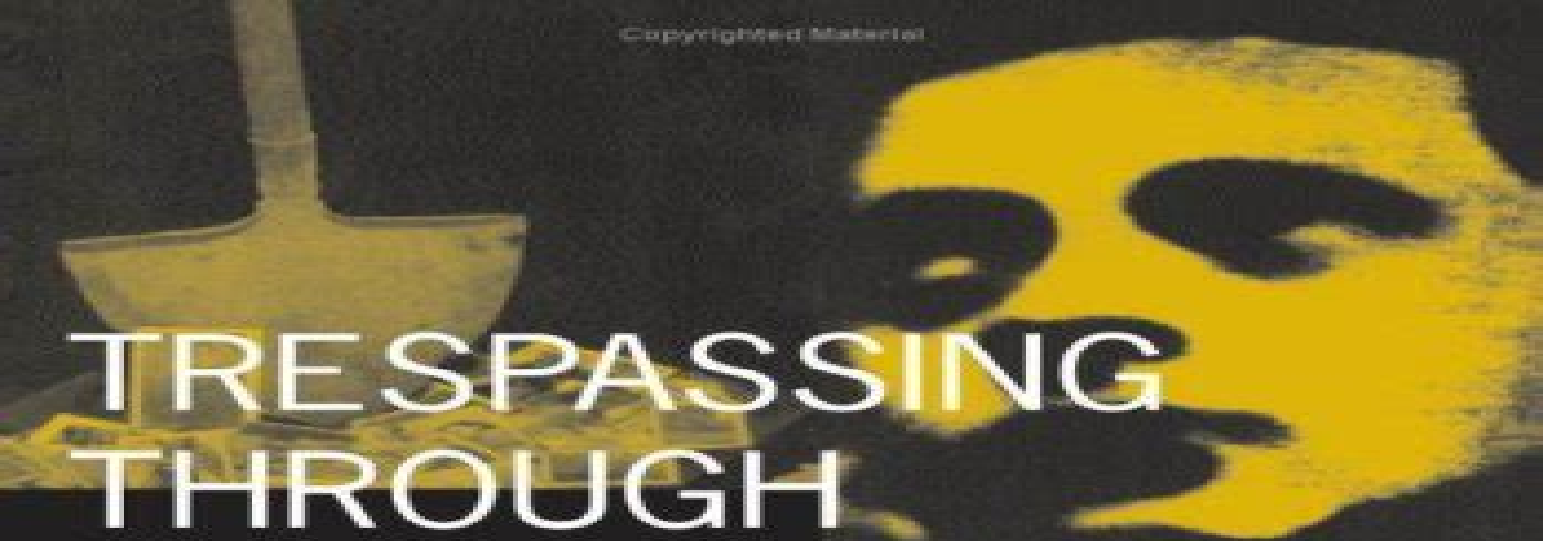


The background of the top half of the cover features a yellow shovel on the left and a yellow, textured face on the right, both set against a dark, textured background. The shovel is positioned vertically, and the face is looking towards the left.

TRESPASSING THROUGH SHADOWS



MEMORY, PHOTOGRAPHY & THE HOLOCAUST

Andrea Liss

Trespassing Through Shadows Trespassing Through Shadows

Leigh Raiford



Trespassing Through Shadows

Trespassing Through Shadows Andrea Liss, 1998 Art historian Andrea Liss examines the inherent difficulties and productive possibilities of using photographs to bear witness initiating a critical dialogue about the ways the post Auschwitz generation has employed these documents to represent Holocaust memory and history 12 color photos 28 b&w photos

Trespassing Through Shadows Andrea Liss, 1998 Photographs of the Holocaust bear a double burden to act as history lessons for future generations so we will never forget and to provide a means of mourning In *Trespassing through Shadows* Andrea Liss examines the inherent difficulties and productive possibilities of using photographs to bear witness initiating a critical dialogue about the ways the post Auschwitz generation has employed these documents to represent Holocaust memory and history Focusing on a wide range of photographic displays and museum installations as well as such films as *Shoah* and *Schindler's List* Liss questions the role of photography as social practice She critically analyzes the transformations that documentary and more intimate photographs undergo as they are mediated through contemporary exhibition techniques both at the institutional level of the United States Holocaust Memorial Museum in Washington D C and in the hands of a group of contemporary artists and photographers including Art Spiegelman Judy Chicago and Donald Woodman Christian Boltanski Suzanne Hellmuth and Jock Reynolds and Anselm Kiefer Timely and lucidly crafted *Trespassing through Shadows* provides crucial insight into debates around representational strategies **The Memorial Ethics of**

Libeskind's Berlin Jewish Museum Arleen Ionescu, 2017-02-20 This book is a detailed critical study of Libeskind's Berlin Jewish Museum in its historical architectural and philosophical context Emphasizing how the Holocaust changed our perception of history memory witnessing and representation it develops the notion of memorial ethics to explore the Museum's difference from more conventional post World War Two commemorative sites The main focus is on the Museum as an experience of the materiality of trauma which engages the visitor in a performative duty to remember Arleen Ionescu builds on Levinas's idea of ethics as optics to show how Libeskind's Museum becomes a testimony to the unrepresentable Other Ionescu also extends the Museum's experiential dimension by proposing her own subjective walk through Libeskind's space reimagined as a literary museum Featuring reflections on texts by Beckett Celan Derrida Kafka Blanchot Wiesel and Selma Meerbaum-Eisinger Celan's cousin this virtual tour concludes with a brief account of Libeskind's analogous healing project for Ground Zero

Documentary Across Platforms Patricia R. Zimmermann, 2019-10-01 Essays capturing media ecologies as varied as museum installations film festival showings photography and multiple varieties of internet sharing Jump Cut In *Documentary Across Platforms* noted scholar of film and experimental media Patricia R Zimmermann offers a glimpse into the ever evolving constellation of practices known as documentary and the way in which they investigate engage with and interrogate the world Collected here for the first time are her celebrated essays and speculations about documentary experimental and new media published outside of traditional scholarly venues These essays envision documentary as a

complex ecology composed of different technologies sets of practices and specific relationships to communities engagement politics and social struggles Through the lens of reverse engineering the concept that ideas just like objects can be disassembled to learn how they work and then rebuilt into something new and better Zimmermann explores how numerous small scale documentary works present strategies of intervention into existing power structures Adaptive to their context modular and unfixed the documentary practices she explores exploit both sophisticated high end professional and consumer grade amateur technologies moving through different political terrains different platforms and different exhibition contexts Together these essays demonstrate documentary s role as a conceptual practice to think through how the world is organized and to imagine ways that it might be reorganized with actions communities and ideas *The Holocaust Novel* Efraim Sicher,2013-10-31 The first comprehensive study of Holocaust literature as a major postwar literary genre The Holocaust Novel provides an ideal student guide to the powerful and moving works written in response to this historical tragedy This student friendly volume answers a dire need for readers to understand a genre in which boundaries and often blurred between history fiction autobiography and memoir Other essential features for students here include an annotated bibliography chronology and further reading list Major texts discussed include such widely taught works as Night Maus The Shawl Schindler s List Sophie s Choice White Noise and Time s Arrow *The Objects That Remain* Laura Levitt,2020-09-28 On a November evening in 1989 Laura Levitt was raped in her own bed Her landlord heard the assault taking place and called 911 but the police arrived too late to apprehend Laura s attacker When they left investigators took items with them a pair of sweatpants the bedclothes and a rape exam was performed at the hospital However this evidence was never processed Decades later Laura returns to these objects viewing them not as clues that will lead to the identification of her assailant but rather as a means of engaging traumatic legacies writ large The Objects That Remain is equal parts personal memoir and fascinating examination of the ways in which the material remains of violent crimes inform our experience of and thinking about trauma and loss Considering artifacts in the United States Holocaust Memorial Museum and evidence in police storage facilities across the country Laura s story moves between intimate trauma the story of an unsolved rape and genocide Throughout she asks what it might mean to do justice to these violent pasts outside the juridical system or through historical empiricism which are the dominant ways in which we think about evidence from violent crimes and other highly traumatic events Over the course of her investigation the author reveals how these objects that remain and the stories that surround them enable forms of intimacy In this way she models for us a different kind of reckoning where justice is an animating process of telling and holding **German-Jewish Literature in the Wake of the Holocaust** P. Bos,2005-06-03 Combining cultural history and literary analysis this study proposes a new and thought provoking reading of the changing relationship between Germans and Jews following the Holocaust Two Holocaust survivors whose work became uniquely successful in the Germany of the 1980s and 1990s Grete Weil and Ruth Kluger emerge as exemplary in their contributions to

a postwar German discussion about the Nazi legacy that had largely excluded living Jews While acknowledging that the German audience for the works of Holocaust survivors began to change in the 1980s this study disputes the common tendency to interpret this as a sign of greater willingness to confront the Holocaust arguing instead that it resulted from a continued German misreading of Jews criticisms By tracing the particular cultural political impact that Weil s and Kluger s works had on their German audience it investigates the paradox of Germany s confronting the Holocaust without necessarily confronting the Jews as Germans Furthermore for the authors this literature also had a psychological impact their return to the German language and to Germany is read not as an act of mourning or nostalgia but rather as a public call to Germans for a dialogue about the Nazi past as a way to move into the public realm the private emotional and psychological battles resulting from German Jews exclusion from and persecution by their own national community

Concentrationary Cinema Griselda Pollock, Max Silverman, 2012-01-01 Since its completion in 1955 Alain Resnais s *Night and Fog* *Nuit et Brouillard* has been considered one of the most important films to confront the catastrophe and atrocities of the Nazi era But was it a film about the Holocaust that failed to recognize the racist genocide Or was the film not about the Holocaust as we know it today but a political and aesthetic response to what David Rousset the French political prisoner from Buchenwald identified on his return in 1945 as the concentrationary universe which now actualized might release its totalitarian plague any time and anywhere What kind of memory does the film create to warn us of the continued presence of this concentrationary universe This international collection re examines Resnais s benchmark film in terms of both its political and historical context of representation of the camps and of other instances of the concentrationary in contemporary cinema Through a range of critical readings *Concentrationary Cinema* explores the cinematic aesthetics of political resistance not to the Holocaust as such but to the political novelty of absolute power represented by the concentrationary system and its assault on the human condition

The New Berlin Karen E. Till, An innovative exploration of German memory national identity and modernity embodied in the public spaces of the new capital

The Generation of Postmemory Marianne Hirsch, 2012 Can we remember other people s memories The *Generation of Postmemory* argues we can that memories of traumatic events live on to mark the lives of those who were not there to experience them Children of survivors and their contemporaries inherit catastrophic histories not through direct recollection but through haunting postmemories multiply mediated images objects stories behaviors and affects passed down within the family and the culture at large In these new and revised critical readings of the literary and visual legacies of the Holocaust and other related sites of memory Marianne Hirsch builds on her influential concept of postmemory The book s chapters two of which were written collaboratively with the historian Leo Spitzer engage the work of postgeneration artists and writers such as Art Spiegelman W G Sebald Eva Hoffman Tatana Kellner Muriel Hasbun Anne Karpff Lily Brett Lorie Novak David Levinthal Nancy Spero and Susan Meiselas Grappling with the ethics of empathy and identification these artists attempt to forge a creative postmemorial aesthetic that reanimates the

past without appropriating it In her analyses of their fractured texts Hirsch locates the roots of the familial and affiliative practices of postmemory in feminism and other movements for social change Using feminist critical strategies to connect past and present words and images and memory and gender she brings the entangled strands of disparate traumatic histories into more intimate contact With more than fifty illustrations her text enables a multifaceted encounter with foundational and cutting edge theories in memory trauma gender and visual culture eliciting a new understanding of history and our place in it

Unburied Memories: The Politics of Bodies of Sacred Defense Martyrs in Iran Pedram

Khosronejad,2013-09-13 Today almost a generation has passed since the Iran Iraq war and the memory of it is set to diminish with each passing generation The following questions emerge Can we say that the gradual disappearance of war s memory means that increasingly Iranians will see the Iran Iraq war solely as an historical event How can we defend or reject this idea Today with which elements and values should we look at the Iran Iraq war memorials and ceremonies To what extent will war museums and materials culture be influenced by these new values In the period during and immediately after the Iran Iraq war 1980 88 national bereavement and commemoration of martyrs was neither apparent in common state policy nor a social need Even at the turn of the 21st century anyone walking through Iranian cities many of which had been the main scene of the bloody massacre and direct targets of the Iraqi Republican Guard will have found traces of the terrible almost unimaginable human losses However today s Iranians can see modern war memorials and monuments in many parts of the urban and rural landscape Yet at the same time the changing landscape has separated Iranians from such remnants of the violence It can be argued that many people in their wish to look forward to a more hopeful future do not wish to be reminded of this period in Iranian history This book was originally published as a special issue of Visual Anthropology

Judaism and the Visual Image Melissa Raphael,2009-02-19 The widespread assumption that Jewish religious tradition is mediated

through words not pictures has left Jewish art with no significant role to play in Jewish theology and ethics Judaism and the Visual Image argues for a Jewish theology of image that among other things helps us re read the creation story in Genesis 1 and to question why images of Jewish women as religious subjects appear to be doubly suppressed by the Second Commandment when images of observant male Jews have become legitimate even iconic representations of Jewish holiness Raphael further suggests that devout beholding of images of the Holocaust is a corrective to post Holocaust theologies of divine absence from suffering that are infused by a sub theological aesthetic of the sublime Raphael concludes by proposing that the relationship between God and Israel composes itself into a unitary dance or moving image by which each generation participates in a processive revelation that is itself the ultimate work of Jewish art

Imprisoned in a Luminous Glare Leigh Raiford,2011-02-10 In *Imprisoned in a Luminous Glare* Leigh Raiford argues that over the past one hundred years activists in the black freedom struggle have used photographic imagery both to gain political recognition and to develop a different visual vocabulary about black lives Offering readings of the use of photography in the anti lynching movement the civil rights

movement and the black power movement *Imprisoned in a Luminous Glare* focuses on key transformations in technology society and politics to understand the evolution of photography's deployment in capturing white oppression black resistance and African American life *The Politics of Memory in Postwar Europe* Richard Ned Lebow, Wulf Kansteiner, Claudio Fogu, 2006-09-20 Comparative case studies of how memories of World War II have been constructed and revised in France Germany Austria Switzerland Poland Italy and the USSR Russia *Phototherapy and Therapeutic Photography in a Digital Age* Del Loewenthal, 2013-02-11 The digital age has brought about a world wide evolution of phototherapy and therapeutic photography This book provides both a foundation in phototherapy and therapeutic photography and describes the most recent developments *Phototherapy and Therapeutic Photography in a Digital Age* is divided into three sections In the first an introduction and overviews from different perspectives in the second approaches and contexts including phototherapy re enactment phototherapy community phototherapy self portraiture family photography This is followed by a conclusion looking at the future of phototherapy and therapeutic photography in terms of theory practice and research The book is for anyone interested in the therapeutic use of photographs It will be of particular interest to psychological therapists and especially psychotherapists counsellors psychologists and art therapists as well as photographers and others wishing to explore further the use of photographs therapeutically within their existing practices *Reading Art Spiegelman* Philip Smith, 2015-12-07 The horror of the Holocaust lies not only in its brutality but in its scale and logistics it depended upon the machinery and logic of a rational industrialised and empirically organised modern society The central thesis of this book is that Art Spiegelman's comics all identify deeply rooted madness in post Enlightenment society Spiegelman maintains in other words that the Holocaust was not an aberration but an inevitable consequence of modernisation In service of this argument Smith offers a reading of Spiegelman's comics with a particular focus on his three main collections *Breakdowns* 1977 and 2008 *Maus* 1980 and 1991 and *In the Shadow of No Towers* 2004 He draws upon a taxonomy of terms from comic book scholarship attempts to theorize madness including literary portrayals of trauma and critical works on Holocaust literature

The Holocaust and the Nonrepresentable David Patterson, 2018-05-22 Many books focus on issues of Holocaust representation but few address why the Holocaust in particular poses such a representational problem David Patterson draws from Emmanuel Levinas's contention that the Good cannot be represented He argues that the assault on the Good is equally nonrepresentable and this nonrepresentable aspect of the Holocaust is its distinguishing feature Utilizing Jewish religious thought Patterson examines how the literary word expresses the ineffable and how the photographic image manifests the invisible Where the Holocaust is concerned representation is a matter not of imagination but of ethical implication not of what it was like but of what must be done Ultimately Patterson provides a deeper understanding of why the Holocaust itself is indefinable not only as an evil but also as a fundamental assault on the very categories of good and evil affirmed over centuries of Jewish teaching and testimony **Locating Memory** Annette Kuhn, Kirsten Emiko

McAllister,2006-12-01 As a visual medium the photograph has many culturally resonant properties that it shares with no other medium These essays develop innovative cultural strategies for reading re reading and re using photographs as well as for re creating photographs and other artworks and evoke varied sites of memory in contemporary landscapes from sites of war and other violence through the lost places of indigenous peoples to the once familiar everyday places of home family neighborhood and community Paying close attention to the settings in which such photographs are made and used family collections public archives museums newspapers art galleries the contributors consider how meanings in photographs may be shifted challenged and renewed over time and for different purposes from historical inquiry to quests for personal familial ethnic and national identity

Pregnant Pictures Sandra Matthews,2000-07-26 In this dazzling collection of over 200 photos of pregnant women taken from art libraries childbirth manuals maternity ads contemporary art and personal albums the authors explore the paradox between image and reality The photos illuminate how society creates feminine roles through the institution of pregnancy and how women resist such roles

Witnessing the Witness of War Crimes, Mass Murder, and Genocide Manuela Consonni,Philip Galland Nord,2023-07-24 Rethinking the concepts of witnessing and witness is highly relevant to the study of war crimes mass murder and genocide Through multiple readings the volume shows the meanings and functions of witnessing in a political and historical context marked by the emergence of multiculturalism The ultimate goal is the exploration of divergent and intersectional positions of the witness and witnessing as both concrete and hermeneutical categories As a result the mechanisms of social political and psychological oppression murder and genocide will become tangible and understandable with greater precision and finesse

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