



Concentrationary Memories: Totalitarian Resistance and Cultural Memories

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Concentrationary Memories is based in the idea that the concentrationary plague unleashed on the world by the Nazis in the 1930s and 1940s has remained and is now a permanent presence shadowing modern life. It also argues that memory – and, indeed, art in general – must be invoked to show this haunting of the present by this menacing past so that we can read for the signs of terror and counter its deformation of the human.

The book presents political and cultural readings of film, art, photographic and literary practices, which analyses different cultural responses to concentrationary terror in the post-war period, ranging from Auschwitz to Argentina. Using multiple images, contributors including Nicholas Chare, Isabelle de le Court, Thomas Elsaesser, Benjamin Hannavy-Cousen, Claire Launchbury, Sylvie Lindeperg, Laura Malosetti Costa, Griselda Pollock, Annette Wiewiorka, and John Wolfe Akerman show how those involved in the cultural production of memories of the horror of totalitarianism sought to find forms, languages and image systems that could make sense of and resist the post-war condition in which, as Hannah Arendt famously stated, 'everything is possible' and 'human beings as human beings become superfluous'.

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Editorial Review

Review

This is a unique project, insofar as it breaks new ground in the establishment of a new object of enquiry and research, and goes some way into the exploration of this territory. Patrick French, King's College, London

About the Author

Griselda Pollock is Professor of Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory and History at the University of Leeds, UK. She is Editor, with Anthony Bryant, of *Digital and Other Virtualities: Renegotiating the Image* and of *Visual Politics of Psychoanalysis: Art and the Image in Post-Traumatic Cultures* (both I.B. Tauris) and is Series Editor of Tauris' *New Encounters* Series.

Max Silverman is Professor of Modern French Studies at the University of Leeds. His recent publications include *Palimpsestic Memory: the Holocaust and Colonialism in French and Francophone Fiction and Film* (Berghahn, 2013).

Griselda Pollock and Max Silverman are joint authors of *Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais's 'Night and Fog'*, which won the Kraszna-Krausz Award for Best Book on the Moving Image, 2011.

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