

CONTENTS

List of Illustrations	ix
Acknowledgements	xii
Introduction. Lazarus and the Modern World	1
<i>Max Silverman</i>	
PART I. LAZARUS AMONG US	29
<i>Jean Cayrol</i>	
Lazarean Dreams	33
Lazarean Literature	49
PART II. SITUATING CAYROL'S LAZAREAN	63
Chapter 1. Lazarean Writing in Post-war France	65
<i>Patrick French</i>	
Chapter 2. The Perpetual Anxiety of Lazarus: The Gaze, the Tomb, and the Body in the Shroud	93
<i>Griselda Pollock</i>	
PART III. READING WITH THE LAZAREAN	121
Chapter 3. Concentrationary Art and the Reading of Everyday Life: (In)Human Spaces in Chantal Akerman's <i>Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles</i> (1975)	123
<i>Max Silverman</i>	
Chapter 4. Cinematic Work as Concentrationary Art in Laurent Cantet's <i>Ressources humaines</i> (1999)	145
<i>Matthew John</i>	
Chapter 5. After Haunting: A Conceptualization of the <i>Lazarean</i> Image	172
<i>Benjamin Hannavy Cousen</i>	

Chapter 6. Lazarean Sound: The Autonomy of the Auditory from Hanns Eisler (<i>Nuit et brouillard</i>, 1955) to Susan Philipsz (<i>Night and Fog</i>, 2016)	191
<i>Griselda Pollock</i>	
Concluding Remarks	235
<i>Griselda Pollock</i>	
Index	251

ILLUSTRATIONS

- Figure 2.1.** Rembrandt van Rijn (1606–1669), *The Raising of Lazarus*, c. 1630, oil on panel, 37.9 × 32 in., 94.77 × 81.28 cm. Los Angeles County Museum of Art (LACMA). Gift of H.F. Ahmanson and Company, in memory of Howard F. Ahmanson (M.72.67.2). © 2017 Digital Image Museum Associates/LACMA/Art Resource NY/Scala, Florence. 100
- Figure 2.2.** Rembrandt van Rijn (1606–1669), *The Raising of Lazarus*, 1632, etching, 14.5 × 10.2 in., 36.5 × 25.6 cm. Amsterdam, Rijksmuseum, RP-P-OB-596. 101
- Figure 2.3.** Vincent van Gogh (1853–1890), *The Raising of Lazarus (after Rembrandt)*, May 1890, oil on paper, 20 × 25.8 in., 50 × 65.5 cm. Amsterdam, Van Gogh Museum. © Van Gogh Stichtung, Amsterdam. 102
- Figure 2.4.** Vincent van Gogh (1853–1890), *Wheatfields with Crows*, July 1890, oil on canvas, 20 × 39.5 in., 50.5 × 102 cm. Amsterdam, Van Gogh Museum. © Van Gogh Stichtung, Amsterdam. 103
- Figure 2.5.** Opening scene of a harvested meadow with crows, *Nuit et brouillard*, 1955 (Dir. Alain Resnais, Argos Films, France, 32 mins.). DVD screen capture. 104
- Figure 2.6.** ‘Are they freed? Will everyday life recognize [*reconnaît* in the original French voice-over] them again?’ (survivors behind barbed wire), *Nuit et brouillard*, 1955 (Dir. Alain Resnais, Argos Films, France, 32 mins.). DVD screen capture. 107
- Figure 3.1.** ‘The soup tureen’, from *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*, 1975 (Dir. Chantal Akerman, Paradise Films, France/Belgium, 201 mins.). DVD screen capture. 130
- Figure 3.2.** ‘Reciting Baudelaire’, from *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*, 1975 (Dir. Chantal Akerman, Paradise Films, France/Belgium, 201 mins.). DVD screen capture. 132
- Figure 3.3.** ‘In the kitchen’, from *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*, 1975 (Dir. Chantal Akerman, Paradise Films, France/Belgium, 201 mins.). DVD screen capture. 133

- Figure 3.4.** ‘Eros and Thanatos’, from *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*, 1975 (Dir. Chantal Akerman, Paradise Films, France/Belgium, 201 mins.). DVD screen capture. 139
- Figure 4.1.** Laurent Cantet, *Ressources humaines*, 1999 (La Sept ARTE and Haut et Court, France, 82 mins.). English title: *Human Resources*. DVD screen capture. 158
- Figure 4.2.** Laurent Cantet, *Entre les murs*, 2008 (Haut et Court, France, 50 seconds). English title: *The Class*. DVD screen capture. 159
- Figure 4.3.** Laurent Cantet, *Ressources humaines*, 1999 (La Sept ARTE and Haut et Court, France, 82 mins.). Still from 1 minute, 00 seconds. DVD screen capture. 160
- Figure 4.4.** Laurent Cantet, *Ressources humaines*, 1999 (La Sept ARTE and Haut et Court, France, 82 mins.). Still from 9 minutes, 10 seconds. DVD screen capture. 161
- Figure 4.5.** Laurent Cantet, *Ressources humaines*, 1999 (La Sept ARTE and Haut et Court, France, 82 mins.). Still from 9 minutes, 17 seconds. DVD screen capture. 162
- Figure 4.6.** Laurent Cantet, *Ressources humaines*, 1999 (La Sept ARTE and Haut et Court, France, 82 mins.). Still from 11 minutes, 30 seconds. DVD screen capture. 164
- Figure 6.1.** Poster for the exhibition *Susan Philipsz: Night and Fog* at the Kunsthau Bregenz, 2016. Courtesy: Susan Philipsz. 192
- Figure 6.2.** Photograph of Hanns Eisler with Bertolt Brecht, March 1950. Bundesarchiv Bild 183-19204-2132, Berlin Sitzung des vorbereitenden Ausschusses der Akademie der Künste der DDR. Photographer Unknown. 195
- Figure 6.3.** Susan Philipsz (b. 1966), *Study for Strings*, installed at the end of the platforms of the Hauptbahnhof Kassel as her commission for *dOCUMENTA(13)*, Kassel, 2012. Courtesy: Susan Philipsz. 207
- Figure 6.4.** Susan Philipsz (b. 1966), *Night and Fog*, 2016. *Vernebelt IV (Befogged IV)*. Artist’s breath on glass, installed in the stairwell at the Kunsthau Bregenz. Photographic print on Alu-Dibond behind glass, 50 × 33 cm. Photo: Markus Tretter. Courtesy: Susan Philipsz. 211
- Figure 6.5.** Susan Philipsz (b. 1966), *Night and Fog*, 2016. Musical instrument plan for four storeys of Kunsthau Bregenz. Courtesy: Susan Philipsz. 212

- Figure 6.6.** Susan Philipsz (b. 1966), *Night and Fog*, 2016. Installation view of the ground floor (bass clarinet). Installation view: Kunsthaus Bregenz. Photo: Markus Tretter. Courtesy: Susan Philipsz. 213
- Figure 6.7.** Susan Philipsz (b. 1966), *Night and Fog*, 2016. *War Damaged Instruments*, 2015, framed C-type prints, photographed in the Musikinstrumenten-Museum Berlin, salvaged from the Alte Münze Berlin, 1945, installed on the second floor (trumpet). Installation view: Kunsthaus Bregenz. Photo: Markus Tretter. Courtesy: Susan Philipsz. 214
- Figure 6.8.** Susan Philipsz (b. 1966), *Night and Fog*, 2016. Installation view of the first floor (clarinet) with Eisler's title pages for his handwritten score for parts 1–3 of *Nuit et brouillard* (dir. Alain Resnais, 1955), inkjet digital print on canvas, 185 × 145 cm. Installation view: Kunsthaus Bregenz. Photo: Markus Tretter. Courtesy: Susan Philipsz. 215
- Figure 6.9.** Susan Philipsz (b. 1966), *Night and Fog*, 2016. The sound installation (flute) at the Hohenems Jewish Cemetery as the fifth part of the exhibition. Photo: Rudolf Sagmeister. Courtesy: Susan Philipsz. 216
- Figure 6.10.** Rebecca Horn (b. 1944), *Concert for Buchenwald – Part II / Tram Depot – Weimar/Germany*, 1999. Wood ash, glass, tramlines, wagons, musical instruments, electric light. Courtesy: Rebecca Horn. 221