

1. Record Nr.	UNINA9910529882503321
Titolo	Concentrationary imaginaries : tracing totalitarian violence in popular culture / / edited by Griselda Pollock and Max Silverman
Pubbl/distr/stampa	London, England : , : I.B. Tauris & Co. Ltd., , 2019 [London, England] : , : Bloomsbury Publishing, , 2019
ISBN	0-7556-0434-2 0-85772-544-0
Edizione	[First edition.]
Descrizione fisica	1 online resource (322 p.)
Collana	New encounters, art, cultures, concepts
Disciplina	306
Soggetti	Violence in motion pictures Violence on television Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes filmography.
Nota di bibliografia	Includes bibliographical references (pages 269-281), filmography (page 283), and index.
Nota di contenuto	Series preface. Concentrationary memories : the politics of representation / Griselda Pollock and Max Silverman -- Introduction. A concentrationary imaginary? / Griselda Pollock -- Part 1. thinking. Framing horror / Adriana Cavarero -- Between realism and fiction : Arendt and Levi on concentrationary imaginaries / Olivia Guaraldo -- Totality, convergence, synchronization / Ian James -- Part 2. Desire. Wrap me up in sadist knots : representations of sadism -- from Naziploitation to torture porn / Aaron Kerner -- Redemption or transformation : blasphemy and the concentrationary imaginary in Liliana Cavani's / Griselda Pollock -- Part 3. Camp. Seep and creep : the concentrationary imaginary in Martin Scorsese's Shutter island (2010) / Benjamin Hannavy Cousen -- Haneke and the camps / Max Silverman -- Spec(tac)ularizing 'Campness' : Nikita and La Femme Nikita the series / Brenda Hollweg.
Sommario/riassunto	In 1945, French political prisoners returning from the concentration camps of Germany coined the phrase 'the concentrationary universe' to describe the camps as a terrible political experiment in the destruction of the human. This book shows how the unacknowledged legacy of a

totalitarian mentality has seeped into the deepest recesses of everyday popular culture. It asks if the concentrationary now infests our cultural imaginary, normalizing what was once considered horrific and exceptional by transforming into entertainment violations of human life. Drawing on the political philosophy of Hannah Arendt and the analyses of violence by Agamben, Virilio, Lacoue-Labarthe and Nancy, it also offers close readings of films by Cavani and Haneke that identify and critically expose such an imaginary and, hence, contest its lingering force.
