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| 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. .
