1.	Record Nr.	UNINA9910483901803321
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	Titolo	Cinematic Intermedialities and Contemporary Holocaust Memory / / by Victoria Grace Walden
	Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2019
	ISBN	3-030-10877-5
	Edizione	[1st ed. 2019.]
	Descrizione fisica	1 online resource (221 pages)
	Disciplina	791.43658
	Soggetti	Motion pictures—European influences World War, 1939-1945 Historiography European Cinema and TV History of World War II and the Holocaust Memory Studies
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Nota di bibliografia	Includes bibliographical references and index.
	Nota di contenuto	1. Introduction -- 2. Holocaust Film Beyond Representation -- 3. The Archive, Assemblage and Archaeology -- 4. Animation, Assemblage, the Affection-Form -- 5. Digital Augmentation, Assemblage, the Actual and the Virtual -- 6. Epilogue.
	Sommario/riassunto	This book explores the growing trend of intermediality in cinematic representations of the Holocaust. It turns to the in-betweens that characterise the cinematic experience to discover how the different elements involved in film and its viewing collaborate to produce Holocaust memory. Cinematic Intermedialities is a work of film-philosophy that places a number of different forms of screen media, such as films that reassemble archive footage, animations, apps and museum installations, in dialogue with the writing of Deleuze and Guattari, art critic-cum-philosopher Georges Didi-Huberman and film phenomenologies. The result is a careful and unique examination of how Holocaust memory can emerge from the relationship between different media, objects and bodies during the film experience. This work challenges the existing concentration on representation in writing

about Holocaust films, turning instead to the materials of screen works and the spectatorial experience to highlight the powerful contribution of the cinematic to Holocaust memory. .