

JANET WALKER



# TRAUMA CINEMA

Documenting Incest  
and the Holocaust

# Trauma Cinema

**Janet Walker**



## **Trauma Cinema:**

**Trauma Cinema** Janet Walker, 2005-04-18 Trauma Cinema focuses on a new breed of documentary films that adopt catastrophe as their subject matter and trauma as their aesthetic Walker uses incest and the Holocaust as a double thematic focus and fiction films as a point of comparison

**Trauma Cinema** Janet Walker, 2005-04-18 Trauma Cinema focuses on a new breed of documentary films and videos that adopt catastrophe as their subject matter and trauma as their aesthetic Incorporating oral testimony home movie footage and documentary reenactment these documentaries express the havoc trauma wreaks on history and memory Janet Walker uses incest and the Holocaust as a double thematic focus and fiction films as a point of comparison Her astute and original examination considers the Hollywood classic Kings Row and the television movie Sybil in relation to vanguard nonfiction works including Errol Morris's Mr Death Lynn Hershman's video diaries and the chilling genealogy of incest Just Melvin Both incest and the Holocaust have also been featured in contemporary psychological literature on trauma and memory The author employs theories of post traumatic stress disorder and histories of the so called memory wars to illuminate the amnesias fantasies and mistakes in memory that must be taken into account along with corroborated evidence if we are to understand how personal and public historical meaning is made Janet Walker's engrossing narrative demonstrates that the past does not come down to us purely and simply through eyewitness accounts and tangible artifacts Her incisive analysis exposes the frailty of memory in the face of disquieting events while her joint consideration of trauma cinema and psychological theorizing radically reconstructs the roadblocks at the intersection of catastrophe memory and historical representation

**Trauma Cinema** Janet Walker, 2023-11-15 Trauma Cinema focuses on a new breed of documentary films and videos that adopt catastrophe as their subject matter and trauma as their aesthetic Incorporating oral testimony home movie footage and documentary reenactment these documentaries express the havoc trauma wreaks on history and memory Janet Walker uses incest and the Holocaust as a double thematic focus and fiction films as a point of comparison Her astute and original examination considers the Hollywood classic Kings Row and the television movie Sybil in relation to vanguard nonfiction works including Errol Morris's Mr Death Lynn Hershman's video diaries and the chilling genealogy of incest Just Melvin Both incest and the Holocaust have also been featured in contemporary psychological literature on trauma and memory The author employs theories of post traumatic stress disorder and histories of the so called memory wars to illuminate the amnesias fantasies and mistakes in memory that must be taken into account along with corroborated evidence if we are to understand how personal and public historical meaning is made Janet Walker's engrossing narrative demonstrates that the past does not come down to us purely and simply through eyewitness accounts and tangible artifacts Her incisive analysis exposes the frailty of memory in the face of disquieting events while her joint consideration of trauma cinema and psychological theorizing radically reconstructs the roadblocks at the intersection of catastrophe memory and historical representation Trauma Cinema focuses on a new breed of documentary films and videos that adopt

catastrophe as their subject matter and trauma as their aesthetic Incorporating oral testimony home movie footage and documentary reenactment these documentaries ex **Eco-Trauma Cinema** Anil Narine,2014-09-19 Film has taken a powerful position alongside the global environmental movement from didactic documentaries to the fantasy pleasures of commercial franchises This book investigates in particular film s complex role in representing ecological traumas Eco trauma cinema represents the harm we as humans inflict upon our natural surroundings or the injuries we sustain from nature in its unforgiving iterations The term encompasses both circumstances because these seemingly distinct instances of ecological harm are often related and even symbiotic the traumas we perpetuate in an ecosystem through pollution and unsustainable resource management inevitably return to harm us Contributors to this volume engage with eco trauma cinema in its three general forms accounts of people who are traumatized by the natural world narratives that represent people or social processes which traumatize the environment or its species and stories that depict the aftermath of ecological catastrophe The films they examine represent a central challenge of our age to overcome our disavowal of environmental crises to reflect on the unsavoury forces reshaping the planet s ecosystems and to restructure the mechanisms responsible for the state of the earth *Eco-Trauma Cinema* Anil Narine,2014-09-19 Film has taken a powerful position alongside the global environmental movement from didactic documentaries to the fantasy pleasures of commercial franchises This book investigates in particular film s complex role in representing ecological traumas Eco trauma cinema represents the harm we as humans inflict upon our natural surroundings or the injuries we sustain from nature in its unforgiving iterations The term encompasses both circumstances because these seemingly distinct instances of ecological harm are often related and even symbiotic the traumas we perpetuate in an ecosystem through pollution and unsustainable resource management inevitably return to harm us Contributors to this volume engage with eco trauma cinema in its three general forms accounts of people who are traumatized by the natural world narratives that represent people or social processes which traumatize the environment or its species and stories that depict the aftermath of ecological catastrophe The films they examine represent a central challenge of our age to overcome our disavowal of environmental crises to reflect on the unsavoury forces reshaping the planet s ecosystems and to restructure the mechanisms responsible for the state of the earth **Waltzing with Bashir** Raya Morag,2013-09-25 Waltzing with Bashir proposes a new paradigm for cinema trauma studies the trauma of the perpetrator Recognizing a current shift in interest from the trauma suffered by victims to that suffered by perpetrators the book seeks to theorize this still under studied field thus breaking the repression of this concept and phenomenon in psychoanalysis and in cinema literature Taking as a point of departure the distinction between testimony given by the victim and confession made by the perpetrator this pioneering work ventures to define and analyze perpetrator trauma in scholarly representational literary and societal contexts In contrast to the twentieth century definition of the perpetrator based on modern wars and totalitarian regimes Morag defines the perpetrator in the context of the twenty first century s new wars

and democratic regimes The direct result of a drastic transformation in the very nature of war made manifest by the lethal clash between soldier and civilian in a battlefield newly defined in bodily terms the new trauma paradigm stages the trauma of the soldier turned perpetrator thus offering a novel perspective on issues of responsibility and guilt Such theoretical insights demonstrate that the epistemology of the post witness era requires breaking deep seated psychological and psychiatric as well as cultural and political repression Driven by the emergence of a new wave of Israeli documentary cinema Waltzing with Bashir analyzes the Israeli film and literature produced in the aftermath of the second Intifada As Ari Folman s Waltz with Bashir and other new wave films demonstrate Israeli cinema attached on one side to the legacy of the Holocaust and on the other to the Israeli Occupation is a highly relevant case for probing the limits of both victim and perpetrator traumas and for revisiting and recontextualizing the crucial moment in which the victim perpetrator cultural symbiosis is dismantled

**The Performance of Trauma in Moving Image Art** Dirk Cornelis de Bruyn,2014-10-02 With reference to recent neurological research into Post Traumatic Stress Disorder PTSD using new imaging technologies and models of implicit and explicit memory systems developed from this research The Performance of Trauma in Moving Image Art examines the capacity of an artist s cinema of experimental and avant garde film to perform and communicate traumatic experience De Bruyn analyses key films from the 1940s to the present that perform aspects of overwhelming experience through their approach structure content and perceptual impact mapping a trajectory from analogue to contemporary digital moving image practice He argues for the inclusion of Peter Gidal s 1970s conception of materialist film into the genre of trauma cinema through its capacity to articulate un locatability and perceptually perform dis orientation and a flashback effect all further identified here as key characteristics of digital moving image practice The discussion explores the following questions Can materialist film model traumatic memory and perform the traumatic flashback Does the capacity to articulate trauma s un speakability and invisibility give this practice a renewed relevance in digital media s preoccupation with surface and the impact of information overload De Bruyn s phenomenological traumatic reading of materialist film steps beyond Gidal s original anti illusionist rationale to incorporate critiques effectively mounted against it by the founders of a 70s feminist psychoanalytic counter cinema This contemporary re reading further re evaluates the Minimalist turn in painting and sculpture after the Second World War arguing that this development is not essentialist or visionary but makes visible the implicit mechanisms of denial and erasure at the core of traumatic remembering For de Bruyn the initial traumatic impact of industrialization on the body s perceptual apparatus traceable through the advent of cinema and train travel is communicated by such moving image art The development of digital technology marks a new cycle of such perceptual re balancing for which materialist film is uniquely positioned and which it critically addresses

[The Horrors of Trauma in Cinema](#) Michael Elm,Kobi Kabalek,Julia Barbara Köhne,2014

**Trauma and Cinema** E. Ann Kaplan,Ban Wang,2004-02-01 This volume addresses the relation of trauma to transnational modern mass media The first of its kind Trauma and Cinema

Cross Cultural Explorations provides ten essays which explore the ways trauma works itself out as media in images in and as film photography and video in global cultural flows The focus of our volume on the matrix of trauma visual media and modernity seeks to engage and go beyond current tendencies in trauma studies The book discusses how trauma presented in the media spills over national boundaries and can be found in images across divergent cultures in Africa Asia Australia Europe and America From the Holocaust to the Chinese Cultural Revolution from Taiwan s colonial experience to the catastrophe of Hiroshima from attempted annihilation of Australian Aborigines to attempted reconciliation in South Africa these essays offer the reader a plethora of images of trauma for comparison and contrast Afterimage Joshua

Hirsch,2010-06-25 How films on the Holocaust gave birth to a new cinematic genre **Women Make Horror** Alison Peirse,2020-09-17 Winner of the the 2021 Best Edited Collection Award from BAFTSS Winner of the 2021 British Fantasy Award in Best Non Fiction Finalist for the 2020 Bram Stoker Award for Superior Achievement in Non Fiction Runner Up for Book of the Year in the 19th Annual Rondo Halton Classic Horror Awards But women were never out there making horror films that s why they are not written about you can t include what doesn t exist Women are just not that interested in making horror films This is what you get when you are a woman working in horror whether as a writer academic festival programmer or filmmaker These assumptions are based on decades of flawed scholarly critical and industrial thinking about the genre Women Make Horror sets right these misconceptions Women have always made horror They have always been an audience for the genre and today as this book reveals women academics critics and filmmakers alike remain committed to a film genre that offers almost unlimited opportunities for exploring and deconstructing social and cultural constructions of gender femininity sexuality and the body Women Make Horror explores narrative and experimental cinema short anthology and feature filmmaking and offers case studies of North American Latin American European East Asian and Australian filmmakers films and festivals With this book we can transform how we think about women filmmakers and genre

Dislocated Screen Memory Dijana Jelaca,2016-01-26 The links between cinema and war machines have long been established This book explores the range form and valences of trauma narratives that permeate the most notable narrative films about the breakup of Yugoslavia *Clint Eastwood's Cinema of Trauma* Charles R. Hamilton,Allen H. Redmon,2017-10-13 Throughout his directorial career Clint Eastwood s movies have presented sympathetic narratives of characters enduring personal trauma as they turn to violence to survive calamity or sustain social order a choice that leaves them marginalized rather than redeemed In this collection of new essays contributors examine his films from The Outlaw Josey Wales to Sully as studies on PTSD that expose the social conditions that tolerate or trigger traumatization and in his more recent work imagine a way through individual and collective trauma **3-D Cinema and Trauma** Dor Fadlon,2023-01-02 This book examines 3D cinema across the early 1950s the early 1980s and from 2009 to 2014 providing for the first time not only a connection between 3D cinema and historical trauma but also a consideration of 3D aesthetics

from a cultural perspective The main argument of the book is that 3D cinema possesses a privileged potential to engage with trauma Exploring questions of representation embodiment and temporality in 3 D cinema the book takes an interdisciplinary approach offering a compelling analysis to a combination of box office favorites and more obscure films ranging across genres such as horror erotica fantasy science fiction and documentaries Weaving theoretical discussions and film analysis this book renders complex theoretical frameworks such as Deleuze and trauma theory accessible National Cinema and Beyond Kevin Rockett,2004 This book comprises papers from the inaugural conference of the Irish Postgraduate Film Research Seminar which was held in Trinity College April 2003 The purpose of the annual seminar is to provide an environment for postgraduate researchers in film to come together to exchange ideas and discuss methodological issues

**Routledge International Handbook of Memory Studies** Anna Lisa Tota,Trever Hagen,2015-09-16 The Routledge International Handbook of Memory Studies offers students and researchers original contributions that comprise the debates intersections and future courses of the field It is divided in six themed sections 1 Theories and Perspectives 2 Cultural artefacts Symbols and Social practices 3 Public Transnational and Transitional Memories 4 Technologies of Memory 5 Terror Violence and Disasters 6 and Body and Ecosystems A strong emphasis is placed on the interdisciplinary breadth of Memory Studies with contributions from leading international scholars in sociology anthropology philosophy biology film studies media studies archive studies literature and history The Handbook addresses the core concerns and foundations of the field while indicating new directions in Memory Studies *Screen* ,2008 **The wounds of nations** Linnie Blake,2013-07-19 The wounds of nations Horror cinema historical trauma and national identity explores the ways in which the unashamedly disturbing conventions of international horror cinema allow audiences to engage with the traumatic legacy of the recent past in a manner that has serious implications for the ways in which we conceive of ourselves both as gendered individuals and as members of a particular nation state Exploring a wide range of stylistically distinctive and generically diverse film texts its analysis ranges from the body horror of the American 1970s to the avant garde proclivities of German Reunification horror from the vengeful supernaturalism of recent Japanese chillers and their American remakes to the post Thatcherite masculinity horror of the UK and the resurgence of hillbilly horror in the period following September 11th 2001 In each case it is argued horror cinema forces us to look again at the wounds inflicted on individuals families communities and nations by traumatic events such as genocide and war terrorist outrage and seismic political change wounds that are all too often concealed beneath ideologically expedient discourses of national cohesion By proffering a radical critique of the nation state and the ideologies of identity it promulgates horror cinema is seen to offer us a disturbing yet perversely life affirming means of working through the traumatic legacy of recent times *Shocking Representation* Adam Lowenstein,2005 How the modern horror film has represented the social conflicts left in the wake of national trauma **Cinema Inferno** Robert G. Weiner,John Cline,2010-07-17 This is a provocative collection of essays that provide cutting edge original research in film

studies discussing a number of transgressive films that have never before had such in depth analysis and treatment From 70s Italian horror films and extreme European cinema to

## Whispering the Strategies of Language: An Mental Journey through **Trauma Cinema**

In a digitally-driven world wherever monitors reign great and immediate transmission drowns out the subtleties of language, the profound techniques and psychological nuances concealed within words often get unheard. However, located within the pages of **Trauma Cinema** a charming literary value pulsating with organic thoughts, lies an extraordinary journey waiting to be undertaken. Composed by a talented wordsmith, this marvelous opus attracts readers on an introspective trip, lightly unraveling the veiled truths and profound influence resonating within the very fabric of each word. Within the emotional depths of this moving evaluation, we shall embark upon a heartfelt exploration of the book is core styles, dissect its captivating publishing type, and yield to the powerful resonance it evokes heavy within the recesses of readers hearts.

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### **Table of Contents Trauma Cinema**

1. Understanding the eBook Trauma Cinema
  - The Rise of Digital Reading Trauma Cinema
  - Advantages of eBooks Over Traditional Books
2. Identifying Trauma Cinema
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Trauma Cinema
  - User-Friendly Interface
4. Exploring eBook Recommendations from Trauma Cinema
  - Personalized Recommendations

- Trauma Cinema User Reviews and Ratings
- Trauma Cinema and Bestseller Lists
- 5. Accessing Trauma Cinema Free and Paid eBooks
  - Trauma Cinema Public Domain eBooks
  - Trauma Cinema eBook Subscription Services
  - Trauma Cinema Budget-Friendly Options
- 6. Navigating Trauma Cinema eBook Formats
  - ePub, PDF, MOBI, and More
  - Trauma Cinema Compatibility with Devices
  - Trauma Cinema Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Trauma Cinema
  - Highlighting and Note-Taking Trauma Cinema
  - Interactive Elements Trauma Cinema
- 8. Staying Engaged with Trauma Cinema
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Trauma Cinema
- 9. Balancing eBooks and Physical Books Trauma Cinema
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Trauma Cinema
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Trauma Cinema
  - Setting Reading Goals Trauma Cinema
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Trauma Cinema
  - Fact-Checking eBook Content of Trauma Cinema

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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