

**CONCENTRATIONARY CINEMA: AESTHETICS AS  
POLITICAL RESISTANCE IN ALAIN RESNAISS *NIGHT  
AND FOG***

Leeanne J. Mclaughlin

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Since its completion in , Alain Resnais's *Night and Fog* (*Nuit et Brouillard*) has Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais's *Night and Fog* . Chapter 5 *Night and Fog and the Concentrationary Gaze*.

**Concentrationary Cinema : Aesthetics as Political Resistance in Alain Resnais's *Night and Fog* (P)**

sixiwiheba.tk: Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais's *Night and Fog* ( ): Griselda Pollock, Max.

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Aesthetics as Political Resistance in Alain Resnais's Night and Fog She works on difference, trauma and aesthetics in relation to art, cinema and visual.

Concentrationary Cinema: aesthetics as political resistance in Alain Resnais's Night and Fog vol. 34 (2): Jimmy McGovern vol. 34 (2):

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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 as the 'concentrationary universe' which, now actualized, might release its totalitarian plague any time and anywhere? He has written on cultural memory, representations of the Holocaust, post-colonial theory and cultures, and immigration, race and nation in France.

Communicativeethos,genresandinstitutionalchangevol. 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. Please enter your .

OrwasthefilmnotabouttheHolocaustasweknowittodaybutapoliticalandae  
list has reached the maximum number of items. He has recently published a book on the connections between the Holocaust and colonialism in the French and Francophone cultural imaginary entitled Palimpsestic Memory:

