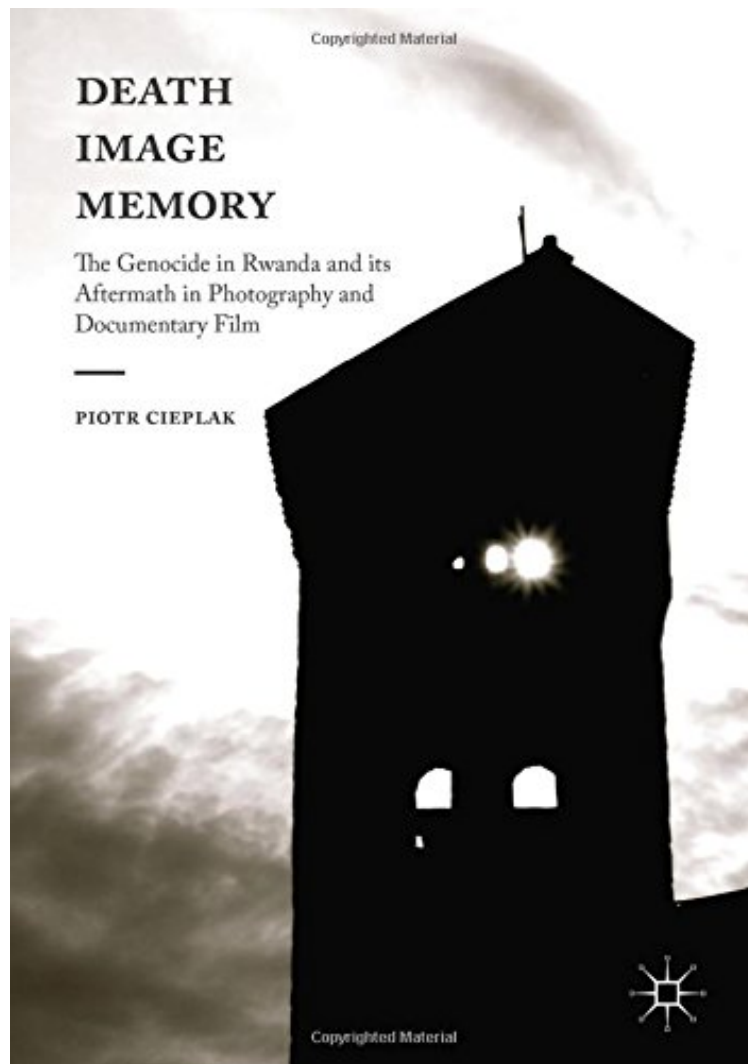


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# Death, Image, Memory: The Genocide in Rwanda and its Aftermath in Photography and Documentary Film

*Piotr Cieplak*

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**Piotr Cieplak : Death, Image, Memory: The Genocide in Rwanda and its Aftermath in Photography and Documentary Film** before purchasing it in order to gage whether or not it would be worth my time, and all praised Death, Image, Memory: The Genocide in Rwanda and its Aftermath in Photography and Documentary Film:

This book explores how photography and documentary film have participated in the representation of the 1994 genocide in Rwanda and its aftermath. This in-depth analysis of professional and amateur photography and the work of Rwandan and international filmmakers offers an insight into not only the unique ability of images to engage with death, memory and the need for evidence, but also their helplessness and inadequacy when confronted with the enormity of the event.

Elegantly yet accessibly written, *Death, Image, Memory* is an absolutely vital contribution to many fields of intellectual inquiry, including visual culture and film studies, trauma and genocide studies, and African Studies. What makes the book stand out is its detailed and respectful attention both to texts and contexts, which means that to the extent that any justice can be done in relation to an event such as the Rwandan Genocide it attempts to do justice to the people affected by trauma and not only to the images themselves. In maintaining the tension between the epistemological value of images (produced and viewed by Rwandans and non-Rwandans) and of the Rwandan tradition of oral history, as well as gestures of silence and resistance to even sharing the trauma of the Genocide, the book keeps ethical, material, and embodied imperatives constantly in the foreground. Furthermore, its theoretical sophistication in considering the evidentiary and memorial claims, possibilities, and shortcomings of lens-based images makes the book a particularly invaluable contribution not only to studies of documentary photography and film production and reception in African and other global contexts, but to studies of fiction film too. (Dr Lindiwe Dovey, SOAS, University of London)

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