COLOUR SPECTACLE IN TRAUMA NARRATIVE ACROSS GENRES: ETHICS. AESTHETICS. SPECTATORSHIP. AUTHENTICITY

Symposium and Exhibition (Old Library Building, second level Research “Beehive”, OLB 2.22)
4 June 2024 (9am – 7pm)

Zoom link: https://us06web.zoom.us/j/86748486211?pwd=VIUYKeqqXzzJLCKFph5rDhTeE8Zgso.1
Meeting ID: 867 4848 6211
Passcode: 482034

With keynote address from:
Professor Zoe Waxman (Faculty of Asian and Middle Eastern Studies, University of Oxford)
Professor Thomas Leitch (Kirkpatrick Chair in Writing, Department of English, University of Delaware)
Professor Andrea Hammel (Modern Languages Department, Aberystwyth University; Director of the Centre for the Movement of People at Aberystwyth University)
Monica Bohm-Duchen (writer and exhibition curator specialising in 20th-century art)

NEWCASTLE UNIVERSITY
SCHOOL OF MODERN LANGUAGES
SCHOOL OF ARCHITECTURE, PLANNING AND LANDSCAPE, HBBe
Organizers:
Newcastle University
School of Modern Languages (Professor Guy Austin, Dr Alina Legeyda)
School of Architecture, Planning and Landscape (Dr Dmytro Legeyda)
HBBE (Oliver Perry, Technical Officer for the Hub For Biotechnology in the Built Environment)

Symposium, exhibition, program, online tour concept and design: Dr Alina Legeyda, Dr Dmytro Legeyda

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Yet, none of this would have been possible but for Professor Guy Austin who believed my vision and recklessly joined me in this adventure without truly knowing me and whose talent, personality, work, art and friendship inspired me every step of this journey.

Alina Legeyda
Image – courtesy of ZDF (Dokumentationen): Ein Tag in Auschwitz (2020)
9:00am: Arrivals, registration and refreshments (Old Library Building, Research “Beehive”, second level)
9:30am: Welcome and Opening Remarks by Ms Andrea Wilczynski (Head of School of Modern Languages, Newcastle University) (Old Library Building, Research “Beehive”, second level)
Guy Austin (Professor of French Studies, School of Modern Languages, Newcastle University)
Professor Beate Müller (Professor Emerita of German Studies and Cultural History, School of Modern Languages, Newcastle University)
9:45am: Exhibition Tour (Old Library Building, Research “Beehive”, second level) by Dr Alina Legeyda (Researcher, School of Modern Languages, Newcastle University, Associate Professor, VN Karazin Kharkiv National University, Kharkiv, Ukraine)
Dr Dmytro Legeyda (Researcher, School of Architecture, Planning and Landscape, HBBE, Newcastle University)

Keynote (Old Library Building 2.22):
10:15am: Professor Zoe Waxman (Faculty of Asian and Middle Eastern Studies, University of Oxford): Representing the Holocaust: Trauma and Memory’.
10:45am: Professor Thomas Leitch (Kirkpatrick Chair in Writing, University of Delaware) The Holocaust In Living Colour
11:15am: Break

Image: Charlotte Salomon. Leben? Oder Theater? Courtesy of Monica Bohm-Duchen
11:30am PANEL 1: TESTIMONY VS COLOUR: DIARIES. DRAWINGS.
GHETTO THEATER (Old Library Building 2.22)

Chairs:
Professor Guy Austin (School of Modern Languages, Newcastle University) & Dr Alina Legayda (School of Modern Languages, Newcastle University)

Professor Neil Bermel (School of Languages and Cultures, University of Sheffield): Diary as drawing and drawing as diary: the journal of Helga Weissová.

Dr Lisa Peschel (School of Arts and Creative Technologies, University of York): in full colour and three dimensions: re-inventing a Theresienstadt cabaret for live performance.

Professor Arvi Sepp (Brussels Centre for Urban Studies, Vrije Universiteit Brussel): “Entdunkelung, Tageshelle, Aufklärung’. Metaphors of the Forms and Functions of Writing in German-Jewish Holocaust Diaries.”
Keynote (Old Library Building 2.22):

12:50pm Monica Bohm-Duchen (writer and exhibition curator specialising in 20th-century art, lecturer for the National Gallery, Tate, Royal Academy, Courtauld, Sotheby’s and Birkbeck College, editor of Insiders/Outsiders): CHARLOTTE SALOMON (1917-43): A Life Before And After Auschwitz

1:45pm Lunch
2:30 pm: In conversation with film director **Amanda Rubin**
Discussion of the film in pre-production: The Third Reich of Dreams and film taster screening (Old Library Building 2.22).

**Chairs:** Professor **Guy Austin** (School of Modern Languages, Newcastle University) & Dr **Alina Legeyda** (School of Modern Languages, Newcastle University)

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**Amanda Rubin** (film director): “Like seismographs of unfolding terror, their dreams became vivid and cinematic, grotesque and darkly humorous. Bedside lamps “turn traitor” denouncing the people who own them, a factory owner is unable to raise his arm to salute Goebbels who hobbles away in disgust, dragging his club foot; Hitler is dressed in ballooning purple-satin clown’s trousers; a concentration camp doctor discovers he is wearing seductively high boots that sparkle like diamonds. These dreams bear witness to the Nazi invasion of the collective unconscious, and they only survive because one woman risked her life to record and preserve them......Exploiting the poetic language of dreams by playing with concepts of the real and imagined, the film seamlessly interweaves Charlotte’s biography together with impressionistic dream-reconstructions to immerse the audiences in a surreal cinematic landscape both illusory and historically engaging. Exploring how ordinary citizens, subjugated by political power, struggle for a form of expression in their dreams, it uncovers the hidden history of a country sleepwalking its way into evil”.

**Charlotte Beradt** (journalist): “There is also a lesson contained in all these fables that were dreamt during the Third Reich. Like all fables, they contain not only a lesson, but a warning...that totalitarian tendencies must be recognized before they come overt – before the guise is dropped...before people no longer may speak the word “I”.”
Bruno Bettelheim (psychologist, scholar, writer, Holocaust-survivor of Dachau and Buchenwald): “If the tyrant is not destroyed early enough, then his total control, once established undermines our belief that any assistance can succeed.”

Lloyd Demeuse (Foundations of Psychohistory (1982)): “Rather than history being how public events affect private lives, you will see history as how private fantasies are acted out on the public stage…Rather than wars being terrible mistakes, you will discover them to be wishes…”
Charlotte Salomon paints a difficult memory in “Charlotte” – a 2D animated film by Julia Rosenberg, Eric Warin & Tahir Rana 2022

Image - Courtesy of Animation World Network and Victoria Davis

3:15pm – PANEL 2: COLOUR AND HOLOCAUST MEDIATION IN FILM, ANIMATED FILM AND ART (Old Library Building 2.22)

Chairs:
Professor Guy Austin (School of Modern Languages, Newcastle University) & Dr Alina Legeyda (School of Modern Languages, Newcastle University)

Dr Liat Steir-Livny (Associate Professor in Department of Culture, Sapir Academic College, Open University of Israel): “Unimating” the Holocaust: The Representations of the Holocaust in Animated Documentaries

Dr Zoe Roth (Durham University): Resisting Fascist Visuality: Color, Abstraction, and Aesthetic Perception in Three Minutes: A Lengthening

Film Director Kostantine Fam: Witnesses. The Trilogy.

Dr Alina Legeyda (Newcastle University; VN Karazin Kharkiv National University): "Representing the Unrepresentable" and Beyond: The Case of Prussian Blue
Born in Komárho, Czechoslovakia, Yehudit Arnon was a Holocaust survivor of the Auschwitz concentration camp. Upon the conclusion of the second World War, Arnon made her way to Budapest, Hungary and then in 1948 she arrived to Kibbutz Ga'aton, Israel which till today remains her home. Small in stature yet exceptionally vibrant, she was the pioneering force and figure in dance within the kibbutz movement. After surviving the Holocaust and immigrating to Palestine, Yehudit Arnon played an influential role in shaping modern dance in Israel and founded the famous Kibbutz Contemporary Dance Company. Arnon suffered many death-defying experiences in concentration camps, including the freezing cold, harsh camps, a death march, and a firing squad.
4:45pm Tea Break

Painting Image - courtesy of the artist Guy Austin

5:00 pm PANEL 3: REPRESENTATION OF TRAUMA, POST-TRAUMATIC-SPOT, VICTIMS AND PERPETRATORS: REVISITING COLOUR (Old Library Building 2.22)

Chairs:
Professor Guy Austin (School of Modern Languages, Newcastle University) & Dr Alina Legeyda (School of Modern Languages, Newcastle University)

Dr Dominic Williams (Northumbria University) and Dr Elizabeth Watkins (School of Fine Art, University of Leeds): Digitally Colourising Perpetrator Photographs: Ethics, Empathy and the Role of AI

Dr Julian Johannes Immanel Koch (Department of Cross-Cultural and Regional Studies, University of Copenhagen): From Black and White to Chromatic Complexity? Perpetrators in Holocaust Documentary.

Professor Alan Marcus (cultural historian, film practitioner and Chair in Creative and Cultural Practice, School of Language, Literature, Music and Visual Culture, University of Aberdeen): Near the Palace: Colourising KZ Buchenwald
6:15pm **Keynote (Old Library Building 2.22)**

**Professor Andrea Hammel** (Modern Languages Department, Aberystwyth University; Director of the Centre for the Movement of People at Aberystwyth University): Holocaust Memory in the UK and the Kindertransport

*Courtesy Hojda & Nuna Stojka © Ceija Stojka, © ADAGP, 2017*
AUTHORS AND PROJECTS

THAT

INSPIRED

TOWARDS

INSTALLATIONS

CREATION
What If a Girl in the Holocaust Had Instagram?

“Dear Diary, you are the happiest because you cannot feel the great misfortune that happened to us.”

—Eva Heyman, March 19, 1944

Eva Stories is based on the diary of Eva Heyman, a 13-year-old girl who lived in Hungary during World War II. Instead of a diary, Mati Kochavi and his daughter Maya gave Eva a smartphone and an Instagram account. Their 60-minute film, shot with more than 400 actors and crew on a budget of less than $5 million, depicts Eva’s life through 70 short clips, all of which were released on Holocaust Memorial Day 2019. In 48 hours, they received more than 300 million views. Eva dreamed of someday becoming a famous news photographer; instead she was murdered at Auschwitz in 1944 and became famous 75 years later.
“I’m surprised by the conservatism and lack of understanding regarding the power of this tool, which is capable of revealing something about the Holocaust that we don’t understand… This tool lets you see the world in a new way, a way that another medium doesn’t allow – and people are mistaken about it and its capabilities.”

—Mati Kochavi
Maya Kochavi: in 2019 we find ourselves in a dangerous situation, young people feel more disconnected from the Holocaust, anti-Semitism is growing, and there are very few Holocaust survivors left to tell their stories first-hand. We knew we had to create a project that made the Holocaust feel relevant to the younger generation. If we teach the Holocaust to the younger generation on their terms, on their platforms and in their language, then they can become the new storytellers of our History.

What was the most challenging aspect for you?

It was very challenging to make sure that Eva’s Instagram page felt like it was really curated and run by her. In order to get users to follow the account, the page needed to feel real, and her stories needed to feel authentic. It took us a great deal of time, thoughtfulness and sensitivity to find a balance between Eva’s real diary entries and what we believed she would have filmed and uploaded if her life was happening in 2019. Meanwhile, we also had to maintain the honesty of her story and a high level of respect and sensitivity in regards to the Holocaust.

The real Eva was born in Nagyvárad, Hungary, and lived with her grandparents after her parents divorced. She began writing her diary on her 13th birthday in February 1944 and was murdered in Auschwitz in October, eight months later. Her mother survived the Holocaust, and after liberation discovered her daughter’s diaries and had them published" (Oliver Holmes Jerusalem Correspondent)
“The teenager’s Instagram posts start out breezily enough. Eva Heyman, who just got her first pair of heels for her 13th birthday, films herself eating ice cream in the park. There’s also a teenage crush. But everything rapidly turns dark. . . . In 70 short episodes, a British actress playing Eva takes followers along on her Holocaust journey: a happy bourgeois prewar existence interrupted by the Nazi invasion of her hometown in what was then Hungary; her family’s forced move into the cramped chaos of the ghetto; and the packed train that ultimately transports her to Auschwitz, the Nazi death camp from which she never returns. A creation of Mati Kochavi, an Israeli tech executive, and his daughter Maya, ‘Eva Stories’ is an innovative, if provocative, effort to engage screen-hooked post-millennials in Holocaust education and remembrance as the last generation of survivors is dying out.”
— Isabel Kershner, The New York Times

Maya Kochavi is the founder and CEO of StelloGirls (http://www.stellogirls.com/), a New York-based Gen Z media company designed to empower the adolescent girls of America.

Mati Kochavi is an entrepreneur based in New York and Tel Aviv. He is the chairman and owner of AGT International, a leading Internet of things and data analytics company he founded in 2007. Kochavi is also the founder of Digital Clues, a company that works with intelligence, national security and law enforcement agencies to provide advanced tools for kickstarting difficult investigations.

“An Instagram account that recounts the real-life story of a Jewish girl murdered in a concentration camp, by imagining she had documented her days on a smartphone, has sparked a debate about how to sensitively portray the Holocaust. With 1.1 million followers, Eva.Stories (https://www.instagram.com/eva.stories/) is a high-budget visual depiction of the diary of Eva Heyman – a 13-year-old Hungarian who chronicled the 1944 German invasion of Hungary – but features hashtags, internet lingo, and emojis used by a 21st century-teenager.
Allow Instagram content?

Its creators, Mati Kochavi, an Israeli hi-tech billionaire who is from a family of Holocaust victims and survivors, and his daughter, Maya, produced the short videos to refresh what they see as fading memories of the genocide.
"A cursory review of postwar painting reveals a peculiar blind spot when it comes to the Holocaust. Only in isolated instances have other well-recognized painters—Sigmar Polke, Gerhard Richter—taken up the challenge, mostly through a painterly obliteration of Holocaust imagery, thus highlighting the slipperiness of memory and its eventual fading. Could it really be that painting is unsuited to the task of addressing the Holocaust, and that all a painter can do is lament this condition?

For six years I labored to provide a positive answer to the question posed by the Holocaust to painters. The result is a series of works articulated almost exclusively in Prussian blue, and the nearly fifty that I produced over this period are distributed in sequences that developed as the project advanced. A common thread among them is a discomfiting tension that curator Cuauhtémoc Medina describes thusly Prussian Blue places us in an aesthetic and ethical bind while risking an inadmissible experience: How must—how can—one engage an image that calls forth the most refined visual resources . . . and also focuses on the archive of the worst mass atrocity of modern history? How is one to cope simultaneously with moral indignation and the material appreciation of shades, forms, shadows, and lights molded in pigment?"

(Why Prussian Blue? Yishai Jusidman)
MAUTHAUSEN. Painting Image – Courtesy of the artist Yishai Jusidman

DACHAU. Painting Image – Courtesy of the artist Yishai Jusidman
Yishai Jusidman, a Mexican artist of Jewish heritage currently based in Los Angeles, explores the history of paint and painting, and presents it through a contemporary lens. His noteworthy solo exhibitions include Prussian Blue, Americas Society, New York (2013) and MUAC, Mexico City (2016–17); Paintworks, Museo de Arte Moderno, Mexico City (2009); The Economist Shuffle, Yvon Lambert Gallery, New York (2007); and mutatis mutandis/Working Painters, which traveled to SMAK in Ghent, Belgium, MEIAC in Badajoz, Spain, and MARCO in Monterrey, Mexico (2002–3). His paintings have been featured in such international group exhibitions as the 2014 SITE Santa Fe Biennial; the 2001 Venice Biennale; ARS 01, KIASMA, Helsinki, Finland (2001); and Ultrabaroque: Aspects of Post-Latin American Art, which traveled to the Museum of Contemporary Art San Diego, the San Francisco Museum of Modern Art, the Walker Art Center in Minneapolis, and the Miami Art Museum (2000–2003). Jusidman’s work is often included in panoramic exhibitions of Mexican contemporary art, as in The Era of Discrepancy, Museo Universitario Arte Contemporáneo, Mexico City (2007); Echo—Contemporary Art from Mexico, Museo Nacional Centro de Arte Reina Sofía, Madrid (2003); and Soleils du Mexique, Petit Palais, Paris (2000).

Courtesy of Yerba Buena Center For The Arts

PRUSSIAN BLUE Painting Image Courtesy of the artist Yishai Jusidman
“Color has the power to bring life back to the most important moments”

Marina Amaral

Marina Amaral is a digital colorist who specializes in manually adding color to black and white photographs and “breathing life into the past”. A self-taught artist, her process involves careful historical research to determine the colors of the objects pictured. Crowned ‘the master of photo colorization’ by WIRED Magazine, her work has been featured by a number of notable media outlets including the BBC, New York Times, London Evening Standard, Washington Post, and National Geographic Magazine.

Marina’s collaborations span a broad spectrum, from media powerhouses and publishers to museums and cultural institutions – among these, the National Memorial for Peace and Justice in Alabama and English Heritage. As the founder of Faces of Auschwitz, she collaborated with the Auschwitz Memorial and Museum to restore photos of the camp’s victims and rescue their life stories. This digital endeavor not only underlines a commitment to historical preservation but also aims to present it through a new, more intimate perspective to new generations. A documentary is also in the works.

(https://marinamaral.com)
“The word ‘Auschwitz’ has become synonymous with murder, hate, senseless cruelty and, above all, the Holocaust. Established by Nazi Germany’s SS (Schutzstaffel) authorities in occupied Poland during the spring of 1940, KL Auschwitz originally served as a concentration camp for Polish prisoners. After the first two years of its operation, it became the most deadly Nazi extermination camp. It is estimated that 1.1 million people perished in Auschwitz-Birkenau between 1940-1945.

As World War II progressed, the brutality behind the wire fences escalated. Prisoners who made it through the selection and incorporation into Auschwitz-Birkenau prisoner population had their photos taken. The precious little to mark the lives of these individuals remain.

The Auschwitz-Birkenau Memorial and Museum holds a collection of 38,916 registration photographs taken between February 1941 and January 1945. The preserved photos, 31,969 of men and 6,947 of women, constitute only a fraction of a vast Nazi photo archive destroyed during the camp evacuation in January 1945.

“FACES OF AUSCHWITZ” is a collaboration between the Auschwitz-Birkenau Museum, a Brazilian photo colorization specialist Marina Amaral, and a dedicated team of academics, journalists and volunteers. The goal of the project is to honor the memory and lives of Auschwitz-Birkenau prisoners by colorizing registration photographs culled from the museum’s archive and sharing individual stories of those whose faces were photographed.

By bringing color to the original black and white registration photos and telling prisoners’ stories, “Faces of Auschwitz” commemorates the memory of those who were murdered in the name of bigotry and hate. It acts as both a memorial to their passing and a warning to the world at a time when the memory of the Holocaust becomes increasingly abstract and remote. More than coloring their faces, we will also tell their stories.”

Text - Courtesy of FACES OF AUSCHWITZ
Background photo – courtesy of ZDF (Dokumentationen): Ein Tag in Auschwitz (2020)
Holocaust Representations in Animated Documentaries: The Contours of Commemoration

Liat Steir-Livny

Examines representations of the Holocaust, Holocaust survivors and their descendants in animated documentaries. The book is the first comprehensive analysis of animated Holocaust documentaries. Analyses films that were not researched before. Discusses case studies from the USA, Canada, Australia, Europe, and Israel. Interdisciplinary research that brings together Film studies, Animation Studies, Holocaust Studies, Trauma Studies, and Memory Studies. Animated Holocaust documentaries visualize subject matter.
The vast majority of animated Holocaust documentaries marginalize the horrors and instead focus on bravery, resilience, and hope. Animated documentaries dealing with the Holocaust, Holocaust survivors, and their descendants constitute a new phenomenon and inaugurate a new field of Holocaust commemoration. This book is the first comprehensive analysis of animated Holocaust documentaries. It explores movies produced in the USA, Canada, Australia, Europe, and Israel. Based on theories developed in the fields of animated documentary, Holocaust studies, cinema studies, trauma studies, and memory studies, this volume discusses the ways in which animated Holocaust documentaries create a new layer of Holocaust microhistory, their advantages, and their disadvantages. It shows how these movies visualize subject matter that previously eluded live-action documentaries such as the unfilmed past and people’s inner worlds. The book shows that Holocaust animated documentaries also have specific shortcomings and have generated a new set of problems relating to
ABOUT

Alan Marcus is a film practitioner, cultural historian and Chair in Creative and Cultural Practice at the University of Aberdeen. His undergraduate studies were completed at the University of Illinois, and he received an MPhil and PhD at the University of Cambridge. In addition to his books and publications on film, photography and the built environment, Alan Marcus has made 15 research films since 2006 which have been the subject of numerous invited talks with screenings. He is a Fellow of the Royal Historical Society, the Royal Society for Arts, and the Cambridge Philosophical Society. He is a Life Member of Clare Hall, Cambridge and a Member of the Director’s Guild of America.

RESEARCH FOCUS

Research pursuits revolve around contemporary representations of iconic post-traumatic sites through creative practice-as-research; the city in film and visual culture; history and methodologies of documentary film and other forms of documentary imagery; representations of Holocaust-related sites and those associated with Jewish identity and the diaspora; visual anthropology and issues of ethnicity and the representation of indigenous peoples in documentary and popular film; variation in communication within and across cultures.
“WITNESSES is a simple, yet powerful moving trilogy directed by Konstantine Fam, depicting the horrors of the Holocaust. Each story in the film provides an unusual, yet harrowing perspective on the tragic events during World War II, told from the perspective of three uncanny witnesses. Shoes, the shortest of the stories, does not have a single line of dialogue or even a face featured in it. All we see is a pair of red shoes which beautifully depict first love, then marriage, the start of family life and the onset of the tragic war. Brutus, is a story about a German Shepherd dog separated from his beloved mistress and turned into a guard dog at a concentration camp. The final story, Violin, opens at the beginning of the 20th Century in a violin shop, where the instrument was created as a present for a Jewish boy. The violin becomes witness to the tragic events that followed during the Holocaust”.
ZOE WAXMAN (Professor of Holocaust Studies, Faculty of Asian and Middle Eastern Studies, University of Oxford)

Zoe Waxman was educated at the universities of York, Warwick, and Oxford and was previously lecturer in history at Mansfield College, Oxford and then lecturer and fellow in Holocaust Studies at Royal Holloway, University of London. She has published widely on gender, genocide, and the history of ideas: Writing The Holocaust Memory: memory, testimony, representation (2006), Anne Frank (2015). Her most recent book was Women in the Holocaust: A Feminist History (2017). Her next book will be Motherhood: A Holocaust History.

Zoe Waxman’s research Interests include: the Holocaust, Gender, Genocide, Memory and trauma theory.
ANDREA HAMMEL (Professor of German, Department of Modern Languages, Aberystwyth University, Director of the Centre for the Movement of People at Aberystwyth University)

Andrea Hammel is the author of Finding Refuge: Stories of the men, women and children who fled to Wales to escape the Nazis (Honno, 2022) and The Kindertransport: What really happened (2023). She is focusing on research impact and public engagement and leading a project on Refugees from National Socialism in Wales: Learning from the Past for the Future which is funded by the National Heritage Lottery Fund and involves co-curators who are refugees from Syria, Afghanistan and Kuwait. One of its outcomes is an exhibition which has been showing at the Aberystwyth Arts Centre, the Senedd, the Houses of Parliament and in the Pontio Bangor.

Andrea Hammel's research interests include: the history and culture of refugees from National Socialism, Autobiographies and memoirs, The Kindertransport, Issues of translation, German-Jewish literature and culture, Women's writing.

Professor Hammel is Committee Member of the Research Centre for German and Austrian Exile Studies, IGRS, University of London; member of the Editorial Board of the Yearbook of the Centre for German and Austrian Exile Studies (Rodopi); series aedito of Exile Studies/Exilstudien (Peter Lang); she has received funding from the British Academy, the National Heritage Lottery Fund, Public Health Wales and the Association of Jewish Refugees and Aberystwyth University.
Charlotte Salomon was a hugely talented Berlin-born artist who was murdered at Auschwitz, five months pregnant, at the age of twenty-six. Her main body of work, a sequence of nearly 800 gouache images entitled Leben oder Theater (Life? or Theatre) created while seeking refuge in the South of France, is an ambitious fictive autobiography which deploys both images and text, and a wide range of musical, literary and cinematic references. The narrative, informed by Salomon's experiences as a cultured, and assimilated German Jewish woman, depicts a life lived in the shadow of Nazi persecution and a family history of suicide, but also reveals moments of intense happiness and hope. Challenging the artistic conventions of Salomon's time, it remains almost impossible to categorise. This illustrated lecture by London-based art historian Monica Bohm-Duchen will explore the multiple aspects of this sophisticated, complex and haunting work and reflect on its relevance for our own time – and as befits the theme of this conference, will pay particular attention to Salomon’s deployment of colour.
THOMAS LEITCH (Professor, Kirkpatrick Chair in Writing, Department of English, University of Delaware)

Professor Leitch he teaches undergraduate courses in film and graduate courses in literary and cultural theory. His leading scholarly interests are in narrative theory, popular film genres, film adaptation and intermedial relations. Books by Leitch include "The Encyclopedia of Alfred Hitchcock," "Find the Director and Other Hitchcock Games" and the forthcoming "A Companion to Hitchcock Studies." He also serves on the editorial board of the journal "Hitchcock Annual." Thomas’s most recent book is 'The History of American Literature on Film.'
AMANDA RUBIN - a specialist factual and documentary director and producer.

«I deliver emotionally powerful, visually compelling, and popular stories to high-rating audiences. I've worked across arts and music, history, current affairs and science for BBC One, Two and Four, Channel 4, Sky TV, TheHistory Channel, Discovery Plus, PBS/WGBH and many NGO's, and currently developing a feature-doc ‘The Third Reich of Dreams’, and republishing the book alongside Princeton University Press».

Bringing an artistic sensibility, sensitive interview style and an informed background of social, historical (and sometimes) political context to her work, Amanda’s directing approach values originality and authenticity, making her work both visually creative and literate. She enjoys structuring complex stories, creating dramatic and emotional touchpoints through a developed aesthetic style of composition, lighting, and pace, and getting to the heart of characters to capture the personal and social events that have shaped their lives and careers. Her interview style is quiet and attentive; creating safe spaces for subjects and encouraging them to trust her and reveal more intimate truths and motifs.

Drawn from hours of rare audio-interview, alongside a newly-discovered archive of letters, manuscripts and photographs, ‘The Third Reich of Dreams’ documentary tells the
A captivating life-story of Jewish-journalist Charlotte Beradt, prominently featuring the almost-forgotten dream-collection she published in exile in the 1960’s. (Out of print in English for over 40 years, it will be republished by Princeton University Press after the US Election in 2024).

“In 1933, the dream-life of many Germans changed - almost overnight. Like seismographs of unfolding terror, their dreams became vivid and cinematic, grotesque and darkly humorous. Bedside lamps “turn traitor” denouncing the people who own them, a factory owner is unable to raise his arm to salute Goebbels who hobbles away in disgust, dragging his club foot; Hitler is dressed in ballooning purple-satin clown’s trousers; a concentration camp doctor discovers he is wearing seductively high boots that sparkle like diamonds. These dreams bear witness to the Nazi invasion of the collective unconscious, and they only survive because one woman risked her life to record and preserve them. Exploiting the poetic language of dreams by playing with concepts of the real and imagined, the film seamlessly interweaves Charlotte’s biography together with impressionistic dream-reconstructions to immerse the audiences in a surreal cinematic landscape both illusory and historically engaging. Exploring how ordinary citizens, subjugated by political power, struggle for a form of expression in their dreams, it uncovers the hidden history of a country sleepwalking its way into evil.”
Neil Bermel (Professor of Russian and Slavonic Studies, School of Languages and Cultures, University of Sheffield)

Neil's research has centred on variation in grammar and form in Czech and Russian, but has extended into other areas of language culture, including language regulation and planning and management of multilingual interactions. Currently it has four major strands:

Methods of evaluating variation in language, including the use of questionnaires, tests and corpora (for more information about current work see our major AHRC-sponsored project Feast and Famine (https://www.sheffield.ac.uk/feastandfamine), involving collaborators at seven partner universities; for previous work on this see our Leverhulme Trust funded project (https://www.sheffield.ac.uk/russian/research/slal/variation));

Processes of formal and informal regulation of language. I am particularly interested in the intersection between language usage and language regulation;

Linguistic landscapes and language management at Czech heritage sites, which incorporates work with student researchers and translators, and impact work with partners in the Czech Republic (for more information see the project website (https://sites.google.com/a/sheffield.ac.uk/translating-czech-castles/home)).

Translation of contemporary Czech literature: I have translated two novels by the Czech author Pavel Kohout, a volume of short stories by Daniela Fischerová, and Helga's Diary, an autobiographical account by Holocaust survivor Helga Weiss.
Lisa’s research interests include theories of emotion, trauma, humour, memory and the roles that theatrical performance plays for societies in crisis. Her focus is mainly on theatre in the Jewish ghetto at Terezín (in German, Theresienstadt), located 40 miles northwest of Prague, from 1941 to 1945. Her research follows two main strands:

**Research on performances in Terezín**

Theatrical performances in Terezín began shortly after the ghetto was established, on the prisoner’s own initiative. By the summer of 1944 performances were taking place in dozens of locations around the ghetto, from attics and cellars to relatively well-equipped stages. Several different theatre troupes in the ghetto performed for audiences of various ages (from children to pensioners), languages and nationalities (mainly Czech, German and Austrian), political persuasions (from Czech nationalists to Communists to Zionists) and relationships to their own Jewishness.

Most of the scripts were considered lost. During my interviews with survivors in 2004-08, however, several previously unknown texts came to light. Since then, one strand of my research has focused on finding, editing, publishing and re-staging these scripts, and using them in Holocaust pedagogy. What does practice research tell us about what these plays might have meant to the prisoners, and what they might mean for audiences today? As pedagogical tools, what do these plays teach young people about the Holocaust?
From 2014-17 I was a co-investigator on the AHRC-funded project Performing the Jewish Archive. This project provided opportunities to re-stage works by Terezín prisoners in the US, the UK, the Czech Republic, Australia and South Africa. From 2018-2019 I was principle investigator of the follow-on project Gido’s Coming Home! Performing Music and Theatre from the Terezín/Theresienstadt Ghetto for Commemoration, Education and Inspiration, which focused specifically on bringing works by Czech-Jewish artists back to the Czech Republic.

Research on Terezín survivor testimony

Czech-Jewish survivors of the Terezín ghetto began testifying about their experiences, as theatre artists and as spectators, immediately after the war. In post-war Czechoslovakia, however, attention was focused on the returning political prisoners rather than the Jewish survivors. Due to political conditions, most of their testimony about the ghetto emerged in only two periods: from 1945 until the Communist government took power in 1948, and during a period of political thaw in the 1960s. After the Velvet Revolution in 1989 they could speak more freely, and several organizations began to collect their testimony. I conducted my own interviews, focused specifically on the cultural life of the ghetto, from 2004 to 2008.

In analysing their testimony over 60 years, I focus on two questions: How does Terezín theatre remain in their memories, and appear in their narratives, for decades after the war? What does it mean to them, and what social functions does it serve, in the present of their testimony? Is it reliable evidence regarding the past? How did theatre create the effects survivors claim in the ghetto itself? Some say that theatrical performance helped save their sanity and perhaps even their lives. If we accept their testimony as reliable evidence, what does it tell us about why the prisoners chose to participate in something as seemingly unlikely as theatre?

I have published several articles on survivor testimony from various decades (see ‘Publications’) and currently have a monograph in progress. Stages of Life: Survivor Testimony on Theatre in the Terezín Ghetto tracks five individual survivors from 1945 until my own interviews with them in 2004-2008. How did their testimony change over time, and what did they stand to gain (or lose) by testifying in each period? And what does it tell us about theatre in the ghetto itself? Interpreting their narratives through the lens of clinical trauma theory I argue that, through performance, the performers and their audiences began the process of "working through" the traumatic events.
ARVI SEPP (Professor of Linguistics and Literary Studies, Vrije Universiteit Brussel)

Arvi Sepp studied German and English Philology, Sociology, and Literary Theory in Leuven, Louvain-la-Neuve, Berlin and Gießen. He is currently Professor in German Literature and Culture at the University of Antwerp and in Translation Studies and German at the Free University of Brussels (VUB). He was awarded the Fritz Halbers Fellowship Award (Leo Baeck Institute), the Tauber Institute Research Award (Brandeis University), the Memorial Foundation for Jewish Culture Award, the Prix de la Fondation Auschwitz, and the Prize for Research Communication of the Royal Flemish Society of Belgium for the Arts and Sciences. He published on translation studies, autobiography studies, German-Jewish literature, and literary theory. He has published the book-length study *Topographie des Alltags. Eine kulturwissenschaftliche Lektüre von Victor Klemperers Tagebüchern 1933-1945* (2016).

Arvi Sepp is a specialist in the culture-historical analysis of the connections between literature and ideology in religious and linguistic minorities as well as in artistic subcultures. His work focuses on 20th-century German-Jewish literature in the context of the Holocaust and the reception of Jewish thought. Research areas also include political and ethical commitment, transnationalism and multilingualism in literary texts written in the context of migration and exile.

The focus of this contribution is on the intricacies of the use of the Jewish diary as a genre and a source in Holocaust Studies. We will show how from a historical point of view, the diary can be seen as a factitious – albeit highly subjective – egodocument, whereas in Literary Studies, the textual and narrative structure as well as the identity construction of the writing subject are highlighted. In order to gauge the methodological tension between these two perspectives, special attention will be paid to German-Jewish Holocaust diaries, specifically those by Victor Klemperer in Dresden and Willy Cohn in Breslau.
LIAT STEIR-LIVNY is an Associate Professor at Sapir Academic College and the Open University of Israel. She teaches in the Department of Culture at Sapir Academic College, the Cultural Studies MA program, and the Department of Literature, Language, and the Arts at the Open University of Israel. Her research focuses on Holocaust commemoration in Israel from the 1940s until the present. It combines Holocaust Studies, Memory Studies, Cultural Studies, Trauma Studies, and Film studies. She is the author of many articles and six books: Two Faces in the Mirror (Eshkolot-Magness, 2009, Hebrew) analyzes the representation of Holocaust survivors in Israeli cinema; Let the Memorial Hill Remember (Resling, 2014, Hebrew) discusses the changing memory of the Holocaust in contemporary Israeli culture; Is it O.K to Laugh about it? (Valentine Mitchell, 2017) analyzes Holocaust humor, satire, and parody in Israeli culture; Three Years, Two Perspectives, One Trauma (The Herzl Institute for the Study of Zionism, University of Haifa, 2019, Hebrew) analyses the media of prominent Jewish organizations in the United States and Eretz-Israel in the aftermath of WWII; Remaking Holocaust Memory (Syracuse University Press, 2019) analyses documentary Cinema by Third-Generation Survivors in Israel; Holocaust Representations in Animated Documentaries: The Contours of Commemoration (Edinburgh University Press, 2024) is the first comprehensive analysis of animated Holocaust documentaries. It explores movies produced in the USA, Canada, Australia, Europe, and Israel. She is the recipient of the 2019 Young Scholar Award given jointly by the Association for Israel Studies (AIS) and the Israel Institute.

“The book discusses the advantages and disadvantages of animated Holocaust documentaries.

The advantages: It shows how these movies can visualize subject matter that previously eluded live-action documentaries, such as the unfilmed past and people’s inner worlds of fantasies, dreams, and emotions. In so doing, they deepen the audience’s understanding of the emotional states of the victims during the Holocaust, their post-trauma, and its effects on their descendants’ postmemory.

The problematic features: the book shows that Holocaust animated documentaries also have specific shortcomings and have generated a new set of problems relating to Holocaust memory and representation since the vast majority marginalize the horrors and instead focus on minor incidents that reflect bravery, resilience, solidarity, and hope”.

Liat Steir-Livny
“I completed my PhD in Comparative Literature at King’s College London in 2013, where I also taught as a Visiting Lecturer until joining Durham in September 2014. From 2012-2013 I held a Junior Research Fellowship at the Vienna Wiesenthal Institute for Holocaust Studies, where I began research looking at francophone Jewish avant-garde artists and writers.

My research is broadly concerned with two things: bodies and Jews. My first book project, Formal Matters: Embodied Experience in Modern Literature, engages with phenomenology and aesthetics to reinterpret modern European fiction and reinvigorate formalist methods with political relevance. In contrast to approaches that have interpreted this literature through postmodern skepticism towards language and representation, I rethink the theoretical insistence that the body fundamentally escapes representation by shifting towards a formalist understanding of embodied experience. The book demonstrates how embodiment is not what resists but what constitutes form. I put into dialogue theories of embodiment from phenomenology and cultural anthropology with the new formalist studies, in order to develop a radical new model of literary criticism, one that insists upon the political potential of what I term “embodied form.”

The tension between aesthetics and subjective experience similarly informs my second project, “The Aesthetics of Jewishness: Jewish art and literature of the avant-garde,” which explores how a focus on the specificity of aesthetic, rather than historical or ethnographic, approaches to Jewish art and literature reveal the way race accrues a discursive force.

I also write and teach on literary and visual representations of the Holocaust within transnational framework”.

ZOE ROT (Associate Professor / Deputy Director of Research (Grants) in the School of Modern Languages and Cultures)
arts/music, history, current affairs, and science on scripted and observational documentaries, topical magazine, and short form. Her film credits include: 21st CENTURY MYTHOLOGIES (about the life of French philosopher Roland Barthes for BBC Four), DANCEWORKS (behind the scenes of great modern dancers) for BBC Four, two very high-rating ob-docs for Channel 4’s flagship CUTTING EDGE Series (NURSES and A-is-for-ACCIDENT) A LATE SHOW Special: RUNAWAY WIVES AND HOME-ALONE KIDS for BBC 2, BROS: The DOCUMENTARY for SKY Tv, THE NEW RUSSIA (5-part geography series) for Channel 4, THE UNEXPLAINED for The History Channel, INSIDE THE HEIST for Discovery +

In her symposium talk Dr Roth speaks of Three Minutes: A Lengthening and the use of color as a way of resisting fascist visuality.
KONSTANTIN MALKIN-FAM (Costa Fam) is a screenwriter, director, and producer, member of the EUROPEAN FILM ACADEMY. Raised in an ethnically diverse family, he grew up in Ukraine and then lived in different countries, including Georgia, Russia, Belarus, Czech Republic, and the USA, where he lives now. Given his multinational mindset, Fam's professional art focuses on peace, justice and humanitarian values. Since 2011, he has been working on Holocaust studies. As a producer and director he has created several movies, including Shoes, Witnesses, Kaddish, Room 18 and Achrome. Konstantin's films were shown at top-ranked professional forums, such as Cannes, Berlin, Venice, and Rotterdam film festivals, and some were invited for the Oscars / Academy Awards consideration. Konstantin is the creator of the Witnesses educational project for teachers and historians, created in collaboration with the Holocaust Foundation. The Shoes movie is included in the educational program of Yad Vashem, iWitness by USC Shoah Foundation and Ukrainian history textbooks as a didactic material. Since 2015, Konstantin has been a co-founder and producer of the Moscow, Saint-Petersburg, Ekaterinburg and Odessa Jewish Film Festivals. Since the beginning of the Russian invasion of Ukraine, he has left Russia and is involved in many charitable projects.

“WITNESSES is a simple, yet powerful moving trilogy, depicting the horrors of the Holocaust. Each story in the film provides an unusual, yet harrowing perspective on the tragic events during World War II, told from the perspective of three uncanny witnesses. Shoes, the shortest of the stories, does not have a single line of dialogue or even a face featured in it. All we see is a pair of red shoes which beautifully depict first love, then marriage, the start of family life and the onset of the tragic war. Brutus, is a story about a German Shepherd dog separated from his beloved mistress and turned into a guard dog at a concentration camp. The final story, Violin, opens at the beginning of the 20th Century in a violin shop, where the instrument was created as a present for a Jewish boy. The violin becomes witness to the tragic events that followed during the Holocaust”.

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DOMINIC WILLIAMS (Professor, Northumbria University, Newcastle), Humanities Department

Dominic gained a PhD in Jewish Studies from the University of Leeds, and since then has worked teaching English Literature, Art History and Jewish History and Culture at Northumbria, Leeds, Reading, York St John and Southampton universities. He was Montague Burton Fellow in Jewish Studies at Leeds from 2016 until his appointment at Northumbria in Sept 2019. Like his teaching, his work is deeply interdisciplinary, and is often collaborative. Many of Dominic’s recent projects have been carried out with Nicholas Chare (University of Montreal), with whom he has co-edited two and co-authored four books. In Matters of Testimony (2015), they engaged with the ‘Scrolls of Auschwitz’, the manuscripts written by the prisoners forced to work in the gas chambers of Birkenau, the Sonderkommando (SK). Following on from that work, The Auschwitz Sonderkommando (2019) considered post-war witness borne by survivors of SK in trials, memoirs, video interviews and films. He has also published articles and chapters on cultural representations of the SK. His research addresses general questions of Holocaust testimony, memory and representation.
ELIZABETH WATKINS (Research Fellow, School of Fine Art, History of Art and Cultural Studies, University of Leeds)

My research focuses on colour, its theories, technologies and the materiality of film; blurred photographs, decayed images and ‘failed’ photographic experiments; silent film; feminist theory, and the history and ethics of colourisation and the archive.

I am Chair of the British Association of Film Television and Screen Studies [BAFTSS] and coordinator of BAFTSS’ research network of Special Interest Groups [SIGs]. I founded and convene the BAFTSS SIG on Colour and Film with Professor Sarah Street and Dr Vicky Jackson (University of Bristol).

I was British Academy Postdoctoral Fellow at the University of Leeds and Research Associate for a project on colour films in Britain 1900–1955, which was led by Sarah Street at the University of Bristol. My research has been supported by a British Academy Small Research Grant on experiments with colour and photochemical materials as a trace of labour, chance and inhospitable climates on early 1900s expeditions. My Research as Sackler and then Caird Fellow at the National Maritime Museum Greenwich examined experiments with scientific photography on polar expeditions and its use in public exhibition, and the intersections of amateur and professional photograph practices across Antarctic expeditions 1898–1917.

My research fellowship at the Harry Ransom Center, University of Texas at Austin will explore connections between the work of Eliot Elisofon as a photojournalist for LIFE Magazine and 1950s Technicolor Films.

Research as Sackler and Caird Fellow at the National Maritime Museum Greenwich examined experiments with scientific photography on polar expeditions and its use in public exhibition, and then a social history discerned at the intersections of amateur and professional photograph practices across Antarctic expeditions 1898–1917.

My research fellowship at the Harry Ransom Center, University of Texas at Austin will explore the work of Eliot Elisofon as a photojournalist for LIFE Magazine and as colour advisor for 1950s Technicolor Films.

My publications include journal articles in Screen, Journal for Cultural Research, and Parallax. I have edited collections on British Colour Cinema: (BFI/ Palgrave Macmillan) and Color and the Moving Image: History, Theory, Aesthetics, Archive (Routledge) with Sarah Street and Simon Brown. I edited Gesture and Film (Routledge) with Nicholas Chare. Forthcoming publications include a book on theories of colour in film and the archive (Routledge), a book on 'Andrea Arnold: Unsettling the Cinematic' (Edinburgh University Press) and a special issue journal on colourisation.
JULIAN JOHANNES IMMANUEL KOCH (Postdoc, Department of cross-cultural and regional studies, University of Copenhagen)

I'm interested in the representation of perpetration and perpetrators in documentaries on genocide and the ethical questions it raises. I have gathered a large (250+) constantly growing corpus of documentaries and examine the differences in perpetration/perpetrator representation across different genocides and across time while also looking at the perpetrator and victim groups (e.g. para/military, social, political, economic, gender) represented with an eye to non-representations as well. My previous research focused on the poetry and poetics of the image in Paul Celan and André du Bouchet (both 20th century poets with Jewish roots). I have also written on the philosophical and intellectual history of the imagination in (primarily) the 18th century.
ALAN MARCUS (a film practitioner, cultural historian, Professor and Chair in Creative and Cultural Practice at the University of Aberdeen).

His undergraduate studies were completed at the University of Illinois, and he received an MPhil and PhD at the University of Cambridge. In addition to his books and publications on film, photography and the built environment, Alan Marcus has made 15 research films since 2006 which have been the subject of numerous invited talks with screenings. He is a Fellow of the Royal Historical Society, the Royal Society for Arts, and the Cambridge Philosophical Society. He is a Life Member of Clare Hall, Cambridge and a Member of the Director’s Guild of America.

Alan’s research pursuits revolve around contemporary representations of iconic post-traumatic sites through creative practice-as-research; the city in film and visual culture; history and methodologies of documentary film and other forms of documentary imagery; representations of Holocaust-related sites and those associated with Jewish identity and the diaspora; visual anthropology and issues of ethnicity and the representation of indigenous peoples in documentary and popular film; variation in communication within and across cultures.

The In Time of Place project developed from research which led to making an experimental video installation, Beautiful Dachau (http://www.abdn.ac.uk/timeofplace/video_installation.php) (2006). The title of the film was drawn from a poster on a bus shelter outside the former concentration camp that announced: 'Beautiful Dachau, things to see and do'. The slogan encapsulates the challenges facing a town whose name is associated with the torture and murder of thousands of people. This video installation and the issues it explores are examined in published writings, including 'Spatial transfigurations in Beautiful Dachau' (2006) and 'Beautiful Dachau’s Contested Urban Identity' (2008). The film foregrounds a traumatic space and the erasure and reappropriation of place. Following its debut installation at

“The films pose questions about the discomforting mismatch of beauty and traumas, the banal and the sacred, and contrasting testimonies involving an unlikely perpetrator and an unlikely survivor of the Holocaust. Ultimately, they ask: What does it mean to confront the atrocities of the past in the memorial spaces of the present?”

Alan Marcus
SYMPOSIUM ORGANIZERS:

GUY AUSTIN (Professor of French Studies, School of Modern Languages, Newcastle University)

Guy's main research areas are Algerian cinema, and French cinema since the 1960s (especially fantasy genres).

Director of the Research Centre for Film & Digital Media from its establishment in 2011 until 2016.

I am Principal Investigator on a major AHRC project called Screening Violence: a Transnational Study of Post-Conflict Imaginaries, which began in spring 2018 and concludes in autumn 2023. We use film reception as a means to elicit articulations around conflict and transition to peace in communities with recent experience of civil conflict, namely: Algeria, Argentina, Colombia, Indonesia and Northern Ireland. The digital follow-on (Refracted Violence, also sponsored by the AHRC) will present video stories of conflict on an interactive website.
Dmytro Legyda (Researcher into Urbanism and Sustainable City at School of Architecture, Planning and Landscape, HBBE Newcastle University, Associate Professor of Architecture)

Dmytro is a Fellow of the British Academy Fellowship. Dmytro holds his PhD in Fluid Mechanics from Kharkiv National University and MA in Architecture, MA in Mathematics, MA in Design.

Dmytro is a visiting researcher at the Hub for Biotechnology in the Built Environment (HBBE, www.bbe.ac.uk) and the School of Architecture, Planning & Landscape at Newcastle University. Dmytro’s supervisor and mentor is Professor Ben Bridgens - Professor of Regenerative Architecture and Co-Director of HBBE.

Dmytro was a guest researcher at University of Tübingen (Institut fur Geowissenschaften, Centre for Applied Geosciences/HydrolInformatics) (2003-2005).

His research interests include: Urban Planning, Sustainable Architecture, Ecological Architecture.

The main focus of Dmytro's research is to create sustainable cities that would not take space away from the nature. Dmytro's work is driven by the question "How to give nature a chance to survive with the developing urbanisation and population growth? How to change the structure and the architecture of the city so that it would not be a black spot on the body of the nature?" The alternative to this would be a totally artificial human
habitat. Having both engineering and architectural educational expertise Dmytro aims at combining architectural and engineering efforts to achieve the ultimate goal: the artificial environment of the city should not violate the natural environment of wildlife, but rather coexist with it and, if possible, co-operate on mutually beneficial terms. The above architectural approach was applied and realized in Dmytro’s MA paper in Architecture at Kharkiv National University of Civil Engineering and Architecture in 2022. Dmytro took an active part in the workshop Cherkasy Zoo 27.01-01.02.2020. During the event several teams shared their perspectives on re-thinking the future of the Cherkasy Zoo and created a concept for its public space development. Dmytro is working at his upcoming book on a sustainable city that would take minimal land from the Nature and create minimal obstacles in the Nature’s way.

OLIVER PERRY (Technical Officer at Hub for Biotechnology in the Built Environment)

Oliver graduated from Northumbria University’s Fine Art programme in 2013, and since then have worked on a number of large-scale public sculptural projects. In addition to my artistic practice, I have worked in a number of technical and fabrication-led roles within higher education and international galleries. Specialising in site-specific installation, sculpture and my interest in the urban environment within my art practice led me to my role as Technical Officer for the HBBE.
ALINA LEGEYDA (Researcher into the Holocaust mediations across genres at School of Modern Languages, Newcastle University (Newcastle upon Tyne, UK), Associate Professor at School of Foreign Languages, VN Karazin Kharkiv National University, Kharkiv, Ukraine)

Alina Legeyda is a Fellow of the British Academy Fellowship. Alina holds her PhD in Linguistics from Kharkiv National University. She is an Associate Professor of Holocaust Studies, German, French and English.

Her research interests include:

He who fights with monsters might take care lest he thereby become a monster. And if you gaze for long into an abyss, the abyss gazes also into you.
Directions to the Research Beehive
Newcastle University

The map below shows the ‘Old Library Building’. We are on the second level. If you come through the main doors (marked with a yellow arrow) turn left and up the spiral staircase in to the Research Beehive and ask at the reception window for directions to your event.