

CONTENTS

1	Introduction	1
	<i>Representation and Its Crisis</i>	10
	<i>Representativity and Authorship</i>	15
	<i>Conditions of Visuality/Les Signes Parmi Nous</i>	20
	<i>Bibliography</i>	29
2	Who Speaks <i>Here</i>? Jean-Luc Godard's 'Militant Filmmaking' (1967–74)	31
	<i>Jean-Luc Godard's Avant-Garde</i>	31
	<i>Art, Realism, Spectacle: Aragon and Debord</i>	37
	<i>Committed Positions: André Breton and Jean-Paul Sartre</i>	40
	<i>Maoism and the Dziga Vertov Group</i>	49
	<i>Materialist Filmmaking and Materialist Fictions</i>	55
	<i>Realism, Materialist Filmmaking and Materialist Fictions</i>	62
	<i>The Capture of Speech and Le Vent d'Est</i>	67
	<i>Guernica and Ici et Ailleurs, 1974</i>	74
	<i>Bibliography</i>	81
3	<i>Elsewhere: Dialogue of Points of View: Jean-Luc Godard and Tiersmondisme</i>	87
	<i>The Third World in European Eyes</i>	87
	<i>Godard's Tiersmondisme</i>	92

	<i>Radical Tourism and the Palestinian Revolution: Jusqu'à la Victoire</i>	96
	<i>From Jusqu'à la Victoire to Ici et Ailleurs</i>	100
	<i>Sonimage and Anxiety of Blindness</i>	104
	<i>Sonimage, the Carnation Revolution and the Newly Independent Mozambique</i>	111
	<i>Comment Changer d'Image/Montrer une Image du Changement?</i>	116
	<i>Bibliography</i>	122
4	Technique and Montage: Saying, Seeing and Showing the Invisible	127
	<i>Materialist Filmmaking and Spectacle</i>	127
	<i>Toward New Forms of the Political</i>	131
	<i>How to See and to Provide A Means to See? Cinematic Voice and the Regime of Enunciation</i>	135
	<i>Technique and Video: An Epistemology of Seeing</i>	140
	<i>Brand Images</i>	142
	<i>Perception, History and Montage</i>	152
	<i>Appropriation, Stoppage, Défilé</i>	161
	<i>Passion and Le Rapport Darty: Materialist Filmmaking, Encore</i>	168
	<i>Bibliography</i>	173
5	Representing the Unrepresentable: Restitution, Archive, Memory	177
	<i>Witness-Images, Alienated Subjectivities and Restitution</i>	177
	<i>Representation and the Shoah: Forbidden Images, Forbidden Montage, Forbidden Testimony</i>	183
	<i>The Wars of Annihilation/Memory and Resistance Against War and the Reign of Fear</i>	198
	<i>The Image Has Been Covered by Text</i>	208
	<i>From Speaking in the Name of Others to a Simple Conversation</i>	218
	<i>Shot/Reverse-Shot</i>	225
	<i>Annihilation, the "Pure Past" and Phaedra</i>	227
	<i>The Memory of the Film</i>	234
	<i>Apology of the Vanquished for their Loss</i>	238
	<i>Our Music</i>	242
	<i>Bibliography</i>	246

6	Conditions of Visuality and Materialist Film at the Turn of the Twenty-First Century	253
	<i>Dialectical Materialist Film-making in Film Socialisme</i>	259
	<i>The Exhaustion of the Imaginary</i>	264
	<i>Sensible Memory in Film Socialisme</i>	269
	<i>Nos Humanités</i>	272
	<i>Adieu au Langage or Film as Metaphor</i>	281
	<i>Bibliography</i>	291
7	Conclusion: The Legacy of Militant Filmmaking or How to Rise Above Everything That Is Dying?	295
	<i>Bibliography</i>	306
	Index	309