## Contents

List	of Plates from Night and Fog	vii
List	of Figures	ix
Fore	eword <i>Richard Raskin</i>	xi
Ack	nowledgements	xii
Intr	oduction: Concentrationary Cinema Griselda Pollock and Max Silverman	1
1.	<i>Night and Fog</i> : A History of Gazes <i>Sylvie Lindeperg</i>	55
2.	Memory of the Camps: The Rescue of an Abandoned Film <i>Kay Gladstone</i>	71
3.	Opening the Camps, Closing the Eyes: Image, History, Readability <i>Georges Didi-Huberman</i>	84
4.	Resnais and the Dead <i>Emma Wilson</i>	126
5.	<i>Night and Fog</i> and the Concentrationary Gaze <i>Libby Saxton</i>	140
6.	Auschwitz as Allegory in <i>Night and Fog</i> Debarati Sanyal	152
7.	<i>Night and Fog</i> and Posttraumatic Cinema <i>Joshua Hirsch</i>	183

8.	Fearful Imagination: <i>Night and Fog</i> and Concentrationary Memory <i>Max Silverman</i>	199
9.	Disruptive Histories: Towards a Radical Politics of Remembrance in Alain Resnais's <i>Night and Fog</i> <i>Andrew Hebard</i>	214
10.	Cinema as a Slaughterbench of History: <i>Night and Fog John Mowitt</i>	238
11.	Death in the Image: The Responsibility of Aesthetics in <i>Night and Fog</i> (1955) and <i>Kapò</i> (1959) <i>Griselda Pollock</i>	258
Bibliography		303
Notes on Contributors		321
Inde	Index	