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Occasionally, these images reiterate (in form and content) anti-Semitic clichés of the effeminate “Jew”. Yet, it has to be considered that the images were developed within a variety of socio-political, historical, and cultural contexts. They refer to Talmudic, diasporic, anti-Jewish or anti-Zionist traditions, metaphors, and myths. Furthermore, male “Jewishness” shifted from familiar imagery (e.g. the Diaspora-Jew, the “Ostjude”, the passive ‘victim’, the Zionist pioneer, hyper potent soldier, national hero) to more heterogeneous and ambivalent roles, not least because of the tension between Ashkenazim vs. Mizrahi (e.g. the homeless immigrant, reflective occupant, overstrained family father, drug-addicted hippie, homosexual lover, secular intellectual, traumatized ex-soldier). Despite of these transformations and the search for new identity-models, traditional images of victimhood and (anti)heroism have never completely disappeared.

This re-shaping of “Jewish” masculinity can be brought to the surface by comparing two different but interconnected film-cultures:

Firstly, the Eastern European Cinema in which passive, observant, cautious male “Jewish” characters are frequently used as a counterpart to “non-Jewish” concepts of maleness or specific Polish, Hungarian, Czech, or GDR national narratives.

Secondly, the Israeli Cinema, particularly since the phase of New Sensitivity, which critically responded to diasporic and Zionist images of the “Jew”.

The purpose of the workshop is to historicize and contextualize the images of the emotional masculine “Jew”. It attempts to sketch the pictorial transfers and to analyze the iconographical and imago-logical, narrative and dramaturgical elements by which “Jewish” identity, the “Others”, and alterity are audio-visually constructed.

The following questions are within the frame of this workshop: How do images of sensitive “Jewish” men modify the idea of religion, politics of memory, national narratives, the military sphere, as well as displays of sexuality? What impact have politics and ideologies, e.g. anti-Semitism, the Shoah/Holocaust, (political) resistance, Nationalism and militarism or the Israeli-Arab-conflict on the transformations of these images? Do these new images have the potential to initiate cultural dialogue?

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Humboldt Graduate School, Luisenstraße 56, 10115 Berlin, Festsaal, on the second floor
U-Bahn: Oranienburger Tor;
S-Bahn: Hauptbahnhof; Bus TXL: Karlsplatz

CONCEPT AND ORGANISATION
Dr. Julia Barbara Köhne (University of Vienna/Berlin), Lisa Schoß (Humboldt-Universität zu Berlin)

CONFERENCE LANGUAGE: English

REGISTRATION
The number of participants for the workshop is limited to 50 persons. If you would like to take part, please register in advance by sending an email with your name and institution to: framingthejew@gmx.de

*Admission is free for the film screening of MECHILOT 2006 (19h). There will be up to 120 seats.

CONTACT
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PROGRAM

Thursday, 8th of December, 2011; Humboldt Graduate School, Luisenstraße 56, on the second floor

9.30–9.50 h
Welcome by Prof. Dr. Christina von Braun
Opening and concept: Dr. Julia B. Köhne and Lisa Schöß

I. PANEL

9.50–10.50 h
REPRESENTATION OF JEWISH MALES IN CZECH AND POLISH POSTCOMMUNIST CINEMA

Prof. Ewa Mazierska
(Contemporary Cinema, University of Central Lancashire)


10.50–11.20 h
DISCUSSION

Moderation: Dr. Stefanie Schüler-Springorum
(Zentrum für Antisemitismusforschung, TU-Berlin)

Break: 15 min

II. PANEL

11.35–12.35 h
SOLDIERS, SHADOWS, AND SENSITIVITY IN ISRAELI CINEMA

Prof. Judd Ne’eman
(Department of Film and Television, University of Tel Aviv and film maker) in a presentation with Dr. Lihi Nagler
(Department for Literature, Language, and Arts, The Open University of Israel)


12.35–13.05 h
DISCUSSION

Lunch

III. PANEL

14.00–15.00 h
DON’T TOUCH MY HOLOCAUST

Prof. Omer Bartov
(European and German Studies, Brown University in Providence, Rhode Island)

Film: AL TIGU LE’SHOAH/DON’T TOUCH MY HOLOCAUST (1994, dir. Asher Tilahun)

15.00–15.30 h
DISCUSSION

Moderation: Prof. Dr. Bernd Weisbrod
(Mittlere und Neuere Geschichte, Göttingen)

Break: 15 min

IV. PANEL

15.45–16.45 h
TENDER MALES: JEWISH FIGURES AS AFFECTIVE ARCHIVES IN DEFA FILMS

Prof. Anke Pinkert
(German, Media & Cinema Studies at the University of Illinois)


16.45–17.15 h
DISCUSSION

Moderation: PD Dr. Dorothea Dornhof
(Humboldt-Universität zu Berlin)

Dinner

V. FILMSCREENING: NEW ISRAELI CINEMA

19.00–19.15 h
Introduction by Peter Grabher
(Historian, University of Vienna)

19.15–21.00 h
FILM: MECHILOT/ FORGIVENESS
(USA/IL 2006, DIR. UDI ALONI), 97 MIN.

On April 9, 1948, a Jewish militia entered the Palestinian village of Deir Yassin and killed over 100 villagers. Soon after, a mental hospital was built on the ruins. The first patients were Holocaust survivors. A legend says that the survivors have been communicating with the ghosts of the village. MECHILOT tells the story of David Adler, a 20-year-old American-Israeli who returns to Israel, gets involved in diverse recent and past traumatic events and, finally, is hospitalized in the mentioned mental institution. To heighten the symbolic loading of his character, he has the Magen David tattooed on his chest that can refer to Judaism, Zionism, the state of Israel, as well as to the NS-persecution of the Jews. The male “Jewish” protagonist can be interpreted as a transgressive figure, in which different worlds, nations, and generations, memory and trauma cultures converge: the Shoah, the Nakbah, and the Israeli-Palestinian conflict.

MECHILOT was screened at the Berlinale in 2006 and won numerous awards.

21.00–21.30 h
Speech by the director Udi Aloni

21.30–22.00 h
DISCUSSION