SEVEN MINUTES IN THE WARSAW GHETTO
Director: Johan Oettinger - Script: Richard Raskin
Denmark 2012 | Ani. | 8 min. (b/w, DCP)

Synopsis
The Warsaw Ghetto, 1942. Samek, an eight year old boy who is naughty and full of life, peeks through a hole in the ghetto wall and sees a carrot lying on the sidewalk just on the other side. He tries to pull the carrot through the hole with a piece of wire, unaware that two SS men are posted nearby and are following his every move.

Abstracts

As the crow flies: Conventions and symbolism in Seven Minutes in the Warsaw Ghetto
Nathan Shaw, Swansea University
In feature-length Holocaust cinema, viewers witness two hours of harrowing events, before being pacified with an ending providing some comfort and relief; often undermining what has gone before. However, in short-film Seven Minutes in the Warsaw Ghetto, this structure is reversed, fitting perfectly with the medium to provide a stronger, lasting impact.

Generic hybridity in Holocaust cinema
Sue Vice, University of Sheffield
This article explores the generic hybridity of Seven Minutes in the Warsaw Ghetto, as it unites aesthetic and historical elements. The film is an example of what Claude Lanzmann calls ‘a fiction of the real’, in which the elements of aesthetic and documentary are differently aligned from those in Shoah.

The non-human and affect in Seven Minutes in the Warsaw Ghetto
Victoria Grace Walden, University of London
Seven Minutes in the Warsaw Ghetto uses non-human figures and a non-realist aesthetic to engage us in an affective, embodied experience. Our momentarily tragic encounter with history is shaped by difference and otherness and thus we sense our distance from the past while glancing at a history we cannot grasp.

Can what is beyond imagining be represented on screen?
Jacques Lefebvre-Linetzky, Cinémathèque de Nice
Representing the Holocaust raises fundamental questions regarding the almost impossible task of reproducing a specific “reality” on screen. Animation provides an environment that is both realistic and metaphoric and thus it enables the viewer to imagine the claustrophobic reality of life in the Warsaw Ghetto and access an emotional truth.
‘Robbed of one's eyes': Re-viewing the Holocaust
Paula Quigley, Trinity College Dublin
The literal and/or figurative violation of the human eye has been a striking figure of cinema since its inception, reflecting back on the act of spectatorship itself. Here, an uncanny confrontation between our role as spectators and how we ‘see’ history takes place directly through the eyes of a child.

Nevermore
Aaron Kerner, San Francisco State University
Holocaust films share common tropes. A number of Holocaust films feature children—utilized for any number of narrative purposes. A fair number of Holocaust films also include birds, usually to visualize a character’s longing. Seven Minutes in the Warsaw Ghetto uses these common tropes, but breaks the mold.

Seven Minutes in the Warsaw Ghetto: Representing the unimaginable through animated film
Jodi Elowitz, University of Minnesota
This article argues that animated film is a legitimate artistic vehicle to represent and memorialize the Holocaust, and that the use of animation heightens the impact of and emotional response to the events portrayed in Seven Minutes in the Warsaw Ghetto

Art and the Holocaust: positioning Seven Minutes in the Warsaw Ghetto
Richard Raskin, Aarhus University
Seven Minutes in the Warsaw Ghetto will be considered here in the light of two radically different views of the relationship between art and the Holocaust – one proposed by Holocaust survivor Elie Wiesel, the other by the film-maker Alain Resnais.