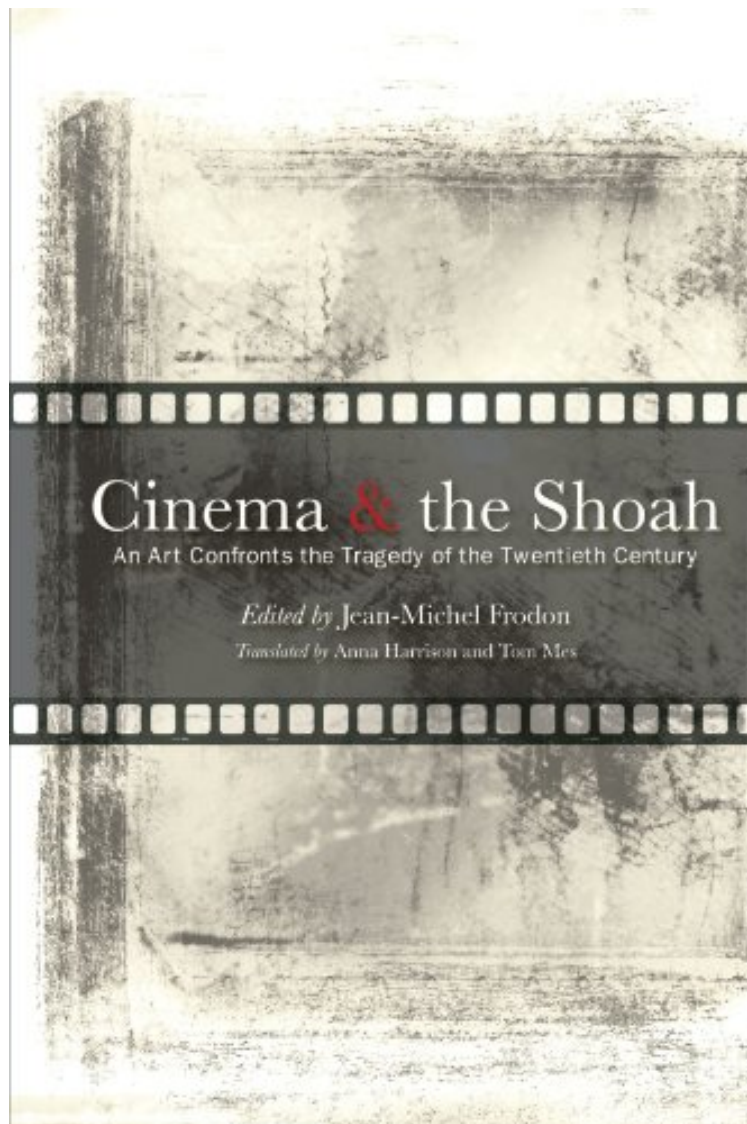


[Mobile book] Cinema and the Shoah: An Art Confronts the Tragedy of the Twentieth Century (The Suny Series/ Horizons of Cinema)

Cinema and the Shoah: An Art Confronts the Tragedy of the Twentieth Century (The Suny Series/ Horizons of Cinema)

From State Univ of New York Pr

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2 of 2 people found the following review helpful. Association of Jewish Libraries ReviewsBy AJL ReviewsAll film is interpretive, yet the intersection of history and film is a topic that has fascinated for some time. Jean-Michel Frodon's *Cinema and the Shoah* takes on an unbelievably complex and difficult subject - not to mention an emotionally draining one -- with intellectual force. For students of film, the iconic images and the annotated filmography will be incredibly useful. For students of Jewish or modern history, this work will help guide an understanding of the impact of representation of history through media. In six different sections, the book follows a path of explanation and awareness. First, there is an explanation of the overall project, and later in "Conversations at the Mill" are transcribed discussions of participants in this project, allowing the reader into their very insightful exchanges. The work includes chapters devoted to philosophical underpinnings and artistic criticisms. For those interested in courses on Jewish film, the cinema from three countries, the US, Israel and Germany, are considered. Finally "Tools for History" deals with important issues, such as filming of witnesses, including the Eichmann trial and the 52,000 testimonials in the archives of Survivors of the Shoah Visual History Foundation. For a world dominated by media and the visual, understanding the impact of film on history is important to master. This book helps to process viewing Shoah films. Judith S. Pinnolis

From *The Great Dictator* to *Schindler's List*, the extermination of the Jews of Europe has driven the cinema, more than any other form of artistic expression, to question its methods, techniques, and ethics. It is with reference to the Shoah that a decisive part of the thought behind modern cinema has been constructed, and, consciously or not, many of the greatest films of the past sixty years bear the mark of this event. To give an account of these phenomena, *Cinema and the Shoah* brings together filmmakers, historians, journalists, philosophers, and researchers to explore how the Shoah, as a historical event, implicated and mobilized the cinema by profoundly questioning its modes of recounting and storytelling, of putting visions onscreen. The book also includes a filmography (compiled with the assistance of the Fritz Bauer Institute of Frankfurt) that lists over three hundred feature-length films, short films, and documentaries about the Shoah, produced between 1945 and the present.

Cinema and the Shoah opens up new avenues with regard to the insistence on Auschwitz as blind spot, as absolute negativity, and its impact on visual language the book will be a valuable resource for students, teachers, and researchers of Jewish and modern history, of visual culture and the Holocaust. - H-Net s (H-Judaic) *Cinema and the Shoah* takes on an unbelievably complex and difficult subject not to mention an emotionally draining one with intellectual force. AJL s Frodon has put together a remarkable collection of essays and still photographs. CHOICE With its comprehensive examination of the role that the cinema, broadly defined, has played in representing an event that only problematically permits representation, *Cinema and the Shoah* fills a significant gap in Holocaust studies. An engaging, disturbing, provocative book that is a must read for both film scholars and those interested in the central role that films and filmmakers have played in making known and shaping the meaning of the Holocaust. R. Barton Palmer, Clemson University This book underlines how much, and in what ways, the Holocaust can be seen at the roots of cinematographic modernity. Les Inrockuptibles, in praise of the French edition Many voices, signatures, and angles are put together to explore the way the Holocaust and the denial of the image and the human it signifies drew its deep imprint in cinema. Le Monde, in praise of the French edition ""Cinema and the Shoah ... opens up new avenues with regard to the insistence on Auschwitz as blind spot, as absolute negativity, and its impact on visual language ... the book will be a valuable resource for students, teachers, and researchers of Jewish and modern history, of visual culture and the Holocaust." -- H-Net s (H-Judaic) "Cinema and the Shoah takes on an unbelievably complex and difficult subject--not to mention an emotionally draining one--with intellectual force." -- AJL s ..Frodon has put together a remarkable collection of essays and still photographs." -- CHOICE "With its comprehensive examination of the role that the cinema, broadly defined, has played in representing an event that only problematically permits representation, *Cinema and the Shoah* fills a significant gap in Holocaust studies. An engaging, disturbing, provocative book that is a must read for both film scholars and those interested in the central role that films and filmmakers have played in making known and shaping the meaning of the Holocaust." -- R. Barton Palmer, Clemson University "This book underlines how much, and in what ways, the Holocaust can be seen at the roots of cinematographic modernity." -- Les Inrockuptibles, in praise of the French edition "Many voices, signatures, and angles are put together to explore the way the Holocaust--and the denial of the image and the human it signifies--drew its deep imprint in cinema." -- Le Monde, in praise of the French edition

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the AuthorJean-Michel Frodon is a former managing editor of Cahiers du cinema. His previous books include La critique de cinema and Le cinema chinois.