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Nota di contenuto	Introduction, the politics of memory : from concentrationary memory to concentrationary memories / Griselda Pollock and Max Silverman -- Theorizing the political space and beyond. The memory of politics : Hannah Arendt, Carl Schmitt and the possibility of encounter / John Wolfe Ackerman -- Mediations of memory. Migration and motif : the (parapractic) memories of an image / Thomas Elsaesser ; The two stages of the Eichmann trial / Sylvie Lindeperg and Annette Wieviorka ; Running the film against the reel : locating Jean Cayrol's Lazarean figure in Alain Resnais's Muriel ou le temps d'un retour / Matthew John -- Camp visions. Symbol re-formation : concentrationary memory in Charlotte Delbo's Auschwitz and after / Nicholas Chare ; A new visual structure for the unthinkable : the surrealist aesthetic and the concentrationary sublime in Lee Miller's photographs of Buchenwald and Dachau / Isabelle de le Court ; Muselmann : a distilled image of the Lager? / Glenn Sujo ; Nameless before the concentrationary void :

Charlotte Salomon's Leben? Oder Theater? 1941-42 'After Gurs' / Griselda Pollock -- Beyond the limits. Animating memory : Ari Folman's Waltz with Bashir / Claire Launchbury ; Isn't this where? : projections on Pink Floyd the Wall : tracing the concentrationary image / Benjamin Hannavy Cousen ; Memory work in Argentina 1976-2006 / Laura Malosetti Costa.

Sommario/riassunto

"Concentrationary Memories has, as its premise, the idea at the heart of Alain Resnais's film *Night and Fog* (1955) that the concentrationary plague unleashed on the world by the Nazis in the 1930s and 1940s is not simply confined to one place and one time but is now a permanent presence shadowing modern life. It further suggests 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. Through working with political and cultural theory on readings of film, art, photographic and literary practices, *Concentrationary Memories* analyses different cultural responses to concentrationary terror in different sites in the post-war period, ranging from Auschwitz to Argentina. These readings show how those involved in the cultural production of memories of the horror of totalitarianism sought to find forms, languages and image systems which 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.' Authors include Nicholas Chare, Isabelle de le Court, Thomas Elsaesser, Benjamin Hannavy Cousen, Matthew John, Claire Launchbury, Sylvie Lindeperg, Laura Malosetti Costa, Griselda Pollock, Max Silverman, Glenn Sujo, Annette Wieviorka and John Wolfe Ackerman."--
