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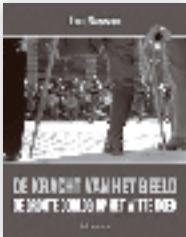
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De kracht van het beeld

Film bepaalt in grote mate ons beeld van de oorlogen van de twintigste eeuw. Wat ver weg lijkt in een roman, komt in dit medium tot leven. Film spreekt over het verleden in de tegenwoordige tijd. Maar is film een geschikt medium om historische gebeurtenissen, zoals de Grote Oorlog, op een adequate manier weer te geven? Hoe kritisch zijn deze films voor het verleden? Evolueert de oorlogsfilm van heldenepos naar oorlogsgruwel?

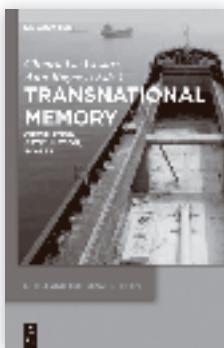
◆ Luc Rasson, *De kracht van het beeld. De Grote Oorlog op het witte doek*, Pelckmans, 2014

Transnational Memory: Circulation, Articulation, Scales

How do memories circulate transnationally and to what effect? How to understand the enduring role of national memories and their simultaneous reconfiguration under globalization? Challenging the methodological nationalism that has until recently dominated the study of memory and heritage, this book charts the rich produc-

tion of memory across and beyond national borders. Humanities and social science scholars examine a rich sample of cases from the nineteenth century on, stretching across the globe from Vietnam to Europe and the Middle East, to the USA and the Pacific, and involving a wide range of cultural practices. In the process, the volume sheds new light on the ways in which mediation, postcoloniality, migration and regional integration affect both the way we remember and the role of memory in contemporary societies.

◆ De Cesari, Chiara & Ann Rigney (eds.), *Transnational Memory. Circulation, Articulation, Scales*, Walter De Gruyter, 2014, 406 p.



Silence, Screen, and Spectacle

In an age of information and new media, the relationships between remembering and forgetting have changed. This volume addresses the tension between loud and often spectacular histories and those



forgotten pasts we strain to hear. Employing social and cultural analysis, the essays examine mnemonic technologies both new and old, and cover subjects as diverse as U.S. internment camps for Japanese Americans in WWII, the Canadian Indian Residential School system, Israeli memorial videos, and the *desaparecidos* in Argentina. Through these cases, the contributors argue for a re-interpretation of Guy Debord's notion of the spectacle as a conceptual apparatus through which to examine the contemporary landscape of social memory, arguing that the concept of spectacle might be developed in an age seen as dissatisfied with the present, nervous about the future, and obsessed with the past.

◆ Freeman, Lindsey, Benjamin Nienass & Rachel Daniell (eds.), *Silence, Screen, and Spectacle: Rethinking Social Memory in the Age of Information*, New York & Oxford: Berghahn Books, 2014, 254 p.



Twee boeken van Catherine Brun over Algerije

In *Guerre d'Algérie: les mots pour le dire* denken academici, intellectuelen en artiesten na over het discours rond de oorlog in Algerije. Al bij aanvang van het conflict doken verschillende termen op die de aandacht moesten afleiden: men had het over 'gebeurtenissen', 'vredesoperaties', 'ordehandhaving', 'politieoptredens' maar ook

over 'revolutie' en 'onafhankelijkheidsoorlog'. Wat is het belang en de draagwijdte van deze benamingen? Waar, wanneer en door wie werden ze gebruikt? *Algérie. D'une guerre à l'autre* onderzoekt dan weer de verbanden tussen de oorlog in Algerije en andere conflicten overal ter wereld. Volgens Catherine Brun is de Algerijnse oorlog immers geen exclusieve zaak van Fransen en Algerijnen, noch is het een historisch strikt afgelijnd conflict (1954-1962).

VIDEO: COLLOQUIUM OVER MUSEA GEWIJD AAN HET GEWELD IN CENTRAAL-EUROPA EN DE VOORMALIGE SOVJETUNIE

De Sorbonne en EHESS organiseerden in het voorjaar van 2014 een colloquium rond de musea in Centraal-Europa en de voormalige Sovjetunie die werken rond genocide, kampen, deportaties, hongersnood en vervolging. Sinds de val van de Muur is er veel veranderd: de maatschappelijke en wetenschappelijke interesse voor het onderwerp nam toe en archieven werden geopend. De overvloed aan materiaal roept methodologische en ethische vragen op over de representatie van geweld en de reconstructie van het verleden. De deelnemers aan het colloquium verdiepten zich in de verschillende modellen van herinnering, en in de manier waarop de keuzes van de curatoren zich vertalen in de (virtuele) museumruimte en de tentoonstellingscenografie.

❖ www.auschwitz.be, tabblad 'audio en video'

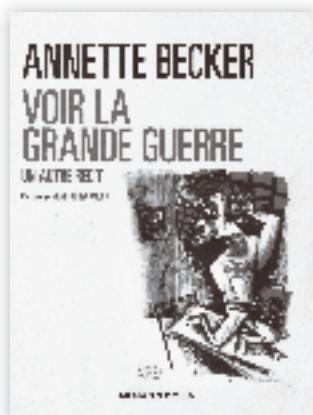
❖ Catherine Brun (red.), *Guerre d'Algérie: les mots pour le dire*, Parijs: CNRS, 2014, 319 p.

❖ Catherine Brun (red.), *Algérie. D'une guerre à l'autre*, Parijs: Presses Sorbonne Nouvelle, 2014, 230 p.

Voir la Grande Guerre

In order to tell the story of the First World War, Annette Becker argues, it is essential to rely on non-written sources. How did combatants and civilians perceive the world from their military and home front? How did artists, film makers, painters, photographers and artisans, represent both the global and individual tragedy? Through images, published and private, the author tries to grasp the complex reality of the war. Chapters one to three are dedicated to photography and film, cartoons and military camouflage; the fourth chapter, "Deuils" [Mourning], shows us how certain war images live on and carry through to the present, influencing today's memory work and the work of contemporary artists.

Annette Becker is Professor at Paris West Nanterre and Vice-President

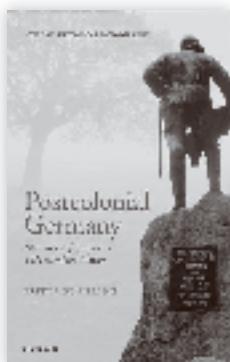


of the International Research Centre of the Historial de la Grande Guerre in Péronne. An interview with her was published in *Testimony* n° 118.

◆ Becker, Annette, *Voir la Grande Guerre. Un autre récit*, Paris: Armand Colin, 2014, 256 p.

Postcolonial Germany: Memories of Empire in a Decolonized Nation

At the end of the First World War, Germany not only lost the lives of millions of soldiers and civilians and control over borderland territories; it also lost almost three million square kilometres of land overseas in the form of colonies and concessions in Africa, China, and the Pacific. The country was forcibly decolonized, thus becoming the first “postcolonial” European nation that had participated in the “new imperialism” of the modern era. The end of colonialism was the beginning of a memory culture that has been remarkably long-lived and dynamic. Postcolonial Germany traces the evolution of the collective memory of German colonialism, stretching from the loss of the colonies across



INTERVIEW MET SOPHIE DE SCHAEPDRIJVER

De redactie van *Getuigen tussen Geschiedenis en Herinnering* ontmoette Sophie De Schaepdrijver in juni 2014 in Brussel. De historica, bekend van het standaardwerk *De Grote Oorlog. Het Koninkrijk België tijdens de Eerste Wereldoorlog*, blikt terug op de evolutie van de geschiedschrijving en werpt haar licht op de manier waarop de oorlog vandaag wordt voorgesteld en herinnerd. Het interview leest u in nummer 118, de beelden staan op de website van de Stichting Auschwitz.

◆ www.auschwitz.be, tabblad ‘audio en video’

the eras of National Socialism, national division, and the Cold War to the present day. The study draws on a wide range of sources, including popular literature, oral history, and previously unexplored archival holdings.

◆ Schilling, Britta, *Postcolonial Germany: Memories of Empire in a Decolonized Nation*, Oxford University Press, 2014, 272 p.

Auschwitz – de Judenrampe

In *Auschwitz – de Judenrampe* beschrijft Hans Citroen een vergeten treinstation. Bijna alle Europese Joden met bestemming Auschwitz, op de Hongaarse Joden na, arriveerden op deze locatie die officieel Auschwitz Bahnhof West werd genoemd, maar in de toenmalige volksmond de naam Judenrampe (Jodenperron) kreeg. Van de 1,3 miljoen mensen die naar Auschwitz werden gedeporteerd, kwamen er 800 000 aan op de Judenrampe. Bij het berekenen van het aantal gedeporteerden moet het perron, als belangrijkste logistieke accommodatie, een belangrijke rol hebben gespeeld. Desondanks heeft dit station in



de geschiedenis van de Holocaust geen contouren gekregen.

◆ Hans Citroen, *Auschwitz – de Judenrampe: vergeten spoor*, Laren: Verbum, 2014, 160 p.

The Holocaust and the Germanization of Ukraine

The German invasion of the Soviet Union during the Second World War was central to Nazi plans for territorial expansion and genocidal demographic revolution. To create “living space”, Nazi Germany pursued two policies. The first was the systematic murder of millions of Jews, Slavs, Roma, and

other groups that the Nazis found undesirable. It also pursued a parallel, albeit smaller, programme to mobilize supposedly Germanic residents of Eastern Europe and the Soviet Union – so-called *Volksdeutsche* or ethnic Germans – as the vanguard of German expansion. This study recovers the intersection of these two projects in Transnistria, a portion of southern Ukraine that, because of its numerous *Volksdeutsche* communities, became an epicentre of both Nazi *Volksdeutsche* policy and the Holocaust in conquered Soviet territory, ultimately asking why local residents, whom German authorities identified as *Volksdeutsche*, participated in the Holocaust with apparent enthusiasm.

◆ Steinhart, Eric C., *The Holocaust and the Germanization of Ukraine*, Cambridge University Press, January 2015.



Onwillig Brussel. Een verhaal over Jodenvervolging en Verzet

In zijn recentste boek beschrijft historicus Lieven Saerens (CEGE-SOMA) de Joodse migratie in Brussel in tijden van crisis en oorlog. Vanaf de jaren twintig settelen duizenden Oost-Europese Joden zich niet alleen in Antwerpen maar ook in Brussel. Onwillig Brussel volgt de levensverhalen van die fami-



lies voor, tijdens en na de Tweede Wereldoorlog. De economische crisis van de jaren dertig zorgt voor spanning op de arbeidsmarkt en voor een toename van het antisemitisme, maar uit het boek borrelt ook het grote humanisme op van een stad die uit de band spong door haar multiculturele bevolking.

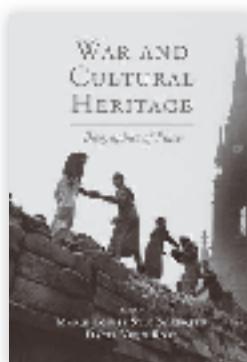
◆ Lieven Saerens, *Onwillig Brussel. Een verhaal over Jodenvervolging en Verzet*, Davidsfonds, 2014.



ROMAN VISHNIAC REDISCOVERED

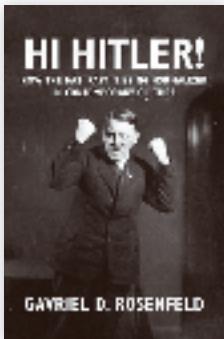
Roman Vishniac Rediscovered is a virtual exhibition bringing together four decades of work. Vishniac (1897–1990) created the most widely recognized and reproduced photographic record of Jewish life in Eastern Europe between the two World Wars. These celebrated photographs were taken on assignment for the American Jewish Joint Distribution Committee, the world's largest Jewish relief organization, from 1935–38. Yet this exhibition follows the photographer's long and accomplished career from the early 1920s through the 1950s. It introduces recently discovered and radically diverse new bodies of work by Vishniac, and repositions his iconic photographs of Eastern Europe within the broader tradition of 1930s commissioned social documentary photography. Vishniac's photos were shown at the International Center of Photography in New York in 2013. Today, the exhibition continues online.

◆ Photos:
<http://vishniac.icp.org>



and monuments become important agents in postconflict reconstruction, as well as how their meanings change and how they become sites of competition over historical narratives and claims. Looking at iconic and lesser-known sites, this book connects broad theoretical discussions of reconstruction and memorialization to specific physical places, and in the process it traces shifts in their meanings over time.

◆ Stig Sørensen, Marie Louise & Dacia Viejo Rose (eds.), *War and Cultural Heritage: Biographies of Place*, Cambridge University Press, February 2015.



Hi Hitler!

The Third Reich's legacy is in flux. For much of the postwar period, the Nazi era has been viewed moralistically as an exceptional period of history intrinsically different from all others. Since the turn of the millennium, however, this view has been challenged by a powerful wave of normalization. Gavriel D. Rosenfeld charts this important international trend by examining the shifting representation of the Nazi past in contemporary western intellectual and cultural life.

Focusing on works of historical scholarship, popular novels, counterfactual histories, feature films, and Internet websites, he identifies notable changes in the depiction of the Second World War, the Holocaust, and the figure of Adolf Hitler himself.

◆ Rosenfeld, Gavriel D., *Hi Hitler! How the Nazi Past is Being Normalized in Contemporary Culture*, Cambridge University Press, January 2015.

Journalism and Memory

Although journalism has always been an important vehicle of collective memory, it has been neglected in discussions about how memory works. This book aims to correct that disjunction, by tracking the ways in which journalism and shared memory mutually support, undermine, repair and challenge each other. How is journalism's address to memory different from that of other institutions? What would the study of memory look like without journalism? And how would our understanding of journalism fall short without paying attention to memory?

◆ Zelizer, Barbie & Keren Tenenboim-Weinblatt (eds.), *Journalism and Memory*, Palgrave Macmillan, 2014, 304 p.



Performing Captivity, Performing Escape

The concentration camp and Jewish ghetto at Terezín, or Theresienstadt, in what is now the Czech Republic, was a site of enormous suffering, fear, and death; but in the midst of this was a thriving and desperately vibrant cultural life. While the children's drawings and musical pieces created in the ghetto have become justly famous, the prisoners' theatrical works, though a lesser-known aspect of their artistic endeavours, deserves serious attention as well. *Performing Captivity* collects eleven theatrical texts – cabaret songs and sketches, historical and verse dramas, puppet plays, and a Purim play – written by Czech and Austrian Jews. Together these works reveal the wide range of ways in which the prisoners engaged with and escaped from life in the ghetto through performance.

◆ Peschel, Lisa, *Performing Captivity, Performing Escape. Cabarets and Plays from the Terezin/Theresienstadt Ghetto*, Seagull Books, 2014, 446 p.

Errata / Stef Craps's Postcolonial Witnessing: *Trauma Out of Bounds* (Palgrave Macmillan, 2013) will not be reviewed in this issue of *Testimony*, but in a forthcoming one.