

Everyday representations of war in late modernity

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Note sur le contenu : 1. Introduction 2. Cold War Cinema and the Traumatic Turn in Europe 3. The Holocaust in the Screen Memory of the USSR 4. The Conflict of Photographic and Cinematographic Representations of War in Soviet Lithuania 5. The Architecture of Lingering War in Everyday Life: Photography and the Double Time of Military Apparatus 6. The Erasure of Trauma and its Visualisation in Post-Soviet East European Cinema 7. Manifestations of Specters of War: Deimantas Narkevicius' Legend Coming True and Sergei Loznitsa's Reflections 8. War Machine, Visuality and Hypernormalization of Humans and Non-Human Lives in Works by Harun Farocki and Hito Steyerl 9. From Sites of Atrocities to Film of Death and Vice Versa

Résumé ou extrait : This book analyses photographic and cinematographic representations of war and its memorialisation rituals in the period of late modernity from the perspectives of cultural sociology, philosophy, art theory and film studies. It reveals how the experience of war trauma takes root in everydayness and shows how artists try to question the 'normality' of the everyday, to actualise the memory of war trauma, to rethink the contrasting experiences of the time of war and everydayness, and to oppose the imposed historical narratives. The new representations are analysed by developing theories of war as a 'magic spectacle', also by using such concepts as spectres, triumph and trauma, collective social catastrophes, forensic architecture and others.

Sujet - Nom commun : Guerre -- Au cinéma

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Guerre -- Psychologie