

## YOU WILL NEVER UNDERSTAND THIS

Anja Salomonowitz portrays three women in her family who were young girls during the Nazi regime. All three have influenced the education of the director. They stood on different sides during the war and have their own interpretation of facts and history which reflect various collective memories. Hanka Jassy, the Director's great aunt, survived Auschwitz. Gertrude Rogenhofer, her nanny, was a socialist and supported her uncle in the Resistance. Margit Kohlhauser, her grandmother, lived in Graz during the war. She did what the majority of citizens did about the terror regime of the Nazis: nothing.

The movie confronts the story of the family, examining the effects of history and the mechanisms of how it is passed on from one generation to the next. While the grandmother insists to have forgotten what happened, Gertrude Rogenhofer remembers the blank spots that were left by deported Jewish acquaintances. She tells us that: "of course people knew about the deportations". Hanka, on the other hand, is unable to express what she cannot forget.

Anja Salomonowitz confronts herself and her family with their various memories. Her film and commentary reflect the filmmaker's contradiction of standing as much in the genealogy of the collective of victims and also of the collective of perpetrators. The Director reveals her attachment to her family as well as her effort to visualize the mechanisms of defence, denial, and story-telling and concealing. In putting her grandmother in the film and asking her questions, she is as much a granddaughter as she is a descendant of survivors.

Nora Sternfeld

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The attempt to confront the complications, cracks and contradictions of so-called history with the most simple means is as legitimate as it is problematic. In her documentary film "You will never understand this", Anja Salomonowitz commits herself to the difficult task of finding simple images and words for the "indescribable" that has been repressed so long.

She portrays three women in her family who she has known all her life. Each of them was affected by the terror of the Nazi regime in a completely different way. One of them was in a concentration camp, one resisted the terror, and one did nothing at all - thereby taking part in the extermination. Although they talk about their experiences, they prefer to be silent about much of what they saw during the time when so many were deported and murdered and others looked away or collaborated also out of self-protection.

Salomonowitz rehearses the theme personally and artistically, inflicting essayistic excursions, and gently stylizing by keeping clothing and interiors white. At the end the filmmaker appears, facing the responsibility of the impossibility of explaining and understanding the scope of the film's theme. She will never understand what it means to have experienced a concentration camp. Hanka says this dogmatically and refuses any further contribution to the film. Nevertheless, one can easily see from the filmmaker and her work, that this ending is momentary: we must describe the indescribable.

Stefan Grisseemann