From Trauma to Cultural Memory: The Unfinished Business of Representation and the Holocaust, 2020/21

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From Trauma to Cultural Memory:

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Tutor information is taken from the Module Catalogue

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From Trauma to Cultural Memory: The Unfinished Business of Representation and the Holocaust

Week 1

Introductions

Key texts:


Further reading:


Week 2

Trauma, Testimony and Witnessing

Key text:


Other important texts:


Charlotte Delbo, extract from *None of us will return*

Jean Améry, ‘Torture,’ *At the mind’s limits : contemplations by a survivor on Auschwitz and its realities*, 21-40

Further reading

Roger Luckhurst, *The trauma question* (London: Routledge, 2008),provides a good overview of the theoretical evolution of the concept of trauma and studies of trauma and film, literature and art relevant to this module.


On Trauma


Dori Laub, ‘Bearing Witness, or the Vicissitudes of Listening,’ in Felman and Laub,*Testimony : crises of witnessing in literature, psychoanalysis, and history* 57-74.


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Week 3

Stolen Childhoods and the Feminisation of the Holocaust: The Life and Death of Anne Frank

Key text:

*The diary of Anne Frank* new complete edition 1997


Further reading


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Week 4

Holocaust Memoirs: “We wanted to speak; we wanted to be heard”

Memoirs:

Saul Friedländer, When Memory Comes (1979)
Ruth Klüger, Still Alive (1992)
Robert Antelme The human race (1947)
Tadeusz Borowski, This way for the gas, ladies and gentlemen (1948)
Charlotte Delbo, None of us will return (1965)
Sarah Kofman, Rue Ordener, rue Labat (1994)
Primo Levi, If this is a man; and The truce (1958)
Giuliana Tedeschi There is a place on earth: a woman in Birkenau (1988)
Elie Wiesel Night (1958)

Further reading:


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Week 5

The Banality of Evil: the Trial of Eichmann and its Cultural Significance

Key text:


Other important texts:


Further reading:

David Cesarani, Becoming Eichmann: rethinking the life, crimes, and trial of a "desk murderer" (Cambridge, MA: Da Capo, 2004) [published in UK as Eichmann: His Life and Crimes]
Lawrence Douglas, The memory of judgment: making law and history in the trials of the Holocaust (New Haven, Yale University Press, 2001)

Further viewing:

Judgement at Nuremberg [DVD recording] (1961, dir. Stanley Kramer) (a film contemporaneous with the Eichmann trial, but about the earlier post-war trials in Nuremberg)
The specialist [videorecording]: portrait of a modern criminal (1999, dir. Eyal Sivan) (controversial film that uses
Week 7

Auschwitz and After: History, Philosophy and Representation

Key text


**important texts:**


**Further reading:**


Week 8

Stories of Guilt and Innocence: The Emergence of postwar narratives about the Holocaust

Key text:


**Other important texts:**


**Further Readings:**


Mary Nolan, “Air Wars, Memory Wars,” in *Central European History* 38, No. 1 (2005), 7-40.
The Commemoration Debate:

Key text:


Other important texts:

Daniel Libeskind, ‘Trauma,’ in Hornstein and Jacobowitz, 43-58, *Image and remembrance: representation and the Holocaust*

Andreas Huyssen, ‘Monuments and Holocaust Memory in a Media Age,’ *Twilight memories: marking time in a culture of amnesia* (London: Routledge, 1995), 249-260

**Topic 1: Holocaust Memorials and Counter Memorials: Germany**


Monica Bohm Duchen *Art After Auschwitz: responses to the Holocaust in contemporary art and Young The Art of Memory*

James Young, ‘Memory Against Itself,’ in *At memory’s edge: after-images of the Holocaust in contemporary art and architecture*, 120-152

**Topic 2: Auschwitz**


**Topic 3: Memorial Museums: United States Holocaust Memorial Museum (Washington, DC) and Yad Vashem (Jerusalem)**

On the USHMM


On Yad Vashem


Bella Gutman and Avner Shalev, *To bear witness: Holocaust remembrance at Yad Vashem* (Jerusalem: Yad Vashem, 2005)

**Topic 4: Recent (and Future) Holocaust Memorials: Canada, Netherlands and the UK**

**Canada**


**Netherlands**

Digital Jewish Monument: [https://www.joodsmonument.nl/?lang=en](https://www.joodsmonument.nl/?lang=en)

Dutch Holocaust Memorial of Names: [https://www.holocaustnamenmonument.nl/en/home/](https://www.holocaustnamenmonument.nl/en/home/)


**UK**

UK Holocaust Memorial Foundation: [https://www.gov.uk/government/organisations/uk-holocaust-memorial-foundation](https://www.gov.uk/government/organisations/uk-holocaust-memorial-foundation)


**Week 10**

**Transmissions of Trauma: Postmemory and the Generations After**

**Key Text:**


**Further reading:**

Bernice Eisenstein, *I was a child of Holocaust survivors* (London: Picador, 2006)


Art Spiegelman, MetaMaus: A Look Inside a Modern Classic (Random House/Pantheon Books, 2011)

**Further viewing:**

*The summer of Aviya* [videorecording]. (dir. Eli Cohen, 1988)
Week 11

The Shoah and Cinema

Key Text:


Stefanie Rauch, ‘Understanding Holocaust Film: Audience Reception between Preconceptions and Media Effects,’ History and Memory 30.1 (Spring/Summer 2018): 151-188.

Further reading:


Aaron Kerner, Film and the Holocaust: New Perspectives on Dramas, Documentaries and Experimental Films (London: Continuum, 2011)


Jeffrey Shandler, While America Watches: Televising the Holocaust(New York: Oxford University Press, 1999)

Sue Vice, Shoah BFI 2012 the latest study of the history and facts of the making f the film and key issues.


Further viewing:

The Pianist (2002, dir. Roman Polanski)

Ida ... (2013, dir. Pawel Pawlikowski)

General Reading List

Basic Sources

Haim Bresheeth, Stuart Hood and Liza Janz, The Holocaust for beginners 1994


General Histories


**Holocaust Historiography**


**Testimony and Literature**

Robert Antelme, *The Human race* 1987
Charlotte Delbo *Auschwitz and after* New Haven; London: Yale University Press, 1995
Primo Levi, *If this is a man* and *The truce* 1959

**Theoretical Studies**

Maurice Blanchot, *The writing of the disaster = L’écriture du désastre*
Cathy Caruth, *Trauma: explorations in memory*, Baltimore: Johns Hopkins University, 1995
Claudio Fogu, Wulf Kansteiner, Todd Presner, eds., *Probing the ethics of Holocaust culture* (Cambridge, MA: Harvard University Press, 2016).

L Kritzman, *Auschwitz and after: race, culture, and “the Jewish question” in France*, 1995


A Milchman and A Rosenberg, eds. *Postmodernism and the Holocaust* 1998


David Rousset *The other kingdom* 1947


**Cultural Memory, Museums, Cultural Effects and Images of/after the Shoah**

Ernst van Alphen *Caught by history: Holocaust effects in contemporary art, literature, and theory* Stanford, Calif.: Stanford University Press, 1998


Monica Bohm Duchen, *After Auschwitz: responses to the Holocaust in contemporary art* Sunderland: Northern Centre for Contemporary Art; London : Lund Humphries, 1995 (exhibition catalogue)


James Young, *The texture of memory: Holocaust memorials and meaning* New Haven; London: Yale University Press, 1993

James Young *The Art of Memory: Holocaust Memorials in History* (New York : Prestel, 1994)

James Young *At memory's edge: after-images of the Holocaust in contemporary art and architecture* New Haven; London: Yale University Press, 2000

**Photography**


**Film**


Judith Donesen, *The Holocaust in American film*

The Holocaust is the name for a complex of events, actions and experiences that had a global impact historically and an emphatically transnational character. Due to its radical anti-human ideology  This process is experimental and the keywords may be updated as the learning algorithm improves. This is a preview of subscription content, log in to check access. E-mail: ovgolovashina@mail.ru Keywords: historical memory; trauma; representation and historical justice; traumatic discourse; commercialization of past.

REFERENCES. Polemika o travme i pamyati v amerikanskikh issledovaniyakh kul'tury [Controversy about trauma and memory in American culture studies.  Business Process Management is one of the practices most used in health sector in the last decades, for it is an appropriate tool to reach higher levels of patient’s satisfaction and a more effective and efficient care service. One of its most significant elements is the business process improvement; the introduction of its tools, once scarcely acknowledged, is gaining more recognition in health care organizations.

Third-Generation Holocaust Representation: Trauma, History, and Memory. Victoria Aarons. Alan L. Berger.  The Jewish tradition assigns great theological weight to historical events. The covenant between God and the Jewish people invests history with a transcendent meaning and holds the people to account for any deviation from the covenantal path. From the biblically based assertion, “we are punished for our sins” (mipenei hataeinu), to the rabbinic contention that suffering is a “reproof of love” (yessurin shel ahavah), Jewish thought instantiates the linking of human action and divine judgment. Consequently, there are no historical accidents in Jewish history. “History, Memory, Performance is an interdisciplinary collection of essays exploring performances of the past in a wide range of trans-national and historical contexts ranging from seventeenth century New France and nineteenth-century Russia to modern Australia, Brazil, Britain, Canada, Lebanon, Russia, and the United States. In Britain and America theatrical representations of the Holocaust have arisen from the predominant ‘structures of feeling’ within and of both countries as being Allied liberators and saviours.

Because memory is not just an individual, private experience but is also part of the collective domain, cultural memory has become a topic in both historiography (Pierre Nora, Richard Terdiman) and cultural studies (e.g., Susan Stewart). These emphasize cultural memory’s process (historiography) and its implications and objects (cultural studies), respectively. Two schools of thought have emerged, one articulates that the present shapes our understanding of the past. The other assumes that the past

Toby Haggith, Holocaust and the moving image: representations in film and television since 1933 London: Wallflower, 2005


Thomas Keneally, Schindler’s ark London: Hodder and Stoughton, 1982


Joshua Hirsch, Afterimage: film, trauma, and the Holocaust,

Janet Walker, Trauma cinema: documenting incest and the Holocaust, 2005

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