

CONFERENCE LOCATION

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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FRAMING THE "JEW"

MASCULINITY, EMOTIONALITY, IDENTITY,
AND NATION IN EASTERN EUROPEAN AND
ISRAELI CINEMA OF THE LAST DECADES

DEC 8, 2011
09.30-22H

Participating Institutions

Humboldt-Universität zu Berlin, DFG-Research Training Group
"Geschlecht als Wissens-kategorie" (Gender as a Category of Knowledge)
and "Kollegium Jüdische Studien" (Jewish Studies)

ABSTRACT

Since the 1960s, especially the 2000s, feature films increasingly depict male "Jewish" characters as crisis-laden and broken, gentle and tender, emotionally and sexually stressed. Their identity reference points concerning religion, trauma (Shoah/Holocaust), the military/warfare, resistance/fighting, nation, body, and gender seem to be shattered. 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 com-

paring 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 audiovisually 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?

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 Schoß**

1. 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)



Films: MARTA A JÁ/ MARTA AND I (1991, dir. Jirí Weiss); MUSÍME SIPOMÁHAT/DIVIDED
WE FALL (2000, dir. Jan Hřebejk); PRAMEN ZIVOTA/SPRING OF LIFE (2000, dir. Milan
Cieslar); WEISER (2001, dir. Wojciech Marczewski); THE PIANIST (2002, dir. Roman Polanski)

10.50–11.20 h

DISCUSSION

Moderation: **Dr. Stefanie Schüler-Springorum**

(Zentrum für Antisemitismusforschung, TU-Berlin)

Break: 15 min

2. PANEL

11.35–12.35 h

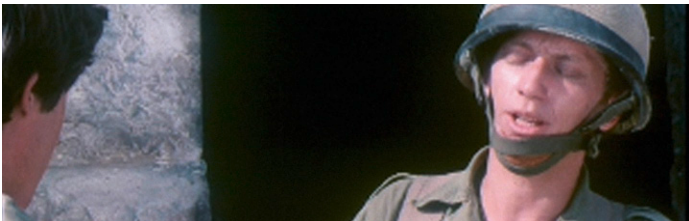
**SOLDIERS, SHADOWS, AND SENSITIVITY
IN ISRAELI CINEMA**

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)*



Films: HOR B'LEVANA/HOLE IN THE MOON (1964, dir. Uri Zohar); MASA ALUNKOT/
PARATROOPERS (1976-77, dir. Judd Ne'eman); STREETS OF YESTERDAY (1985-89, dir.
Judd Ne'eman); ARETZ HADASHA/NEW LAND (1998, dir. Orna Ben-Dor Niv); BEAUFORT
(2007, dir. JOSEPH CEDAR)

12.35–13.05 h

DISCUSSION

Lunch

3. 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 B'SHOAH/DON'T TOUCH
MY HOLOCAUST (1994, dir. Asher Tlalim)



15.00–15.30 h

DISCUSSION

Moderation: **Prof. Dr. Bernd Weisbrod**

(Mittlere und Neuere Geschichte, Göttingen)

Break: 15 min.

4. 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)*

Films: DIE MÖRDER SIND UNTER UNS/
MURDERERS AMONG US (1946, dir.
Wolfgang Staudte); ICH WAR NEUNZEHN/I
WAS 19 (1968, dir. Konrad Wolf); JAKOB DER
LÜGNER/JACOB THE LIAR (1974, dir. Frank
Beyer); LEVINS MÜHLE/LEVIN'S MILL (1980,
dir. Horst Seemann)



16.45–17.15 h

DISCUSSION

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

Dinner

5. 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 symbolical loading of his character, he has the Magen David tattooed on this 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 differ-
ent 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

