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Sommario/riassunto	The appearance of Alain Resnais' 1955 French documentary <i>Night and Fog</i> heralded the beginning of a new form of cinema, one that used the narrative techniques of modernism to provoke a new historical consciousness. <i>Afterimage</i> presents a theory of posttraumatic film based on the encounter between cinema and the Holocaust. Locating its origin in the vivid shock of wartime footage, <i>Afterimage</i> focuses on a group of crucial documentary and fiction films that were pivotal to the spread of this cinematic form across different nations and genres. Joshua Hirsch explores