th floor
- 14.00 – 15.30 Keynote Lecture
Ulrike Weckel (Justus Liebig University, Gießen, Germany)
“ Exposing to Shame: Nazi Concentration Camp Personnel Before Allied
Cameras”
Location: Auditorium Nathan Ramet, 4th floor



Ulrike Weckel is Professor for History in the Media and in the Public at the Justus Liebig University in Gießen. Her research interests include the postwar dealings with the Nazi past, film history, reception studies, and the gender history of the European Enlightenment.

Among her publications are *Beschämende Bilder. Deutsche Reaktionen auf alliierte Dokumentarfilme über befreite Konzentrationslager* (2012); “Disappointed Hopes for Spontaneous Mass Conversions: German Responses to Allied Atrocity Film Screenings, 1945-46,” *Bulletin of the German Historical Institute*, 2012; and “The Power of Images: Real and Fictional Roles of Atrocity Film Footage at Nuremberg” in Kim C. Priemel and Alexa Stiller (eds.), *Reassessing the Nuremberg Military Tribunals: Transitional Justice, Trial Narratives, and Historiography* (2012).

- 15.30 – 16.00 Coffee
Location: Panorama Room, 4th floor

16.00 – 18.00

Panel 1 **SS Photography**

Location: Auditorium Nathan Ramet, 4th floor

Ulrike Koppermann (European University Viadrina, Frankfurt/Oder, Germany) - *Exploring the 'Perpetrators' Gaze' - Visual Semantics of the "Auschwitz Album" and its Role in the Context of Mass Murder*

Christoph Kreutzmüller (Jewish Museum Berlin, Berlin, Germany), **Tal Bruttman** (Mémorial de la Shoah, Paris, France) **and Stefan Hördler** (Mittelbau-Dora Concentration Camp Memorial, Nordhausen, Germany)- *Reconstructing the Photographs from the Lili Jacobs Album from Auschwitz-Birkenau*

Timothy J. Schmalz (Sidney Sussex College, Cambridge, United Kingdom) - *The SS-Kalender and the Dilemmas of Propagandizing the Volksgemeinschaft, 1938-1944*

Gregor Holzinger (Mauthausen Memorial, Mauthausen, Austria) - *The Aestheticization of Death - Paul Ricken and the Identification Service of Concentration Camp Mauthausen*

18.00 – 20.00

Reception with the possibility to visit Museum Kazerne Dossin

Location: Panorama Room, 4th floor

Day 2 - Friday January 12, 2018

9.00 – 10.30

Keynote Lecture

Paul Lowe (University of the Arts, London, United Kingdom)
“ Picturing the Perpetrator: From Malmedy to Dachau”

Location: Auditorium Nathan Ramet, 4th floor



Dr. Paul Lowe is a Reader in Documentary Photography and the Course Leader of the Masters programme in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts, London, UK. Paul is an award-winning photographer, whose work is represented by Panos Pictures, and who has been published in Time, Newsweek, Life, The Sunday Times Magazine, The Observer and The Independent amongst others. He has covered breaking news the world over, including the fall of the Berlin Wall, Nelson

Mandela’s release, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny.

His book, *Bosnians*, documenting 10 years of the war and post war situation in Bosnia, was published in April 2005 by Saqi books. His research interest focuses on the photography of conflict, and he has contributed chapters to the books *Picturing Atrocity: Photography in Crisis* (Reaktion, 2012) and *Photography and Conflict*. His most recent books include *Photography Masterclass* published by Thames and Hudson, and *Understanding Photojournalism*, co-authored with Dr. Jenny Good, published by Bloomsbury Academic Press.

10.30 – 11.00

Coffee

Location: Panorama Room, 4th floor

11.00 – 12.30

Panel 2 **Perpetrators and New Media**

Location: Auditorium Nathan Ramet, 4th floor

Elizabeth Topolosky (International criminal Court, The Hague, The Netherlands) - *The use of Mass Trauma Imagery in Internet Memes*

Younes Saramifar (Vrije Universiteit Amsterdam, Amsterdam, The Netherlands) - *the Challenge of Ethnography of good-Guys in Battlefields*

Niklas Kammermeier (University of Bochum, Bochum, Germany) - *Hot mug shots: Corporeality in Perpetrator Photographs*

12.30 – 13.30 Lunch
Location: Panorama Room, 4th floor

13.30 – 15.00 Panel 3 **Perpetrators and Victims in Holocaust Photography**
Location: Auditorium Nathan Ramet, 4th floor

Christophe Busch (Kazerne Dossin, Mechelen, Belgium) - *Bonding Images : Photography & Films as Act of Perpetration*

Niv Goldberg (Hebrew University, Jerusalem)- *Noun, Verb, Subject, Object : A grammar of Representation - or Photographic Fiction and Painted Truth*

Valerie Hébert (Lakehead University Orillia , Ontario, Canada) - *Photographs of a Mass Shooting in Ukraine, October 1942*

15.00 – 15.30 Coffee
Location: Panorama Room, 4th floor

15.30 – 17.30 Panel 4 **From Photography to Video Footage: Perpetrators as Objects and Subjects**
Location: Panorama Room, 4th floor

Iva Vukušić (Utrecht University, Utrecht, The Netherlands) - *The Scorpions Video and the Matter-of-Factness of Killing*

Katarina Ristić (EEGA Leibniz Science Campus- Leipzig Univeristy, Leipzig, Germany) - *Imagery of War Criminals*

Amir Taha (Utrecht University, Utrecht, The Netherlands) - *The formalization of the Mahdi Army in Iraq and the Role of Videos before Social Media*

Uğur Ümit Üngör (Utrecht University, Utrecht and NIOD Institute, Amsterdam, The Netherlands) - *Unraveling Syrian Perpetrators in Audio-Visual Materials*

17.30 – 19.30 Film ‘ Austerlitz’ by Sergei Loznitsa
Location: Auditorium Nathan Ramet, 4th floor

There are places in Europe that have remained as painful memories of the past - factories where humans were turned into ash. These places are now memorial sites that are open to the public and receive thousands of tourists every year. The film's title refers to the eponymous novel written by W.G. Sebald, dedicated to the memory of the Holocaust. This film is an observation of the visitors to a memorial site that has been founded on the territory of a former concentration camp. Why do they go there? What are they looking for?



SERGEI LOZNITSA, Ukrainian director, scriptwriter, producer, was born in Baranovichi (USSR, now Belarus). He grew up in Kiev and in 1987 graduated from the Kiev Polytechnic Institute with a degree in Applied Mathematics. In 1997 Loznitsa graduated from the Russian State

Institute of Cinematography (VGIK) in Moscow.

He has directed 18 internationally acclaimed documentary films. His two feature films, "Schastye moe" (2010) and "V tumane" (2012) had their world premieres at the Festival de Cannes, where "V tumane" received the FIPRESCI prize. Loznitsa's feature-length documentary film "Maidan", dedicated to the Ukrainian Revolution, premiered in 2014 at the Festival de Cannes. His feature-length documentary film "Sobytie" that revisits the dramatic moments of August 1991 in the USSR, a failed coup d'état attempt (known as Putsch) premiered at la Biennale di Venezia in 2015.

19.30 – 22.00

Dinner

Location: Brouwerij Het Anker, Guido Gezellelaan, 49 - Mechelen

Day 3 - Saturday January 13, 2018

9.00 – 11.00

Panel 5 *Visuality, Affect, Ambiguity*

Location: Auditorium Nathan Ramet, 4th floor

Stéphanie Benzaquen-Gautier (Erasmus University, Rotterdam, The Netherlands) - *Refaced/Defaced: Using Photographic Portraits of Khmer Rouge Perpetrators in Justice, Education and Human Rights Activism in Cambodia*

Vincente Sanchez-Biosca (University of Valencia, Valencia, Spain) - *Perpetrator Photographs Seen Through Cinematographic Lenses. Editing as Historic Interpretation in Portraits of Identification (A.Leandro, 2014)*

Kristof Titeca (University of Antwerp, Antwerp, Belgium) - *Photographs of Lord's Resistance Army Rebels*

11.00 – 11.30

Coffee

Location: Panorama Room, 4th floor

11.30 – 13.30

Panel 6 *Colonial Violence, Agency, and the Question of Comparison*

Location: Auditorium Nathan Ramet, 4th floor

Volker Langbehn (San Francisco State University, San Francisco, United States), - *Eugenics and Colonial photography*

Michelle Gordon (Royal Holloway - University of London, London, United Kingdom) - *Viewing Images of British Colonial Violence*

Nicole Toedtli (Mittelbau-Dora Concentration Camp Memorial, Nordhausen, Germany) - *Similarities. Differences. On the Comparability of Photographs*

Karen Remmler (Mount Holyoke College, South Hadley, United States) - *Reframing Acts of Violence in the Digital Age*

13.30 – 14.30

Lunch

Location: Panorama Room, 4th floor

14.30 – 16.30

Panel 7 *Perpetrators, Photography and Memory Politics*

Location: Auditorium Nathan Ramet, 4th floor

Alexandru Muraru (University of Iasi, Iasi, Romania) - *The Iasi Pogrom, the Most Photo-Documented Genocidal Event in the Romanian Holocaust: Context of Images, Killing Developments, Public Discourse and the Uses of Photographic Memories in the Last 70 Years*

John Lennon (Glasgow Caledonian University, Glasgow, United Kingdom) - *Photography an Interpretation in Sites of Dark tourism*

Susanne Luhmann (University of Alberta, Alberta, Canada) - *My Nazi Family Album: On the uses of Family Photographs in Autobiographical Documentary Films and Memoirs by Descendants of Nazi Perpetrators and Supporters*

Dumitru Lacatusu (University of Bucharest, Bucharest, Romania)- *The Photographs of the Political crimes in communist Romania. The case of the peasant riots in Banat (1949)*

17.00

End of the Conference

OVERVIEW ABSTRACTS

SS Photography

Ulrike Koppermann (European University Viadrina, Frankfurt/Oder, Germany) - *Exploring the 'Perpetrators' Gaze' - Visual Semantics of the "Auschwitz Album" and its Role in the Context of Mass Murder*

The "perpetrators' gaze" is a frequently cited phenomenon within the historical and public discourse on photographs that Nazi perpetrators took of their crimes and victims. It is usually referred to with a sense of moral concern and alienation. Despite the ubiquity of the term methodological approaches and empirical findings are largely missing from the discourse.

This paper presents a case study of the "Auschwitz-Album", a well-known document compiled by the *SS-Erkennungsdienst* in Auschwitz-Birkenau depicting the mass murder of hundreds of thousands of Jews from Hungary in the summer of 1944. With regard to the album, the "perpetrators' gaze" is to be understood as a specific layer of meaning that shapes the visual interpretation – and reception – of Nazi genocide until today. Its analysis serves as a crucial starting point to counter the all too often illustrative use of the photos, which reinforces interpretative patterns provided by the SS itself.

Drawing on a historical contextualization of the photographs as well as intermedia and narrative theory, the paper pinpoints the following issues: How do we detect and decode the constructiveness of SS-photography systematically? What layers of encoded interpretation must be considered in such a complex medium? And how do power relations manifest themselves in the photographic representation of mass murder? Whilst exploring the multi-faceted relationship between the mass murder and the visual narrative, an interdisciplinary framework is proposed to deconstruct meaning purposefully fitted for communication within the SS.

The analytical findings lay the groundwork (e.g. for new editions and exhibitions of the album) for a more critical understanding of the function of photography in the context of genocide, the highly calculated and purposeful visual representation as well as its problematic informative value regarding the historical mass murder of Jews from Hungary.

Christoph Kreutzmüller (Jewish Museum Berlin, Berlin, Germany), **Tal Bruttman** (Mémorial de la Shoah, Paris, France) and **Stefan Hördler** (Mittelbau-Dora Concentration Camp Memorial, Nordhausen, Germany)- *Reconstructing the Photographs from the Lili Jacobs Album from Auschwitz-Birkenau*

For more than six decades and the first publication, the "Lili Jacobs album" have become the main representation not only of Auschwitz-Birkenau but also of the Holocaust itself. The photos from "Lili Jacobs album" have been displayed in every Holocaust museum and used to illustrate the "final solution" in countless books and documentaries.

But, while being a vital source, neither the album nor the photographs have ever been analyzed at depth. Instead of highlighting that the album shows a very special situation the narrative of the album became to represent Auschwitz or even the Holocaust at large. Yet, the album was made by SS, for high ranking SS and Nazis, with a special purpose and is on many levels staged, showing only

what was needed to be shown for this special purpose – i.e. showing the success and swiftness of the so called Hungarian action in Auschwitz-Birkenau.

By deconstructing the album, breaking the narrative forged by the makers of the album a new perspective emerges. While the album is commonly seen as being a set of pictures of a single transport, the research project we are currently working on (with Stefan Hördler) shows that at least half a dozen transports were photographed. Various series (i.e. reels) can be reconstructed to different extents. While allowing us new insight into the selection and plunder of the Hungarian Jews in Auschwitz-Birkenau, the methods of creating the album and the shortcomings of looking at it now will also be underlined.

Timothy J. Schmalz (Sidney Sussex College, Cambridge, United Kingdom) - *The SS-Kalender and the Dilemmas of Propagandizing the Volksgemeinschaft, 1938-1944*

This paper explores how the Nazi SS crafted and manipulated photographs and accompanying captions to create an image of the SS and its operations that was perceived by propagandists to be acceptable to the German public.

The *SS-Kalender* were published between 1938-1944, and were meant as 'company calendars' that showcased the various arms of the SS in action in the field. It was available to members of the SS, their families, and could be purchased by ordinary Germans in bookstores and at newsstands throughout the Third Reich. SS propagandists were under strict orders from Himmler himself to include instruments of the Holocaust, such as the concentration camps, but were not allowed, for example, to intimate the camps' association with human suffering.

The paper attempts to flesh out the process by which SS propaganda was made, revealing the thin line propagandists navigated between material which they felt would be readily consumed by the German public and that which they imagined would be too transparent and potentially harmful to the regime if it entered the public sphere so brazenly.

Gregor Holzinger (Mauthausen Memorial, Mauthausen, Austria) - *The Aestheticization of Death - Paul Ricken and the Identification Service of Concentration Camp Mauthausen*

From 1940 to 1944, Paul Ricken was part of the staff – and for about a year even the head – of the Identification Service (Erkennungsdienst) of the Political Department (Politische Abteilung) of concentration camp Mauthausen. Ricken, an arts teacher and would-be artist himself, was not only responsible for keeping photographic records of the prisoners and documenting special events in the camp such as official visits from high-ranking National Socialist functionaries, but also accidents or the shooting of prisoners who were 'attempting to escape'.

In this function he manipulated the position of the dead bodies in a way that made the murders look like accidents. In addition to this deception he also seemed to have had sort of artistic values for staging a photo: he precisely paid attention to the entire composition of the image and even staged himself in a picture taken by self-timer as a corpse lying in the snow. Many of the photos that Ricken had taken were saved from destruction by Spanish prisoner Francisco Boix, who served as an aid to Ricken and – after the liberation – as testimonial of his sick mind. Although the pictures can be seen as a symptom of Ricken's alleged mental instability they were also interpreted by former prisoners as

possibility of a man with artistic aspirations to self-actualize within an environment where death and terror are daily routine. We don't know whether it was a way to deal with the exceptional violence or a banal act of making his task more interesting— the fact is that Ricken established himself as an aesthete of death in the concentration camp Mauthausen.

In my presentation I'd like to demonstrate how a violent environment can make its own bizarre aesthetics emerge through a kind of morbid and unethical creativity which only surfaces in extreme situations like those in a concentration camp

Perpetrators and New Media

Elizabeth Topolosky (International criminal Court, The Hague, The Netherlands) - *The use of Mass Trauma Imagery in Internet Memes*

With advent of the internet, communities across the world have never been more connected. At the same time, the connective power of the web has facilitated the growth of traditionally small and isolated interest groups. These groups range from gender rights activists to train enthusiasts to cannibal communities. Like social groups that meet in the real world, these online communities often develop their own languages, complete with specialized vernacular, shorthand, and inside jokes. Often times, these jokes take the form of memes—images, videos, or text created with the intention that they be sent around the community or communicated to outsiders. While many of these memes are inoffensive jokes that spread quickly across different websites and internet communities, others contain explicit, xenophobic, sexist, and violent imagery. Some even contain photos or video from man-made mass trauma events like the Holocaust, the 9/11 attacks, and the 1999 Columbine Shooting.

This paper will collect and examine the use of images and video from man-made trauma events in internet memes. In particular, it will categorize and explain the different motivations underlying the creation of such memes—from spreading xenophobia to downplaying the impact of particular trauma events. It will also examine the content of memes depicting mass trauma imagery to determine whether any unspoken rules apply. For example, are these memes usually created after a certain amount of time has passed since the tragedy? Do members of the victim and/or perpetrator groups participate in their creation? On average, how much human suffering do the images depict—i.e. is the implication of death more common than on screen gore? Are the perpetrators or victims the subject of the joke of the meme?

What results is an introspective look at the intersection between online culture, traumatic imagery, and in-group and out-group communication through imagery.

Younes Saramifar (Vrije Universiteit Amsterdam, Amsterdam, The Netherlands) - *the Challenge of Ethnography of good-Guys in Battlefields*

I doubt there would be many who could say those Iraqi militants who left their lives behind to volunteer for fighting ISIS are not the 'good-guys' regardless of regiments, flags and insignias which they are associated with. However, I found ethnography of Iraqi Shi'i militants who fight ISIS to be one of my most challenging ethnographic experiences since I began my career in combat-zone ethnography. I trace the pleasures of violence among Shi'i militants who are fighting against ISIS both

in Syria and Iraq. The pleasures of violence is specially followed both through modes of combat and by **way of photographs that are taken and circulated among the combatants via social media and in multimedia messaging mobile application**. I follow how combat narratives and religious discourses such as martyrdom, suffering, victimhood and other- making are framed into the images and how they are consumed and received. I investigate these images during my research to show how pleasures of violence are veiled behind the frame of pain and martyrdom. The veiled pleasures that blur the borders victims and perpetrators then they challenged me to reflect on good-guys versus bad-guys division.

I follow the user-generated photographs, their circulations and discussions around them in Iraq to explore the notions of perpetrator in a broader context. This is to stress how the biography of the combat photographs and the frenzy of visual records produced during and after each military operations encourage us to step back and wonder about the simultaneity of victim-performances and being-perpetrators. It is noteworthy, I don't place this simultaneity in debates of revenge and historical trajectory of the war but rather I cease each act, every image and story in a true Deleuzian fashion to say *how it happened when it happened* through ethnography of combat zones and conversations with the militants.

Niklas Kammermeier (University of Bochum, Bochum, Germany) - *Hot mug shots: Corporeality in Perpetrator Photographs*

September 2014, the Stockton (California) Police Department posts a mug shot of Jeremy Meeks on Facebook. They had arrested Meeks for weapon charges. Shortly afterwards, people started commenting and sharing the picture, primarily fascinated by the affective beauty of Meeks. The picture went viral and Jeremy Meeks became famous as the '*Hot Mug Shot Guy*'. Today he is a successful fashion model, posing for magazines like '*Vogue*'. This story not only conveys the connection between the figure of the perpetrator and the star, it also reveals how we look at bodies in perpetrator photographs.

Based on photographs of the German RAF (Rote Armee Fraktion) terrorist Andreas Baader ('*Dandy of Evil*'), PFLP member Leila Khaled ('*Pin-Up of Terror*'), Amanda Knox ('*Angel with the Ice-Blue Eyes*') and Jeremy Meeks ('*Hot Mug Shot Guy*') I want to show that photographic perpetrator images can simultaneously provoke a monitoring gaze at disciplined bodies, and an affected gaze at expressive bodies. Consequently, I suggest that perpetrator photographs are 'haunted' by affective bodies which weaken operability and open disciplinary photographs to multidimensional, often chaotic forms of reception.

As Foucault stresses in '*Discipline and Punish*' (1975), the disciplinary society withdrew perpetrators away from public stages, where they had been gruesomely exposed and punished until about 1800. Instead, perpetrators are nowadays put into prisons, where their formerly abused body is 'taken away' from the delinquent and transferred into the visual arrangement of the panopticon. Thus, as Helmut Plessner (1948) would have expressed it, perpetrators are denied the 'owning of their bodies', the fundamental precondition of 'acting'. Nevertheless, perpetrators still 'own a body'. In fact, the expressive qualities of perpetrator-bodies produce profound fascination as being shown by

Hanna Arendt's description of the body of Adolf Eichmann (1963) and Peter Handkes depiction of Slobodan Milosevic (2005).

I suggest that this 'excess' of perpetrators' bodies can be found in the earliest mug shots by Alphonse Bertillion (1879) as well as today's 'viral' mug shots. By looking at especially popular photographic images of perpetrators, I will demonstrate how we can deepen our understanding of the multiple connections between corporeality, discipline and performance.

Perpetrators and Victims in Holocaust Photography

Christophe Busch (Kazerne Dossin, Mechelen, Belgium) - *Bonding Images : Photography & Films as Act of Perpetration*

Historical and contemporary cases of collective violence show an incremental use of photography and film to capture and disseminate violent acts. Recording cruelty during conflict seems a highly ritualized practice that urges the question what communicative and psychological functions these acts have? Why and how does perpetrator photography shape a binding moral world that divides 'Us' versus 'Them'. These visualizing acts are commonly seen as proof of power that desensitizes the perpetrators and dehumanizes the victims. This contribution focusses on the imagery of the Holocaust, looks into the functions that capturing cruelty has on the evolution of aggression (behavior, cognition & arousal) and shares some insights from the field of social neuroscience what the short term effects and long term effects are on perpetration. The camera as a crucial weapon in a divided world.

Niv Goldberg (Hebrew University, Jerusalem)- *Noun, Verb, Subject, Object : A grammar of Representation - or Photographic Fiction and Painted Truth*

A maxim of popular culture and discourse is that photography represents an objective viewpoint of a particular snapshot in time. This understanding is reinforced by the notion that "photoshopped" images are "fake", thus rendering the unedited photograph, in booleanic fashion, as "true". This perception is intensified when considering historical photographs, particularly those documenting the Holocaust. The binarity of black and white, both chromatically and conceptually, presents an apparent affirmation of truth and objectivity. Not only the larger public, but even experienced historians often fall prey to this false dichotomy. Photography is an objective art, but in a different sense.

A photograph is objective in a grammatical sense – the result of a grammatical construct consisting of a subject (the photographer), a verb (the action of photographing) and an object (that being photographed). These parts can further be modified by other grammatical components – adjectives, adverbs, prepositions, etc. – each of which influence the final outcome. Discerning this process is fundamental to understanding historical photography in general and Holocaust photography in particular – because photography is, by virtue of prevalence, by far the most common form of visual testimony to the Holocaust. Such prevalence, however, does not necessarily comport to honesty or accuracy. This is largely because the structure of Holocaust photography is dominated by the fact that the grammatical subjects (the photographers) are almost always the perpetrators, who choose the adverbs that circumscribe their actions and the adjectives that paint their objects. Opposing or contradictory viewpoints are almost not found in the visual history of the Holocaust, except in one

medium – the graphic arts – which was available, in very limited form, to the Jewish objects/victims of the Holocaust.

This highly visual presentation examines the difference in grammatical structure between perpetrator photographs and victim artworks, and their corresponding representation of the reality of the Holocaust.

Valerie Hébert (Lakehead University Orillia , Ontario, Canada) - *Photographs of a Mass Shooting in Ukraine, October 1942*

My paper is an analysis of a series of five photographs that documented a mass shooting of Jews from the Mizocz ghetto in Ukraine in October 1942. The photos are well-known, commonly appearing in publications about the Holocaust and in Holocaust history exhibits. They are particularly searing evidence of the cruelty of the Nazi-led destruction of the Jews.

Four of the five images show women and children, naked, lining up to be murdered, and laying dead, dying, and about to be shot in a grassy ravine. The photographs' content (nakedness, women and children, freezing final moments of terror) pose some of the most fraught ethical questions associated with the viewing and display of atrocity images: How do we navigate the boundary between intellectual curiosity and voyeurism? Is it possible to redeem this visual evidence of crime and suffering for some worthwhile purpose, or is the horror it depicts beyond useful contemplation? In what ways might engaging these photographs perpetuate victimization, in what ways might this be an act of reverence or respect?

Proceeding from scholarship on memorial culture and practices, as well as from consideration of Jewish religious and cultural rituals connected to death and dying, I will discuss where scholars interested in Holocaust-related atrocity photography might find guidance in navigating the complex ethical questions presented by these and similar images.

From Photography to Video Footage: Perpetrators

as Objects and Subjects **Iva Vukušić** (Utrecht University, Utrecht, The Netherlands) - *The Scorpions Video and the Matter -of-Factness of Killing*

In mid-July 1995, the Scorpions paramilitary unit executed six people, three of them underage. The men and boys were caught after Srebrenica fell, a few days earlier, and were taken to a secluded location close to the town of Trnovo, and killed. The execution was filmed by a member of the unit, and the footage became public during the trial of Slobodan Milosevic at the ICTY, in 2005. In the context of the former Yugoslavia, this video is a rare example of perpetrators filming themselves during an execution. It provides particularly valuable insight, as the voices of the perpetrators are recorded so we hear clearly what they say, to victims, and one another, and it is particularly interesting because many of the perpetrators were later charged and discussed the video at length in court. This presentation will analyze the video with the aim of understanding what it can tell us about the perpetrators and the nature of the crime.

Katarina Ristić (EEGA Leibniz Science Campus- Leipzig University, Leipzig, Germany) - *Imagery of War Criminals*

This paper examines visual presentation of three convicted war criminals (Plavsic, Lukic, Slijivancanin) in their memoirs and in the public (print, electronic and social media), asking about main motifs and visual structure of photography, but also following the circulation of imagery from the war period to the post-prison life. Departing from the narrative analysis of their ego-documents (Ristic, forthcoming 2017), the paper analyzes visual strategies to present perpetrators of mass atrocities, on the one hand, and the counter attempts to normalize and reassert the identity, on the other. Theoretically, the paper is situated within transitional justice approach (Hutchison, 2016; Osiel, 2009; Petrović, 2014; Winter, 2013), asking to what extent visuals of perpetrators (and their connection or disconnection to victims imagery) contributes to the process of dealing with the past.

The paper addresses two out of three "sites of image" as defined by Gilian Rose (Rose, 2001), namely the image itself and its circulation. Methodologically, the analysis of images builds on the multimodal analysis, as developed by Kress and Van Leeuwen (Kress and Leeuwen, 2010), asking what kind of processes (classification and/or analytical) are presented in the image, what kind of relation to the viewer is established (camera angle, gaze, type of shot), what type of modality could be identified (saturation, color, contrast etc), and the composition (salience, horizontal and vertical division, framing). In addition, it builds on the literature on image circulation (Borer, 2012; Moeller, 1999; Sontag, 2004; Zelizer, 2010) looking at different ways the meaning is ascribed, modified and changed in the usage of various images in different contexts.

Amir Taha (Utrecht University, Utrecht, The Netherlands) - *The formalization of the Mahdi Army in Iraq and the Role of Videos before Social Media*

In 2003, the United States occupied Iraq and dissolved all its state institutions and military. In this volatile situation, various political actors including the US government itself, tried to assert their legitimacy and capitalize on the large unemployed (and armed) Iraqi youth. One of such actors was the Sadrist movement under the guide of Muqtada al-Sadr, son of the famous Mohammad Sadeq al-Sadr. Out of this violent competition for legitimacy emerged the Mahdi Army, a loosely organized group that functioned as a resistance and paramilitary force. An important factor during the formalization of the Mahdi Army by the Sadrist movement, was the professional mass distribution of violent 'music-videos' between 2003 and 2008. An impressive number of videos were produced and distributed almost unimaginable of an era before contemporary social media. This presentation will explain the content and function of these videos with the aim of understanding the mechanisms of legitimacy in the formalization of this paramilitary force.

Uğur Ümit Üngör (Utrecht University, Utrecht and NIOD Institute, Amsterdam, The Netherlands) - *Unraveling Syrian Perpetrators in Audio-Visual Materials*

The Syrian uprising and ensuing civil war have seen an unprecedented proliferation of visual material. Syria is the first conflict ever that is broadcast online in real time. These clips range from short videos containing battleground shootings between armed groups, to carefully constructed reports of entire

military campaigns, from planning to execution and aftermath. The worst cases are photographs and footage of violence that can be considered crimes against humanity: shootings beatings, torture, bombardments, executions and mass killings. These kinds of shots are of fundamental importance for studying mass violence and the role of perpetrators therein; first of all, because this type of footage is rare and often unique, and second, because those who commit the crimes are prominently visible. This presentation will examine the cacophony of images produced by the Syrian conflict, in order to analyze the content of these audio-visual materials in a way that is intellectually and ethically responsible.

Visuality, Affect, Ambiguity

Stéphanie Benzaquen-Gautier (Erasmus University, Rotterdam, The Netherlands) - *Refaced/Defaced: Using Photographic Portraits of Khmer Rouge Perpetrators in Justice, Education and Human Rights Activism in Cambodia*

“There is no close up of the face, the face is in itself close-up, the close-up is by itself face, and both are affect, affection-image,” writes philosopher Gilles Deleuze in *Cinema 1* (1986). I take this observation as a starting point for exploring the use of photographic portraits of Khmer Rouge perpetrators in Cambodia’s public sphere today. It is often said that the Democratic Kampuchea regime was faceless. Hidden behind the façade of the Angkar (the Organization), the Khmer Rouge leaders engaged in limited personality cult, thereby remaining invisible to the major part of the Cambodian population during their years in power. What happens then when ‘evil’ is given a face, or rather specific faces? How does the former ‘invisibility’ of senior Khmer Rouge shape the later reception of their public image? To what extent do photographic portraits of mass murderers provide socially accepted forms of emotional release for victims in particular and society in general? Is it possible to go beyond affect and use such photos as tools of information and education about genocide and accountability? How do media, especially social media, contribute to these processes? To answer these questions, the paper will look at a selected set of examples: the graffitied portraits of Khmer Rouge perpetrators displayed at the Tuol Sleng Genocide Museum; the media/outreach strategy of the Khmer Rouge Tribunal and partner NGOs (e.g. the exhibition ‘Genocide: The Importance of Case 002’ organized by the Documentation Centre of Cambodia at Tuol Sleng); the Dartboard Game action performed in the streets of Phnom Penh by the Association of Khmer Rouge Victims in Cambodia (AKRVC) as a protest against the work of the tribunal. The paper will discuss these examples within the broader frame of the ‘affective turn’ in the arenas of education, justice and human rights activism.

Vincente Sanchez-Biosca (University of Valencia, Valencia, Spain) - *Perpetrator Photographs Seen Through Cinematographic Lenses. Editing as Historic Interpretation in Portraits of Identification* (A.Leandro, 2014)

The archives of the political police of Rio de Janeiro (APERJ) contain a series of photographs from the 1964-1985 dictatorship devoted to its ‘enemies’, most of them urban-guerrilla members. Those images were produced and collected for repression purposes: special tracking agents’ photos, mug shots taken upon detention and eventually after the interrogation sessions, picture-inventories of weapons and material seized in “operations”... All these photographs can be termed as *perpetrator images*, that is to say, images generated by the machinery of repression, embodying their authors’ gaze and aimed at producing new results. Accordingly, they can be considered at once representations and performative acts. A turning point in breaking the secrecy of the interrogation

scenes was represented by the death under torture of prisoner Chael Schreier in 1969. Astonishingly, the autopsy report escaped the strict executioners' control and triggered the first national and international indictment against the military regime for the use of torture.

A meticulous research conducted by Anita Leandro on various archives led to her film *Portraits of Identification* (2014). Using editing and montage techniques in its analytical dispositive, this documentary resorts to the perpetrator photographs (reports based on visual material, mug shots, among others) in order to shed light on a murder that changed the public image of the Dictatorship. To make these visual documents speak, the filmmaker explores the photographs meticulously, displays them in a temporal sequence, and brings them together with other sources, such as written files, oral testimonies and stock footage so as to fill in the gaps and provide a historical narrative for the events. In so doing, the rhetorical resources of cinema become instruments of analysis that go beyond the film-essay strategies and the artistic remediation of archival material used by authors such as Chris Marker or Harun Farocki. As a consequence of this approach, documentary making is transformed into a new and effective tool for historical interpretation.

Kristof Titeca (University of Antwerp, Antwerp, Belgium) - *Photographs of Lord's Resistance Army Rebels*

The rebel movement the 'Lord's Resistance Army' (LRA) started its rebellion against the Ugandan government in the mid-80s. The group became particularly notorious in the 90s for its large-scale abductions, predominantly of children. In 2006, it was estimated to have abducted up to 38,000 children and 37,000 adults. Many of these children grew up to be fighters within the LRA, or wives to commanders.

Through the extremely violent nature of the rebel movement (such as the use of mass killings), direct contact with the rebel group is largely impossible, which naturally has a number of methodological and analytical consequences. First, research can only be conducted with former rebels. Second, both journalistic and academic analyses focus on the extremes within the rebel life: abduction, indoctrination, military and spiritual control, and so on. What is missing from these analyses is an understanding of the daily life in the LRA, particularly for the large number of children growing up in the rebel movement.

Photographs offer a way out of this. During my 15 years of research on the rebel group in Uganda & Congo, I have been collecting a small archive of photos on the LRA rebel group. I have not taken these photos myself, but I have collected them from people who managed to be in contact with the group: peace negotiators, journalists, former rebels, and so on. Many of the pictures are taken by the rebels themselves. In showing how the rebels portray themselves, these photographs give an intimate view into their lives. Combined with my long-term ethnographic research on this issue, the photographs help to understand and communicate the development of identities of these children and young adults (e.g. how they understand and portray their masculinities) – as well as insights into the daily life of the rebel group. In doing so, they translate a sense of profound ambiguity for the actors concerned, even within the particularly violent universe of the LRA.

Colonial Violence, Agency and the Question of Comparison

Volker Langbehn (San Francisco State University, San Francisco, United States), - *Eugenics and Colonial photography*

Contributions such as Stefan Kühl's *The Nazi Connection: Eugenics, American Racism, and German National Socialism* (1994), Edwin Black's *War Against the Weak* (2003), and Nicolas Bancel (ed.) *The Invention of Race. Scientific and Popular Representations* (2014) have provided powerful evidence of the American eugenics movement being a precursor to and direct influence of Germany's Holocaust. But research on this topic has been rather confined or limited by for example past debates about 'uniqueness,' 'singularity' or 'unprecedentedness' of the Holocaust, that have assumed a rather circular character. Charged with a moral overtone previous debates have been highly essentialized.

Likewise, the debate about a possible continuity and discontinuity between German colonialism and the Holocaust has a rather highly contentious character (Langbehn 2011). To address both debates, I will consider the role of photography around 1900. In my presentation I delineate how photography must be seen in its specific historical context such as military control and policing, commercial exploration, missionary work or (pseudo)scientific documentation. The latter aspect – (pseudo)scientific documentation – will receive particular attention by way of linking colonial photography to the eugenics movement in the USA and Germany. In the analysis of colonial photography I will argue that the findings of the eugenics movement informed and shaped colonial photography. Second, I will connect my findings with some of the arguments by Daniel Goldhagen in *Hitler's Willing Executioners: Ordinary Germans and the Holocaust* (1996). Goldhagen had argued that the vast majority of ordinary Germans were "willing executioners" in the Holocaust because of a unique and virulent "eliminationist anti-Semitism" in the German political culture, which had developed in the preceding centuries. I will address the question if and/or how colonial photography has served as a precursor to what Goldhagen described as an eliminationist mindset. After all, "photographs are volatile, fertile, open, and available to uses that the photographer may not have intended" (Pinney 2003).

Michelle Gordon (Royal Holloway - University of London, London, United Kingdom) - *Viewing Images of British Colonial Violence*

My paper will explore a range of photographs taken in the aftermath of the Battle of Omdurman, the final and decisive battle of the Anglo-Egyptian reconquest of the Sudan on 2 September 1898. This campaign was particularly controversial for the methods that were used against the Mahdists and which included the massacring of the enemy wounded and those trying to surrender, looting of the dead and the homes of local inhabitants, starvation tactics against the enemy and the wider population and the use of dum-dum bullets. The photographs under examination speak to the ensuing controversies of the campaign in which Kitchener was obliged to write directly to Queen Victoria to explain his actions, notably in relation to the bombing of the Mahdi's tomb and the treatment of his remains. As historians have previously noted, the events in Omdurman constituted a massacre rather than a battle and areas of dispute include whether Emirs were specifically targeted for destruction in the campaign and the photographs contribute to this debate. Other debates include the extent to which extreme violence was perpetrated at the behest of Horatio Herbert

Kitchener. I have previously explored the campaign in a comparative context and have noted the genocidal potential of this campaign, which may be understood within a wider framework of British colonial violence. I will consider the purpose of these photographs as originally intended and their potential use as 'proof' of British colonial violence. My paper will address the photographs in the wider context of violence throughout the British Empire and in the context of other images of British violence. That such photographs are not commonly viewed and discussed speaks to the wider issues regarding popular perceptions of the 'benevolent' British Empire particularly in comparison to its European counterparts.

Nicole Toedtli (Mittelbau-Dora Concentration Camp Memorial, Nordhausen, Germany) - *Similarities. Differences. On the Comparability of Photographs*

The Höcker-Album and the Lili-Jacob-Album - also referred to as the two Auschwitz Albums - are often mentioned in connection with each other and are at times directly compared due to their close historic connection. However, the question under which conditions different photographs taken in the context of the same genocide are comparable, has not yet been systematically explored.

Photographs are always a snapshot taken in a specific place at a specific time and are biased by the photographer's choice. They are never value-free. Thus, it is imperative for researchers to know the context in which a picture was taken. But does the correspondence of certain contextual variables (subject, moment in time, place, photographer, intention of the photographer or the final use of the photograph) in two different pictures inevitably lead to comparability?

This paper uses two photographs taken in the context of the Rwandan genocide between early April and mid-July 1994 to analyze the conditions under which they can be compared. The iconic picture of a Hutu man with four long scars on his head is contrasted with a photograph of the massacre in the Rwandan capital Kigali on 11 April 1994. The latter was used as evidence in the so-called Military I case at the International Criminal Tribunal for Rwanda.

The two chosen photographs of the Rwandan genocide were taken by different photographers, nearly two months apart in different phases of the Rwandan genocide and in two different cities. This makes a comparison on a purely factual level difficult. However, a comparison on a more abstract level is possible. It offers for example insight in why photographs became icons of photojournalism and others are more useful as legal evidence. Therefore, the conditions of comparability always depend on the research question.

Karen Remmler (Mount Holyoke College, South Hadley, United States) - *Reframing Acts of Violence in the Digital Age*

This paper examines the ethical and aesthetic consequences of the proliferation of digital images that blur the origins and the agents of photographs that depict bodies in pain within the framework of extreme acts of violence. How does the digital remediation of photographs depicting bodies in pain further blur the actual material history of the photograph itself and its origins in ways that mirror the transformation of acts of violence into iconic images that bear resemblances over time, despite the drastic differences in historical contingency, medium, and means of dissemination? First, I will track the creation of iconic images of "bodies in pain" as conceptualized in Elaine Scarry's study

of torture in *The Body in Pain* (1987) and Susan Sontag's *Regarding the Pain of Others* (2004) through the remediation and reframing of images that both predate photography (Goya's *Disasters of War*, 1810-1820) and usher in the mass distribution of digitized photographs as represented by the photos taken at the Abu Ghraib prison by United States military personnel (2004). Second, I suggest that the recent digital reworking of Holocaust photographs drawn from the work of the deceased German writer, W.G. Sebald in the collection *Terezín* by Daniel Blaufuks (2010) and in Grant Gee's film *Patience* provide us with an alternative framework for examining how digital afterlives of bodies in pain mimic the creation of iconic images of pain predating photography. I will end by offering a conceptual framework for refocusing critical attention toward the consequences of eliding violator agency in the growing digitalization of direct torture and murder as portrayed by the Abu Ghraib photos and by the real-time streaming of brutal acts of terrorism.

Perpetrators, Photography and Memory Politics

Alexandru Muraru (University of Iasi, Iasi, Romania) - *The Iasi Pogrom, the Most Photo-Documented Genocidal Event in the Romanian Holocaust: Context of Images, Killing Developments, Public Discourse and the Uses of Photographic Memories in the Last 70 Years*

Iasi Pogrom (June 28 – July 6, 1941) was the most photo documented genocidal event in the whole Romanian Holocaust History. Being one of the biggest mass violence actions against Jewish population from the beginning of the Second World War through the East with almost 13,000 victims (*bigger than Iasi Pogrom were, in 1941, just Odessa massacre, developed and executed by the Romanian Troops against Jewish population (20,000 victims, most of them were burned alive) and Babi Yar, near to Kiev, with 33,000 victims*), Iasi Pogrom took place in few genocidal methods and perspectives, more than other massacres: individual crimes, „death trains”, beatings to the death, mass shootings in the forests or other places etc. The Romanian Army, administration and civilians, together with German soldiers and officers carefully prepared and organized the perpetration of the big part of entire Jewish population lived in Iași. According to official figures generated by census, in June 1941, in Iași, almost a half of the population (100,000 inhabitants) were Jews.

The paper describes that until now, there are 112 photos of Iași pogrom which has been discovered in different archives, within official documents or within the trial files. Just 33 images has been taken during the killing of the Jews from Iași streets, or when they had been captured, and 79 photos has been taken in different railways stations, where the „death trains” stopped. The majority of the photo authors were members of the Romanian secret services or German soldiers/officers. Part of those photos has been used as proves in different trials after the war, and a secret album (not identified yet) with Pogrom photos realized in order to be given to the head of state (Ion Antonescu) and to the prime-minister (Mihai Antonescu) from that period, is possible may to have contained some of these photos. In private or public archives from Romanian Jewish Community, Israel, Germany, United States or other European countries, there are tens of photos from Iasi Pogrom. All scientific and standard groups in the Holocaust (perpetrators, bystanders and victims) are very well represented in all these images, in different places or perspectives.

Photographs of the Iasi Pogrom circulated during the war. The paper summarizes a case when a public servant from American Embassy in Bucharest bought five photos and send them in Istanbul, and then to Washington, in October 1941. These photos are located nowadays at NARA. Other photos (23) taken during the pogrom has been published for the first time in the 50s. Other cases,

with few photos of the Iasi Pogrom, are discussed in the last years because individual owners continue to send them on eBay.

The paper will analyze the public discourse regarding the photographic material during the communist times, post-communist era or the last years. Comparing with other pogroms, the vast material of Iasi Pogrom allow us to deliver a very well-constructed presentation, with tens of photographic examples in different perspectives. In the same time, the paper will present the nowadays developments, when the photographic material will become part of an official memorial in Iasi next year.

John Lennon (Glasgow Caledonian University, Glasgow, United Kingdom) - *Photography and Interpretation in Sites of Dark Tourism*

Death, suffering, visitation and tourism have been interrelated for many centuries but the phenomena of Dark Tourism was identified as such and categorised by Lennon and Foley (1996, 2000). For many years humans have been attracted to sites and events that are associated with death, disaster, suffering, violence and killing. From ancient Rome and Gladiatorial combat to attendance at public executions in London and other major cities of the world death has held an appeal. The site of the American Civil War battle; Manassas, was sold as a potential tourist site the day following the battle (Lennon and Foley 2000) and the viewing of the battlefield of Waterloo by non-combatants was recorded in 1816 (Seaton, 1996). Sites associated with death and disaster appear to exert a dark fascination for visitors they include :

- death sites and disaster scenes
- sites of mass or individual death
- sites of incarceration
- representations or simulations associated with death
- re-enactments and human interpretation of death

This paper aims to consider a sample of dark tourism locations and to examine their pivotal role as; evidential sites, their educational role and the use of visual imagery, most particularly photography in such sites.

This fascination we have as humans with our ability to do evil, witness the evidence of horror and stare fixedly at photographic, filmic or heritage artefacts connected with death is at the heart of these phenomena known as 'Dark Tourism'. In a range of locations, these tourism sites offer evidential narrative, providing historical context and photographic and filmic evidence; see for example discussion by Ashworth (2002) and the photographic imagery of Tezenas, (2015). The experience is photographed, filmed and trailed through visitor photography that is ubiquitous, mobile-based and almost unlimited. It allows and provides visual record and offers self-imagery options that can be uploaded online and globally circulated on a range of social and digital media channels. Sontag (1977) argued that to collect photographs was to collect the world. In dark sites, images are connected with emotions of fascination and horror, which are in turn frequently recorded and photographed. These tourist sites are inherently enmeshed in complex relationships with texts, histories and imagery. This author has argued in a range of contexts elsewhere that importance of these sites as physical records of atrocity, crime and tragic events merit interpretation and

understanding that is unambiguous, neutral and derived from historical record (Lennon and Foley, 2000; Lennon, 2009).

Tourist interpretation is complicated by the limitations of language which when measured against visual imagery is often inadequate. The multiplicity of possible meanings in interpretation is a concern in any attempt at 'understanding' dark episodes. Decoding visual content in dark sites to understand their contexts and expose the dominant ways of thinking about the tragedy, the pain and capacities of humans to do evil has resonance here.

For the purposes of this paper interpretation is examined in Cambodian sites related to the Khmer Rouge genocide and also the Czech sites associated with the Roma and Sinti extermination.

Interpretation within dark sites seeks to work in a more subtle way to demonstrate the historical reality of location. The present form is contrasted with the past as the visitor considers documentary photographs. In this way, the photographic image "resurrects" the past (Barthes, 1993). Such photographic imagery confirms that objects and sites do not exist in isolation and are imbued with meaning. The interpretation for tourists and visitors of objects, buildings and locations allows us to attempt to understand and comprehend elements of our history which may at first glance be irreconcilable with our current existence. This is where dark sites and photography confront the irreconcilable; how we connect what Wiesel (1967) entitled "...a different planet" with our current existence. Recounting something as enormous as the massacres of Rwanda in narrative form is fraught with difficulties. To abridge and to simplify to sentences is where the limitation of language and 'interpretation' is reached.

Susanne Luhmann (University of Alberta, Alberta, Canada) - *My Nazi Family Album: On the uses of Family Photographs in Autobiographical Documentary Films and Memoirs by Descendants of Nazi Perpetrators and Supporters*

Only recently did I learn that at the end of the World War 2 my paternal grandmother had burned all photographic evidence of my father's time in the Hitler Youth. Indeed, there aren't any surviving photographs that I know of on either side of my family that show family members in Nazi uniform or depict any other evidence of life during the Nazi period. My speculation is that my and other families' missing photo albums play a significant role in how families until today continue to silence and refuse acknowledging their ancestors' implication in and support for the Nazi state and its mass atrocities. This is especially the case when family members were neither famous nor high-ranking perpetrators.

That said, over the last two decades and longer, many members of the children and grandchildren generation have been digging up and through lost and hidden archives to make public the silenced histories of, often beloved, family members' role during the Nazi period. In memoirs and autobiographical films members of these generations have sought to account for the crimes of their ancestors, so as to publicly come to terms with the affective and material significance of this history for their own lives and sense of self. In nearly all cases, these texts include perpetrator photographs, sometimes taking from family albums, other times from public archives. Indeed, most of the films and books are advertised using perpetrator images.

In this paper, I study this accumulation of perpetrator photographs. I analyze how these images are curated and staged when filmmakers and authors engage publicly with the difficult affective legacy

that their ancestors' actions bestowed upon them. Including perpetrator photos undeniably serves the purpose of evidence for family members' complicity in and responsibility for the crimes and mass violences under Nazism. However, given the ongoing fascination with and fetishization of Nazi images I also consider the economies of sensationalism at stake in these representations. While the question of the source of the photo is relevant to my analysis, I am especially interested in what I call their staging, how they are contextualized, and how they contribute and shape how we think about (or not) about perpetrators within families.

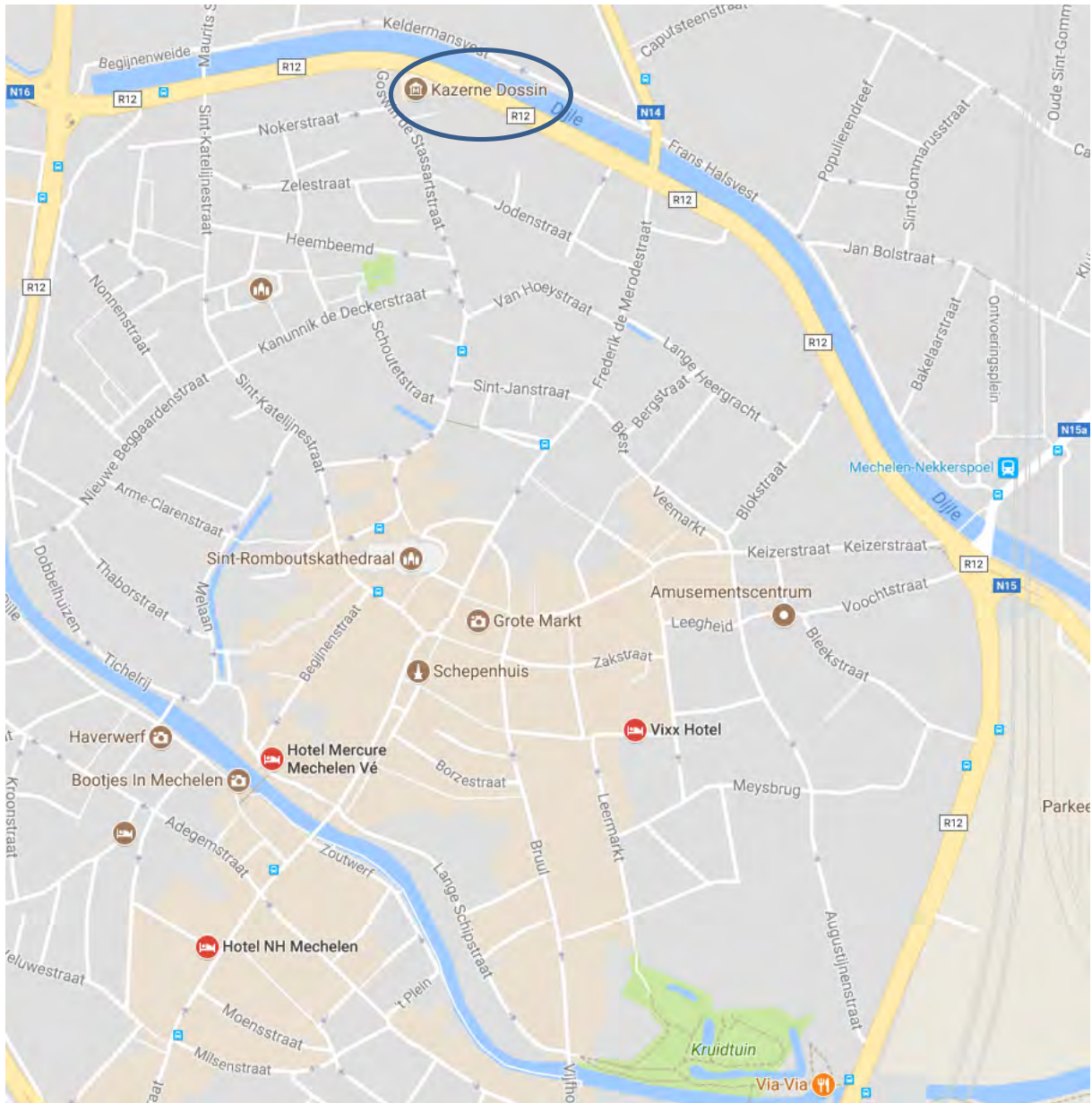
Dumitru Lacatusu (University of Bucharest, Bucharest, Romania)- *The Photographs of the Political crimes in communist Romania. The case of the peasant riots in Banat (1949)*

At the beginning of the communist regime a few peasant riots against the communist regime took place in different regions of the country. Among the most important were the ones from the summer of 1949 from Banat, a region situated near the border of Yugoslavia. At that time, one of the characteristics of the area was a powerful contest of the communist authority and the existence of numerous anti-communist fighters groups. When the process of collectivization officially started, peasants from many villages from the counties of Arad and Bihor rose in rebellion, which led even to direct confrontations with the troupes of Securitate and Militia and from this to the lynching of certain party activists. The reaction of the Securitate was an extremely rough one. At the same time, after a brutal repression of the riots, and the extrajudicial executions of the leaders, the Securitate took pictures of the participants and of the buildings from the villages where the riots took place. All of them allow the researchers to analyze the way in which the Romanian Communist Party interpreted those anti-communist actions. Starting from the analysis of these pictures and of the earmarks made on them, this paper tries to identify and to analyze the way in which the authorities interpreted these riots, what were their justifications for the crimes they committed and how the discontents of the peasants and the socio-economic situation are presented in the documents of the period. At the same time, the paper will try to show if these photos of the crimes could represent valid sources for writing the history of the communist repression.

PRACTICAL INFORMATION

Venue: Kazerne Dossin
Goswin de Stassartstraat, 153
2800 Mechelen

Directions To Kazerne Dossin:



By train

Get off at Mechelen station and take the bus or get off at Mechelen Nekkerspoel and continue on foot.

From Mechelen station (2 km from the museum)

Take bus number 500 (in the direction of Antwerp-Boom-Rumst). Get off at the Nokerstraat bus stop (250 m distance).

An alternative is the city bus (line 1) which drives with intervals of about 20 minutes. Get off at stop 'Van Hoeystraat' which is close to the crossing with Goswin de Stassartstraat. Continue on foot for 200 m.

From Mechelen-Nekkerspoel station (1 km from the museum)

At the exit of the station, walk in the direction of the city centre. Once you cross the water, you turn right into Zwartzustersvest (the city ring). Follow for about 950m and you will find Kazerne Dossin at your left-hand side.

By car

On the E19, take Exit 9 – Mechelen-Noord (English: Mechelen-North).

Follow the N16 in the direction of Heist-op-den-berg/Lier.

Follow the P-route to the Rode Kruisplein parking.

Walk along Edgard Tinellaan until the junction with Goswin de Stassartstraat (walking distance is 500 m).

CONTACT

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