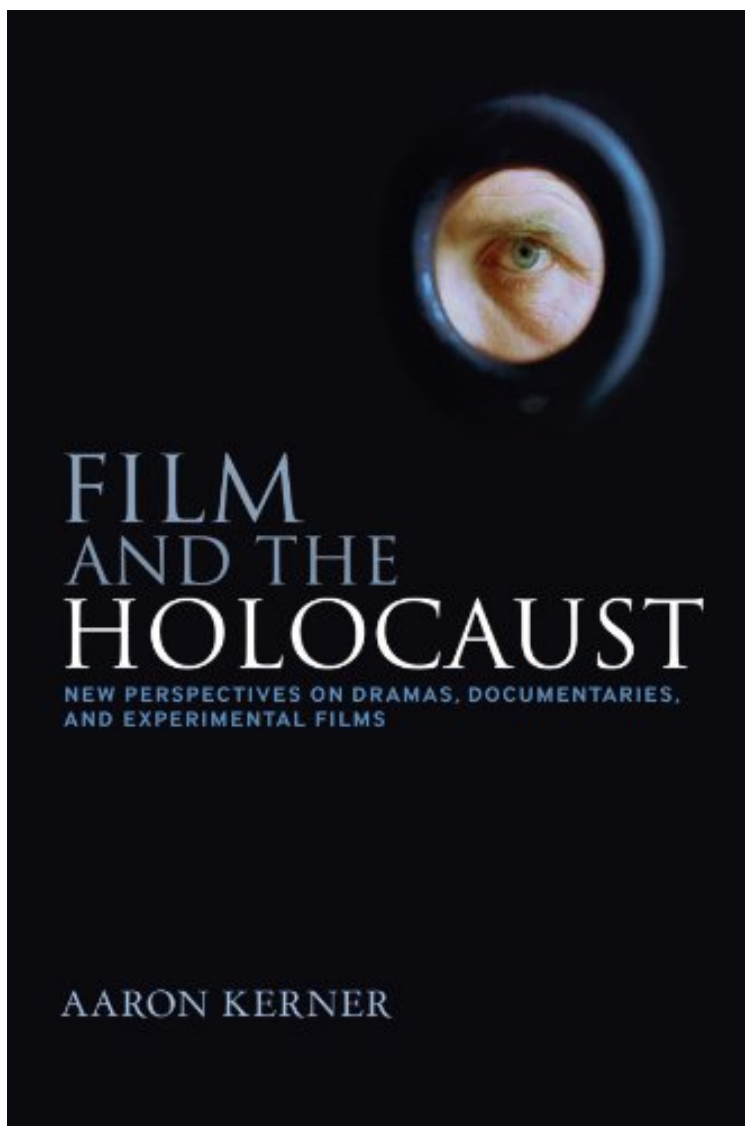


(Download pdf ebook) Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films

Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films

Aaron Kerner

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Aaron Kerner : Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films before purchasing it in order to gage whether or not it would be worth my time, and all praised Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films:

0 of 0 people found the following review helpful. Five StarsBy ArleneMy daughter ordered this for a college class.1 of

1 person found the following review helpful. The Mystification of the Holocaust in Holocaust Filmography. Marian Marzynski's Misconduct Analyzed By Jan Peczkis. This book examines scores of Holocaust films, dissecting them from every angle imaginable. [Needless to say, no other genocide of any other people gets anywhere this kind of attention, reflection, and sacralization.] Many materials on the Shoah give a little cursory mention of the many non-Jewish genocides that had taken place. Not this one. A search of the index yields not even one entry on the Armenian Genocide (AGHET) or the Romani Genocide (PORAJMOS). So the reader who wants a completely Judeocentric version of historical events will very much find it in this book. MARIAN MARZYNSKI'S ANTI-POLISH DOCUMENTARY SHTETL, AND HIS TAKING ADVANTAGE OF THE POLE ZBIGNIEW ROMANIUK. Author Aaron Kerner gets it right as he describes the situation involving Polish Jew Marian Marzynski and his interaction with Zbigniew Romaniuk, a Pole of good will (and perhaps a little naive) who wanted to learn about Poland's Jewish past. (pp. 222-224). Film-maker Marian Marzynski admittedly acted in a very inappropriate manner towards Romaniuk. Author Kerner acknowledges as much, Marzynski invites himself to one of the town meetings in preparation for the town celebration. There, he unfairly torpedoes Romaniuk in a public forum, by challenging the young public official to incorporate Jewish history into the program. Certainly, the questions are legitimate, but Marzynski's vitriol does not serve him well, as he attacks the one Pole who exhibits sympathy, even enthusiastic interest in Jewish history in Poland. Marzynski adds fodder to that Polish refrain often tinged with anti-Semitism: We were victims too. (p. 224). [Since when has the remembrance of Polish suffering become a form of anti-Semitism? Oh well, nothing new.] For more on all this, please click on [read my detailed review] of: Shtetl: A Journal of the Holocaust [VHS]. 5 of 5 people found the following review helpful. Excellent book covering films on the Holocaust. By Megan Vrolijk. This book is hands down the best resource on films about the Holocaust and the many ways they represent this "unrepresentable" event. The clear writing impressively covers different genres, and the interesting readings of films are really helpful when thinking of representations of other catastrophic events. I highly recommend this book for students and academics alike, since it is clearly written but also presents an impressive survey of Holocaust films and discussion about how each film takes on the burden of representation.

When representing the Holocaust, the slightest hint of narrative embellishment strikes contemporary audiences as somehow a violation against those who suffered under the Nazis. This anxiety is, at least in part, rooted in Theodor Adorno's dictum that "To write poetry after Auschwitz is barbaric." And despite the fact that he later reversed his position, the conservative opposition to all "artistic" representations of the Holocaust remains powerful, leading to the insistent demand that it be represented, as it really was. And yet, whether it's the girl in the red dress or a German soldier belting out Bach on a piano during the purge of the ghetto in Schindler's List, or the use of tracking shots in the documentaries Shoah and Night and Fog, all genres invent or otherwise embellish the narrative to locate meaning in an event that we commonly refer to as "unimaginable." This wide-ranging book surveys and discusses the ways in which the Holocaust has been represented in cinema, covering a deep cross-section of both national cinemas and genres.

At last a wide-ranging, richly structured, incisive study of how this horrific event appears and reappears in dramatic, comedic, exploitative, pornographic, documentary, and poetic representations. No one has surveyed the full range of Holocaust material like this before. Kerner brings stunning clarity to the most basic issues involved in representing catastrophe. Bill Nichols, Professor of Cinema at San Francisco State University, and author of Engaging Cinema, Introduction to Documentary (2nd edition) and Representing Reality. The unprecedented catastrophe of the Holocaust has thrown into question the ability of the cinema to adequately represent such an event in all its enormity and complexity. Yet this crisis of representation has done little to stem the flood of "Holocaust films" that has appeared over the last five decades. Scrupulously researched and theoretically informed, Film and The Holocaust is the first study that sets aside the high/low debates about authenticity, accessibility or moral value, to closely examine the myriad cinematic forms through which the Holocaust is represented. From the Shoah-business of the Hollywood blockbuster to the intimate and formally challenging explorations of the Avant-Garde, Kerner discusses all forms with equal authority. Film and The Holocaust is an essential introduction to the breadth of films and the wide range of scholarship of what has become a major cinematic genre. Jeffrey Skoller, Film Studies at UC Berkeley, and author of Shadows, Specters, Shards: Making History in Avant-Garde Film. Article in The Jewish Telegraph. About the Author: Aaron Kerner is an Associate Professor in the Cinema Department at San Francisco State University. His curatorial and research work examines the problems of representations, exploring the difficulty of representing catastrophic events and the uneasy transfiguration of history and memory into narrative form.