

FILM, HISTORY AND PUBLIC MEMORY

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ABSTRACTS



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We Were There: Collaborative Documentary Post-production in Transitional Northern Ireland

Laura Aguiar (Queen's University Belfast)

This presentation examines the issues raised when editing the documentary *We Were There* collaboratively with the Prisons Memory Archive and its participants. The Prisons Memory Archive (PMA) is an oral history project led by Professor Cahal McLaughlin and consists of 175 filmed interviews with people connected to the Maze and Long Kesh Prison and Armagh Gaol. Participants were brought back to the prison sites to share the memory of the time spent there during the Troubles. The PMA adopted three protocols: inclusivity, co-ownership and non-interventionist interviewing techniques.

We Were There is about the women who worked and visited relatives in the Maze and Long Kesh prison, which held male prisoners during the conflict in Northern Ireland. The film is part of my practice-based PhD research and is due to be screened in the Summer of 2013. Ethics, collaboration, authorship, representation, and sensitivity are some of the key issues addressed in this presentation.

Biography

Laura Aguiar is a PhD candidate at Queen's University Belfast. She holds a BA in Journalism from Fumec University, Brazil, and a Master in Media and Communication from Stockholm University, Sweden. Her current practice-based research focuses on the use of collaborative approaches in the post-production phase of making the documentary film *We Were There* about the Maze and Long Kesh Prison in Northern Ireland. Laura has also worked as a freelance journalist in Brazil and Sweden.

Bloody Sunday on Screen: Forms and Strategies of Representation

Stephen John Baker (University of Ulster) & Greg McLaughlin (University of Ulster)

There are numerous depictions of Bloody Sunday on screen – both documentary and dramatic in form – all of which deploy a variety of stylistic strategies for representing and remembering what happened in Derry on 30 January 1972. Among these, the films *Bloody Sunday* (Granada, 2002) and *Sunday* (Channel 4, 2002), both lay claim to a tradition of docudrama but while *Bloody Sunday* employs a stark, documentary aesthetic, *Sunday* is more melodramatic in tone and uses a variety of screen genres in its retelling of events. In January 1992, British television marked the 20th Anniversary of Bloody Sunday with three current affairs programmes: ‘Remember Bloody Sunday’ (Inside Story, BBC1), ‘Bloody Sunday’ (Secret History, Channel 4) and ‘The Bloody Sunday Murders’ (Free for All, Channel 4). However, there are some striking differences between these programmes in terms of intent and address and in the audio-visual techniques they use to reconstruct the vital minutes when the shootings took place.

This paper examines the relationship between these texts and the institutional and historic contexts of their formation. It will reflect upon their significance for the way in which Bloody Sunday has been represented and the implications for how it might be interpreted and understood.

Biographies

Stephen Baker is a Lecturer in Film and Television Studies at the University of Ulster. Greg McLaughlin is a Senior Lecturer in Media and Journalism Studies at the University of Ulster. Together they have authored *The Propaganda of Peace: The Role of Media and Culture in the Northern Ireland Peace Process* (Intellect Books, 2010) and the forthcoming *The British Media and Bloody Sunday* (Intellect Books, 2014).

Greg McLaughlin is senior lecturer in media and journalism at the University of Ulster Coleraine and has published widely on journalism and conflict and on the political economy of media and journalism in Northern Ireland. His publications include *The War Correspondent* (Pluto Press, 2002) and, with Stephen Baker, *The Propaganda of Peace: the role of media and culture in the Northern Ireland peace process*, (Intellect, 2010). He has just completed with Stephen Baker a new book, *The British Media and Bloody Sunday*, which will be published by Intellect Books in June 2014, and is currently working on a new edition of *The War Correspondent* for publication in 2015.

Confronting Silence and Memory in Contemporary Spain: the Grandchildren's Filmic Perspective

Natalia Sanjuán Bornay (Flinders University)

The culture of silence imposed during Franco's regime about the war and post-war crimes, which was prolonged with the 'pact of oblivion' during the Transition, has been broken in the last fifteen years by the generation of the war's grandchildren. The third generation, dissociated from Francoist repression, has taken the responsibility to confront the violent past experienced by their relatives and rescue silenced family stories, essential for identity construction. Through the analysis of the drama *Para que no me olvides/Something to Remember Me By* (Ferreira, 2005) and the documentary *Nadar/Swimming* (Subirana, 2008), this paper will explore how 21st century women filmmakers portray the different approaches to memory taken by three generations. On the one hand, *Para que no me olvides* addresses the hardship of dealing with the loss of a family member through deliberate remembering or forgetting as an analogy of Spain's politics of memory. The film also highlights the ignorance of younger generations about their recent historical past. On the other hand, *Nadar* shows the director's investigation about her mysterious grandfather who was executed in 1940 under unknown circumstances. Subirana's experimental film project, eight years in the making, reveals the complexities of undertaking direct enquiries with war survivors so many years later and, most importantly, allows viewers to reflect on their personal relation to the past. Both films capture the curiosity and the imperative of the war's grandchildren to reexamine the past in order to better understand their own identity and to establish where they stand in the broader collective memory of the country.

Biography

Natalia Sanjuán Bornay is currently a PhD candidate in the School of Humanities at Flinders University, Australia, where she has taught Spanish language and culture since 2006. Her thesis focuses on Contemporary Spanish women filmmakers and the cinematic reconstruction of historical memory from a feminine perspective. Her research interests include a variety of areas such as Second and Foreign Language Acquisition, Spanish Cinema, Gender Studies and Cultural Memory.

Chile's Contested Past on Films; The Representation of Recent Traumatic History

Claudia Bossay (Queen's University Belfast)

Even before the dictatorship unfolded, multiple versions of the present were being recorded by the cinema. Documentaries, fictions and experimental cinema recreated the present, but once the men and women who created them were forced into exile, the recreation of the past begun. From that moment on, it has never really stopped. More than 200 films have represented, elaborated and reflected on the traumatic past from Chile's seventeen years of dictatorship. Some of them have been produced by Hollywood, others by the BBC, but most of them by Chileans who live in the country and abroad. This broad and varied corpus of films will be briefly introduced to then present a more in-depth analysis of the films produced during the 2000s.

This decade, stands as a second stage of the transition to democracy. Characterised by the consolidation of freedom of speech (although censorship in production and exhibition prevails), government funding for the cinema was re-established, and university courses were re-opened, hence greatly improving the means to produce cinema. Within this expansion of Chilean cinema, the films which remember and elaborate on the traumatic past also increased in numbers (as well as in formal technical aspects), leading to, for example, the first Chilean nomination for an Oscar with Pablo Larraín's *No* (2012). This belated conclusion of the decade marks the process of representing the past through cinema of this decade.

While asking which past has been portrayed in this decade it is possible to identify that there is little official history. Instead, grass-roots movements, women, and children have been the protagonists, giving voice to those who are usually absent from textbook history (if not from general historiography). It also narrates events that have become sites of counter-hegemonic memory. It screens the *retrovisions* of the contested past, producing a *historophoty* (history 'written' with images) that combines classic historiography with oral history and memory to narrate what the dictatorship forced into silence: Chile's recent traumatic past.

Biography

After reading a Bachelor's Degree in History in Chile, Claudia Bossay relocated to the UK to continue her postgraduate studies. Today she is in the final stages of her PhD in Film Studies at Queen's University Belfast. Her research on the representation of Chile's traumatic past in the films produced between 2000 and 2010 has led her to publish in the journal of the Association of Film and Audiovisual Studies from Argentina and in the journals from Chile's National Cineteca.

The Memorialisation of Resistance and Collaboration in Fiction Films: Italy, France, Belarus and Yugoslavia

Mercedes Camino (Lancaster University)

From the propaganda films of the 1940s, films about World War II have contributed actively to the way European countries see themselves or wish to be seen by others. Numerous films about the war stand out among the cultural products that have contributed effectively to imagining or inventing post-war communities and nations. Among these films, those about resistance and collaboration in occupied Europe have been of paramount importance in shaping the foundational narratives upon which those societies have constructed a basis for co-existence and they have been deployed as means to narrate, validate, memorialise and come to terms with the past.

This paper explores how the emotional and evocative power of films contributes to the redefinition of the social frameworks of collective memory defined by Maurice Halbwachs (1992). I will investigate the cinematic representation of resistance and collaboration with reference to Italy, France and Yugoslavia, paying attention to the way cinema constructs a popular history that silences the complex roles played by many. My analysis departs from the hypothesis that the obvious political difference between communist and non-communist Europe would be the main determinant *vis-à-vis* the memorialisation of collaboration and resistance. However, the pattern that emerges is rather more complex. Like Italy and France, post-communist countries such as Yugoslavia or Belarus show a shifting paradigm that is not simply determined by communist dominance or censorship. In these cases, it is not only the social fragility of the countries but the political leanings of leading parties that determine the attitude towards collaboration and resistance. These are, moreover, spurred by the countries' economic aspirations, which often entail acknowledging past and present human rights abuses. In these cases, the memorialisation of the Holocaust has become a template that is deployed both in legitimate and spurious ways to gain international recognition.

Biography

Professor Mercedes Camino works in the History Department at Lancaster University, which she joined in 2006. Prior to this appointment, she worked at the University of Auckland, New Zealand. Her publications include five books and over forty articles, most of them in refereed journals. She is currently working on her sixth book, on film and memories of resistance during World War II. She is the director of a research cluster working on memory and human rights issues for which she has received funding from HERA in 2008 and the AHRC in 2011. Professor Camino has received numerous international Fellowships and awards, including two from the Newberry Library (Chicago), the inaugural J. B. Harley Fellowship (British Library), the inaugural J. Best Fellowship from the American Geographical Society (University of Wisconsin-Milwaukee), a Caird Fellowship at the National Maritime Museum (London), two Fellowships from the Spanish Ministry of Foreign Affairs, a Woodward- Holzheimer Fellowship at the University of Wisconsin-Madison and two Marsden Grants from the Royal Society of New Zealand.

<http://www.lancs.ac.uk/fass/history/profiles/Mercedes-Maroto-Camino/>

<http://www.lancs.ac.uk/fass/groups/dynamicsofmemories/>

Not Thinking Clearly: History and Emotion in the Recent Irish Cinema

Jennie Carlsten (Queen's University Belfast)

The Irish cinema of the last decade has been preoccupied with themes of loss and grieving, often setting stories of individual mourning within the context of wider national traumas. Dealing with such cataclysms as the Irish Civil War, institutional abuse, mass emigration, the 1981 Hunger Strikes, and the societal ruptures of the Celtic Tiger, these recent films provide a site for confronting and negotiating the troubled past. In this paper, I consider the formal strategies employed in recent films about these highly emotive topics. The narrative features referenced include such films as Aisling Walsh's *Song for a Raggy Boy* (2003), Lenny Abrahamson's *Adam and Paul* (2004), Neil Jordan's *Breakfast on Pluto* (2005), Ken Loach's *The Wind That Shakes the Barley* (2006), Robert Quinn's *Cré na Cille* (2007), Christine Molloy and Joe Lawlor's *Helen* (2008), Steve McQueen's *Hunger* (2008), and Desmond Bell's *Child of the Dead End* (2009).

My approach combines insights drawn from the interdisciplinary field of emotion studies with close formal analysis. Cognitivists Greg Smith, Carl Plantinga, Torben Grodal, Murray Smith, and Noël Carroll have led the way in developing an approach to the study of cinematic emotion that goes beyond previous accounts of identification and desire. Cognitive theorists generally agree that emotional response occurs individually and on a shared social level, and that these responses are guided (or, alternatively, suggested, led, dictated, imposed, or offered – depending on the theorist) by film form. I apply these theories in my analyses of recent Irish films. Rather than considering the accuracy or objectivity of historical representation in these films, I perform an 'emotional reading' of the works. I ask how the films depict and engage with the emotions of groups and individuals; in particular, the 'negative' emotions associated with traumatic loss, emotions which pose problems for those who view film as a vehicle for reconciliation and peace-building.

Biography

Jennie Carlsten received her doctorate in Film Studies at Queen's University Belfast, where she currently works as a Research Fellow with the School of History and Anthropology on the AHRC-funded project 'Documentary Film, Public History and Education in Northern Ireland'. Her PhD dissertation was entitled *Stress Fractures: Loss and Emotion in the Recent Irish Cinema*. She received her BA in Film Studies from the University of Iowa and her MA from the University of British Columbia.

Screening European Heritage

Paul Cooke (University of Leeds); Rob Stone (University of Birmingham)

This paper seeks to introduce the AHRC ‘Care for the Future’ project ‘Screening European Heritage’. The term ‘heritage film’ was coined by Andrew Higson to describe a cycle of British historical costume dramas produced in the 1980s. Films such as *Chariots of Fire* and *A Room with a View* were analysed as a new genre, identified by slow-moving narratives organised around props and settings as much as they were around narrative and characters, and read as part of a national, nostalgic project celebrating British heritage culture just as the country was undergoing the seismic social shifts of the Thatcher years (Higson 1995). At the same time, heritage film was championed by the UK heritage industry, hoping that it would act as a ‘shop window’ for foreign tourists and investment. However, such films were not unique to British cinema. More recently, heritage film has been identified as a dynamic global film genre. Yet while heritage films are a global phenomenon, such films are produced and consumed within different and distinct social and political contexts, all of which inflect the specific concept of heritage they seek to communicate. ‘Screening European Heritage’ seeks to map the landscape of European heritage film and its relationship with the wider heritage industry, focussing on 3 interrelated questions:

- What role does European, national and regional **cultural policy** play in the production of heritage films and how do filmmakers negotiate such policy?
- How are heritage films consumed across and beyond Europe? Who is their **audience**? What are the mechanisms of their **consumption** and how do these mechanisms map onto those of the wider heritage industry?
- How do heritage films extend, or delimit, the possibilities of **historical representation**? How do their various modes of emotional engagement with history underline, or reflect tensions in, the aims of the heritage industry as a whole?

(project website: <http://arts.leeds.ac.uk/screeningeuropeanheritage/>)

Biographies

Paul Cooke is Centenary Chair in World Cinemas at the University of Leeds. He has written on the legacy of both National Socialism and the GDR in contemporary German culture, with a particular emphasis on contemporary German film (*Representing East Germany: From Colonization to Nostalgia*; with Marc Silberman (eds), *Screening War: Perspectives on German Suffering*; *Contemporary German Cinema*; (ed.) *The Lives of Others and Contemporary German Film*). He is currently PI on the ‘Screening European Heritage’ project, looking, in particular at the relationship between heritage cinema and movie-related tourism across Europe.

Rob Stone is Professor of European Film at the University of Birmingham where he directs B-Film: The Birmingham Centre for Film Studies. He is the author of *Spanish Cinema, The Flamenco Tradition in the Works of Federico Lorca and Carlos Saura, Julio Medem* and *The Cinema of Richard Linklater* and the co-editor of *The Unsilvered Screen: Surrealism on Film, Screening songs in Hispanic and Lusophone Cinema* and *A Companion to Luis Buñuel*. Rob currently holds a Leverhulme Trust Research Fellowship and co-writes a book on Basque cinema with María Pilar Rodríguez (to be published by IB Tauris in 2015). Rob is CI on ‘Screening European Heritage’ and is especially interested in heritage cinema in relation to nation-building and nationhood, the study of which overlaps greatly with his other current project on Basque cinema.

Popular Historiography and Historical Sensibility in Recent Film

Jerome de Groot (University of Manchester)

In *Hamlet* Hamlet, stunned at the performance of the Player King, asks ‘What’s Hecuba to him, or he to Hecuba,/ That he should weep for her?’ (*Hamlet* II.ii.563-4). This acknowledgement of the seen/unseen gap between past event and present performance is inherent in all popular historical texts. The internalised, syncopated relationship between then and now (‘or he to Hecuba’), not necessarily linear but in tension, argues that performance of pastness can have emotive, physical, bodily power and affect in the present (he weeps). Yet whilst acknowledging the weft of authenticity, we similarly see its falseness (Hamlet’s assertion of his own ‘real’ emotion). The popular historical text can express a physical connection – the body of the actor, weeping – but it cannot be real. In this self-denying fictiveness, this corporeal ethereality, this ability to reconcile the abstract and the physical, we discover the historiography of popular history. The fictional representation of the past enfranchises the viewer by showing and revealing, by staging the internal historiographic debate of each text. We can see the joins. Fundamental to our encounter with the historical product/ text is that we desire a wholeness of representation whilst understanding that the text is *fundamentally* a representation. This allows a staging of relationship to the ways in which the past and the dead are voiced, represented, acted and performed. Historical film invokes, through a number of elements – texture, form, content – a relationship to the past as well as a representation to that past. By foregrounding self-consciousness about the mode of creating ‘history’ such film does historical work, undertakes something valuable at the level of historiographical understanding. As David Peace argued when justifying writing about the Yorkshire Ripper: ‘perhaps novels and their fictions are, perversely, the more “honest” way to try to understand and write about the past’. In that conjunction of honesty and perversity we find the power and the horror inherent in contemporary historical fictions. This paper will consider these issues as a means to approaching a theory of popular historiography in relation to film, and will consider texts ranging from Terence Malick’s *The New World* to zombie films.

Biography

Jerome de Groot is the author of *Consuming History* (2008), *The Historical Novel* (2009) and *Royalist Identities* (2004).

Film and History: A Very Long Engagement. A bird's-eye view of the literature concerning the use of cinematic texts in historical research.

Gianluca Fantoni (University of Strathclyde)

The paper offers a bird's-eye view of the literature concerning the use of cinematic texts in historical research, from the publication of Kracauer's classic *From Caligari to Hitler* to the latest contributions. It singles out the principal tendencies shown by the scholars who engaged in this particular field of research such as, for example, the use of raw unedited footage as a record of historical events and personalities; the analysis of sponsored film in order to gain insight into the motives of sponsoring institutions like governments and political parties; the idea that feature films could be indicators of the moral values, prejudices, ideas, and political and social tensions running through a society at a given time. The paper also offers a succinct account of the major theoretical contribution by authors like Marc Ferro, Pierre Sorlin, John E. O'Connor and Robert A. Rosenstone. The paper's ultimate purpose is to take stock of the progress made by scholars as far as cinema and history is concerned and to suggest further developments of this well-established and yet, in many respects, still controversial research thread.

Biography

Gianluca Fantoni graduated in history at the University of Florence and got a Mphil at the University of Strathclyde. He has recently been awarded a PhD for a thesis concerning the cinematographic production of the Italian Communist Party. He has published in *Modern Italy* (Issue 2, Volume 16, May 2011, 195 – 208) and in *The Journal of Contemporary History* (forthcoming).

Suspect Device(s): Montage Sequences and Audio-visual Representations of Northern Ireland

Liz Greene (University of Glasgow)

This paper will consider the use of montage sequences in fiction and non-fiction film and television programmes about Northern Ireland.

Political and socio-economic representations are often problematic within film texts due to the need for brevity within the medium. However, the montage sequence contains a double bind, that of further time constraints and often the need for popular music to package an experience. In this paper I will consider both drama and documentary, and will discuss the problematic relationship of framing a contested history through the youthful (MTV) prism of fast edits, and pop music. Considering pop and punk music, this paper will chart counter youth cultures that have stood in opposition to state repression and will assess how well these representations have been served by the montage.

Fiction and non-fiction (these films will be the main examples referred to but others will also be alluded to):

Bernadette Devlin (1969, John Goldschmidt)

Bernadette: notes on a political journey (2011, Lelia Doolan)

Good Vibrations (2012, Lisa Barros D'sa and Glenn Leyburn)

Iris in the Traffic, Ruby in the Rain (1981, John Bruce)

Critical sources:

Kay Dickinson – 'Pop, Speed, Teenagers and the "MTV Aesthetic"'

Edward Saïd – 'Invention, Memory, Place'

Chris Stanley – 'Urban Narratives of Dissent in the Wild Zone'

Biography

Liz Greene is a lecturer in Critical Production Studies at the University of Glasgow. She has worked in location sound on award winning drama and documentary film and television productions, and won an Irish Film and Television Award (IFTA) for best sound in the television drama series *Pure Mule* (2006). Her research interests are in sound (theory and practice), documentary, Irish cinema and critical production studies and she has published work in journals such as *The Soundtrack*, *The New Soundtrack*, and *Music and the Moving Image*.

Politicizing History: The “Poetics of Knowledge” in Pablo Larrain’s Pinochet Trilogy

James Harvey-Davitt (Anglia Ruskin University)

While over twenty years have passed since the end of Augusto Pinochet’s dictatorship, Chilean directors besides Pablo Larrain have shirked the subject. With *Tony Manero* (2008), *Post Mortem* (2010), and *NO* (2012), Larrain has produced the first fictional, cinematic intervention into this provocative, apparently taboo topic. Through his aesthetic, narrative, and technological innovations, he has developed a significant body of work on the matter – as vital to the representation of historical narratives in general, as it is to the reconciliation of Chilean identity.

In this presentation, I consider some of these innovations, in relation to what Jacques Rancière has referred to as “the poetics of knowledge” (Rancière, 1994). For Rancière – after French Romantic historian, Jules Michelet – there is a politically emancipatory potential inherent in historical narratives that afford a voice to “those who *would speak*...and not the one who *spoke*”. This is what I claim is happening in Larrain’s films. Through his focus on the anonymous individuals in these times of turmoil; through his unwinding of the characters’ psyche in the midst of a turmoil they are oblivious to; I argue that Larrain has developed a way of politicizing history – of breathing life into its disappeared, its unshown, and its unshowable.

Biography

James Harvey-Davitt is a PhD candidate at Anglia Ruskin University, Cambridge. His research considers the ideas of Jacques Rancière in relation to the political aesthetic activity in the work of some contemporary filmmakers. Broaching rich diversity in films by Jafar Panahi, Pablo Larrain, Charlie Kaufman, and Nuri Bilge Ceylan, this approach takes up the challenge of reviewing the spatial possibilities for new subject-formation, in a climate within which ‘the political’ has come to mean both nothing, and everything but. He has presented work on politics and cinema at conferences at University of Nottingham, University of Birmingham, University of Bristol, Anglia Ruskin University, University of Warwick, and is scheduled to present on a panel on Rancière and Cinema, at NECS 2013 Conference on Political Media, in Prague.

Amnesty with a Movie Camera: William Kentridge's *Ubu Tells the Truth*

Andrew Hennlich (Gwen Frostic School of Art, Western Michigan University)

In 1999 South African artist and animator William Kentridge collaborated with playwright Jayne Taylor and the Handspring Puppet Company to produce a response to South Africa's Truth Commissions entitled *Ubu and the Truth Commission*. In the play Alfred Jarry's famed corpulent and cruel King Ubu is placed into "a domain where actions do have consequences". Kentridge would later edit the film footage he produced for the play into a short film: *Ubu Tells the Truth*; while the image of Ubu still takes centre stage, he is confronted with a new figure, the camera from Dziga Vertov's *Man with A Movie Camera*.

The fantastic scene of the camera moving on a tripod, both taking the role of Ubu and confronting him, interrogates the limits of truth that the Truth Commission sought to engender. Rather than the idea of testimony represented through witness and the subsequent forgetting engendered by forgiveness, the kino-eye camera under Kentridge's treatment becomes an absurd language to explore the conditions of truth and forgiveness that the Commission constructs in a legal setting.

Referencing a famous moment of testimony in the Truth Commission, where members of a covert police force film themselves testing an explosive device, Kentridge's kino-eye camera walks out confronts a man, shoots him, placing a bomb beneath him and detonating the body into unidentifiable pieces. The camera becomes ironic; its mission to tell the truth conceals the crime it witnesses. I argue that Kentridge's treatment of Vertov becomes an absurd and ironic discourse capable of articulating a historical critique, following Derrida's own critiques of the Truth Commission against the pure rhetorics of truth and forgiveness the Truth Commission represents.

Biography

Andrew Hennlich is Assistant Professor of Art History at the Gwen Frostic School of Art at Western Michigan University. He is currently preparing a book entitled *(un)Fixing the Eye: William Kentridge and the Optics of Witness*. His research interests are primarily in contemporary South African art and he has written more widely on art and politics for a number of exhibition catalogues and journals including *esse, etc.*, and *Image & Text*.

The Politics of Corporeality in Pablo Larraín's Dictatorship Trilogy

Nike Jung (University of Warwick)

Pablo Larraín's trilogy *Post Mortem* (2010), *Tony Manero* (2008), and *No* (2012), rank among the few Chilean fiction films set during the dictatorship. In my reading of these films, I focus particularly on how these films make strategic use of corporeality to imagine Chile's violent past, on a narrative and visual level and even via the very materiality of the cinematic body.

By putting neglected aspects and topics on the socio-political agenda and by perforating narrative-verbal (and visual) repetitions, Larraín's films offer examples of how fiction can break out of narrative confinements. The fiction format has the capacity to exceed representation, to provide a different language to talk about the past, and to appeal to the audience on a visceral level. Linking these sometimes-disdained capacities with the specific context of memory battles in Chile, the metaphor of the body and the positioning of the audience, I suggest a political reading of the films' aesthetic means. Rather than offering a complete History, these films open a space where the contest of histories can be carried out and where contemporary grievances can be articulated. By establishing continuities between past violence and present-day problems, the films also comment on the genesis of some of these issues.

Biography

Nike Jung is a PhD student at Warwick University's Department of Film and Television. The working title of her thesis is "Imaginations of Torture in Contemporary US and Chilean Cinema."

Nike studied Comparative Literature, American Studies and Cinema Studies in Berlin, Paris, and New York. Some of her other research interests include graphic novels and whiteness studies.

Teaching a Faux Documentary: Buñuel's *Land without Bread*, 1933-2013

Danny Kowalsky (Queen's University Belfast)

The documentary film was still in its infancy when Russian and Spanish cinematographers began to parody the genre, creating artful, propagandistic pictures easily confused with documentary or newsreel. Confusion was certainly the point, first in Sergei Eisenstein's *October* (USSR, 1927), and, just a few years later, in Luis Buñuel's *Land without Bread* (Spain, 1933). Buñuel's work is difficult to categorize. The filmmaker investigated and documented a poor community of landless peasants living in the mountains of western Spain, near the Portuguese border. These were the Hurdanos, and Buñuel's travelogue is a catalogue of their misfortunes, illnesses, bad luck and poor decisions. The resultant twenty-seven minute film is a striking, often shocking exposé of the hardships facing the inhabitants of one of Europe's most backward and impoverished regions. Yet the film is not quite what it appears, and multiple viewings reveal jarring anomalies. The upbeat, triumphant tone of the narration and soundtrack, is inappropriate for the subject matter. In several segments, Buñuel has painstakingly staged the mise-en-scene to tell his story, going so far as to slaughter animals in the process, and barely covering his tracks. In the end, the viewer is left uncertain how to respond to the film, much less believe what he has seen. Yet *Land without Bread* is a rare look at rural Spain on the eve of the civil war, and, despite its flaws, an invaluable teaching tool. This paper will look at the trajectory of this enigmatic picture -- variously described as a surrealist experiment or faux documentary -- from its creation to its critical reception, its analysis by several generations of scholars, and its eventual place in the core canon of Hispanic studies.

Biography

Daniel Kowalsky studied at the University of Oregon and the University of New Mexico prior to receiving his Ph.D. in 2001 from the University of Wisconsin-Madison. Before taking his current position in the School of History and Anthropology at Queen's University Belfast, he taught at Washington University in St. Louis, Missouri, The American University in Cairo, and Bristol University. He is the author of numerous books and articles on the civil war in Spain, including *Stalin and the Spanish Civil War* (New York: Columbia University Press, 2004), *La Unión Soviética y la guerra civil española* (Barcelona, Editorial Crítica, 2003), and is co-editor of *History in Dispute: The Spanish Civil War* (Detroit: St. James Press, 2005). He is currently writing a new book on Interwar Europe that Continuum Press will publish in 2016.

The Value of Testimony in Triggering Public Debate on the Past: the case of Jedwabne pogrom in Agnieszka Arnold's documentary film *Neighbours* and Jan Tomasz Gross' book *Neighbours*

Tomasz Łysak (University of Warsaw)

At the onset of the new millennium public opinion in Poland was galvanised by the findings in Jan Tomasz Gross' slim volume entitled *Neighbours*. On July 10th 1941 a group of Polish villagers from Jedwabne (a town initially occupied by the Soviet Union and taken over in 1941 by the Germans) executed a pogrom against the local Jewish population killing at least a few hundred. The event was hardly a secret to the local population but until the year 2001 it failed to attract the attention of the general public. Gross was not the first person to inquire into the tumultuous Polish-Jewish relations in the area, as the documentary filmmaker Agnieszka Arnold conducted interviews with local witnesses and perpetrators for two films *Where is my older son Kain* (1999) and *Neighbours* (2001).

In my presentation I am going to compare the respective powers of audiovisual testimony (akin to ethnographic fieldwork) and reliance on archival testimony by the sociologist. In the heated press debate Gross stole the attention of the critics overshadowing the filmmaker. It prompts a question about the relationship between the qualities of the audiovisual medium and its impact on memorialization of the past. Where does the strength of the audiovisual medium lie? In the collection of witness testimony, providing a forum for the public discussion of the past, or being the material for discursive meta-analysis? These questions are going to be answered in the light of postwar debates on the Polish-Jewish relations and the place of documentary film in Polish memory culture.

Biography

Tomasz Łysak, an assistant professor at the University of Warsaw, received his PhD in Philosophy from the Polish Academy of Sciences. His dissertation thesis and much of his recent work continues to focus on representations of the Holocaust in relation to trauma studies and psychoanalysis. He has held fellowships at the University of Washington, Seattle, the University of Edinburgh, and the University of Chicago. His essays were published among others in *Polin: Studies in Polish Jewry*, *Kwartalnik Filmowy*, *Teksty Drugie* and in a number of edited volumes.

"One Man's Propaganda is Another Man's Culture." (IRA prisoner H block 4 Long Kesh.)

Tom Magill (Educational Shakespeare Company Ltd)

On the 6th August 1996 in the canteen of H Block 5, 10 IRA prisoners premiered a 90-minute stage adaptation of Bobby Sands' epic poem *The Crime of Castlereagh* to their fellow prisoners.

Over the coming months, the play would be performed in all the H Blocks, and, through an ingenious manipulation of the parole system, at the Féile an Phobail (West Belfast Festival) on 14th September 1996. Although no video recording exists of the first performance, a film of the West Belfast Festival production was made. (p.107, *Theatre of the Troubles, Theatre, Resistance and Liberation in Ireland*, McDonnell, B, University of Exeter press 2008.)

Tom Magill is an ex-prisoner from a Loyalist background who worked as a director and a dramatist in the H Blocks and introduced Augusto Boal and his Theatre of the Oppressed into Long Kesh between 1994-1996. The culmination of this work was the stage adaptation with IRA prisoners in *The Crime of Castlereagh*.

What everyone present in the prison canteen agreed on was that this was the most important and complex piece to come out of the Blocks...For Brian Campbell it was genuinely 'revolutionary' because its aesthetic had brought something 'radically new' into Republican culture. (ibid p.113)

The Maze prison is still a contested site where narratives are competing to be heard or silenced. I propose to show a short extract from the film record of the production and offer the following questions for the audience to choose the most relevant to debate:

- What is the relationship between propaganda and culture?
- Who can legitimately represent history?
- Are illegitimate representations of history necessarily untrue?
- Is there any truth in fiction?
- Can an aesthetic be revolutionary?

Biography

Tom Magill is an award-winning filmmaker, drama facilitator, actor, writer, director and producer. He specialises in Theatre of the Oppressed and Shakespeare using theatre methods for transformation in community, mental health and prison settings. Tom was Augusto Boal's representative in N.Ireland. After training with Michael Bogdanov, Tom became his representative in Northern Ireland and set up ESC. Tom is currently Artistic Director with the Educational Shakespeare Company Ltd (ESC) that he co-founded in 1999.

Abahn the Jew and Aurélia Steiner from Melbourne – Holocaust Witnesses in the Films of Marguerite Duras

Maya Michaeli (Tel-Aviv University and the Sciences Po, Paris)

Scholarly studies engaging in Holocaust testimonies have traditionally focused on how to represent testimonies of such an inconceivable event. Researchers such as Giorgio Agamben, Dori Laub, Shoshana Felman, Domonick LaCapra, and Saul Friedlander suggested that although an artistic representation of Holocaust testimony is essential, it is also important not to ignore its dangers and limitations. However, little attention has been paid to the ethical question of how to do so without appropriating the otherness of the witness. This paper will explore a unique practice of cinematic representation of Holocaust testimonies in two films directed by Marguerite Duras, a former Resistance member, though not Jewish herself. The first film *Jaune le soleil* (1971) describes a compelling meeting between a builder, his wife, and two Jewish characters with the same name-Abahn- although one of them who was a Holocaust victim is named "le Juif". In the second film, *Aurélia Steiner (Melbourne)* (1979) Duras recites text she wrote on behalf of Aurélia Steiner, a fictional Jewish girl who carries the memory of Auschwitz. Both films, I will argue, correspond with the genre of Holocaust video testimonies which have been filmed and archived since the early 1970s. In fact, Duras uses cinematic means - the backlight technique, incompatibility between sight and sound, and a montage emphasizing the spatial memory - in order to create an alternative. Thus, Duras transforms the linear traditional representation of Holocaust testimony based on empathy and identification into a fragmented narrative, which grants prominence to "multidirectional memory" (in the words of literary critic Michael Rothberg) and involves the spectators as active participants. Drawing on the ethics of Emanuel Levinas, I will demonstrate how Duras conveys a unique artistic responsibility that does not appropriate or impose meaning on the otherness of the witnesses and therefore can broaden and enrich the discourse of Holocaust testimony.

Biography

Maya Michaeli is a PhD candidate in a joint supervision program of "Tel-Aviv University" and the "Sciences Po, Paris". This presentation is part of her dissertation on testimonies of war, colonialism and representations of "others" and of responsibility in the literary and cinematic works of Marguerite Duras.

How to Tell “Positive Stories” in Relation with the War? The movie “Circles” from Srdan Golubovic and the memory and cinematographic representation of rescuers in times of war

Nicolas Moll (Independent Researcher)

Since the end of the war in Bosnia and Herzegovina in 1995, many international and local fiction movies have been realized on the conflict which are focusing on the destiny of soldiers (e.g. *No Man's Land* (2001) from Danis Tanovic), of journalists (e.g. *Welcome to Sarajevo* (1997) from Michael Winterbottom) or of civilian victims of the war (e.g. *Grbavica* (2006) from Jasmina Zbanic). In 2013, the movie “Circles” from the Serb film director Srdan Golubovic introduced a new figure in the cinematographic representation of the Bosnian war: the rescuer. “Circles” is based on the story of Srdjan Aleskic, a young Bosnian Serb soldier who protected and saved a Muslim acquaintance of him in Trebinje in January 1993, and was therefore killed by other Bosnian Serb soldiers. The paper will discuss the question which choices the film director made to tell and represent the story of Srdjan Aleskic, and analyse the reactions in different countries where the movie has been shown and its impact on the public memorialization process of Srdjan Aleksic and of the Bosnian war more in general. The cinematographic approaches of the topic and the question of the social impact of the film will be compared with two other movies which are dealing with the topic of rescuers in relation with war and mass crimes: *Schindler's List* (1993) from Steven Spielberg and *Hotel Rwanda* (2004) from Terry George. The paper will therefore discuss whether we can find common tendencies in the representation of rescuers in times of war in contemporary cinematography and in the public reception of these movies.

Biography

Nicolas Moll, born in 1965 in Brussels, holds a PhD in Contemporary History from the University of Freiburg i.Br. He lives in Sarajevo since 2007 where he is working as an independent researcher on the history and memory of European conflicts in the 20th century, with a special focus on the Western Balkans. Last publication: “Fragmented memories in a fragmented country: memory competition and political identity building in today's Bosnia and Herzegovina”, in: *Nationalities Papers*, 2013,

<http://www.tandfonline.com/doi/full/10.1080/00905992.2013.768220#.Uao7w9jh7ao>

Three Faces of The Truth and Reconciliation Commission: Media, Drama and Documentary Film

Judith Musser (La Salle University)

I propose to present a conference paper about South Africa's historic transition from apartheid to Mandela's election and the subsequent Truth and Reconciliation Commission as represented in the broadcasted hearings, a documentary film and creative theatre. The "texts" I will be using are Jane Taylor's play *Ubu and the Truth Commission* (1997) and the Bill Moyers documentary *Facing the Truth* (1999).

The TRC hearings were initially set to be heard in private, but the intervention of 23 non-governmental organizations eventually succeeded in gaining media access. On 15 April 1996 the South African National Broadcasting Corporation televised the first two hours of the first human rights violation committee hearing live. The rest of the hearings were presented on television each Sunday from April 1996 to June 1998 in hour-long episodes.

I propose that the images and words of these televised hearings are re-presented in two related, but distinctive genres, that of creative drama and documentary film; I further argue that these texts reshaped the public perception of the TRC's retrieval of lost histories. *Ubu and the Truth Commission* configures the TRC as theatre by emphasizing the absurdity of commission's desire to establish national reconciliation. The play incorporates screen displays of photographs from the press and imitates the testimonies of the witnesses seen and heard in the broadcasts.

Likewise, *Facing the Truth* draws on South African Broadcasting's National telecasts of the TRC hearings and on a score of interviews conducted by American broadcaster Bill Moyers. The most notable interviews are those with the former security agents. These interviews are pre-figured in Taylor's portrayal of Brigadier Cronje through her character of Pa Ubu.

I hope this paper will encourage discussion on the interdependent relationships between the documentation of history and memory as presented in media television, live theater and documentary film.

Biography

Judith Musser is a Professor of English at La Salle University, Philadelphia PA. She earned a MLitt from the University of Aberdeen and a PhD from Purdue University. Her primary area of research is in African American Literature and Film; she has published various articles on African American women's writing and two anthologies of African American women's short stories of the Harlem Renaissance. A third book on African American men's writing is due for publication at the end of this year. Her secondary field is in Non-Western literature, primarily that of Africa and the connection of African Literature to African American Literature.

Testimonial Literature and Third Cinema as a Theoretical and Artistic Framework for Research, Reconstruction and Dramatization of Collective Memory

Alejandro Pedregal (Aalto University)

This paper deals with how the theory and practice of Latin American testimonial literature and Third Cinema, as well as their approach to history and memory, can be used as a framework for researching, reconstructing and dramatizing real events. That is partly the case of my own practice-based research meant to script Rodolfo Walsh's life and work. Walsh is known as the master of Argentinean investigative journalism and father of testimonial literature.

There are a wide variety of sources I have used to research the events of this script:

- Primary sources: books and articles by Walsh, and his own personal notes.
- Secondary sources: other literature on Walsh's life and work; key documentation of the period; other literature on the period; fieldwork mainly through interviews, to capture what Spike Lee (1993) called "the essence of the man".

For the presentation of this paper I will explore certain common grounds between the methods of testimonial literature in Walsh and Third Cinema, and their understanding of collective memory as a political category (Aguilar, 2000) to confront the rigidity of official history. The identification with "the other" (Alea, 2009) –the popular sectors inhibited from accessing to written history (Alabarces, 2000)-, links both artistic practices through an intersubjective and dialectical understanding of history as an open-ended site of constant struggle (Wayne, 2001).

I will also introduce an example of my own practice for this script, and thus reflect on the use of different sources and the obstacles that appear in order to create an original dramatic structure.

Considering that it is emotions and not facts what engages audiences to stories (Wolfe, 2007), the example will serve to expose the usage of this framework in the process of finding a balance between social acknowledgement, political commitment and dramatic emotion for the craft of screenwriting.

Biography

Alejandro Pedregal was born in Madrid in 1977 and lives in Helsinki. He is director of several short films and screenwriter, and has currently a feature film in development and several other projects in different production stages.

He is a researcher at the Department of Film and Television, School of Art and Design, Aalto University, Helsinki.

He has an MA from the Academy of Fine Arts of Helsinki, Media Art Department, and an MA and an Advanced Studies Diploma (DEA, a licentiate doctoral studies) from the Faculty of Fine Arts of the Complutense University in Madrid (Spain).

He is founder and director of Lens Política Film and Media Art Festival. He is also composer and a member of the art group La Strategia Corp. (LSC). He also writes on cinema for several magazines and websites.

‘My View of How the Whole Thing Was Orchestrated Has Changed’: British responses to *Conspiracy* and the Wannsee Conference

Stefanie Rauch (University of Leicester)

Despite academic interest in representations of the Holocaust on film and their effects on ‘the public,’ discourses have largely focussed on either theories of representation or analyses of particular films or documentaries. Little is known about the ways in which films are interpreted and made sense of by audiences themselves.

To fill this gap in current research and to add to our understanding of the reception of representations of the Holocaust, as part of my PhD research, I conducted an empirical qualitative study of British people’s reception and interpretation of recent films. This paper will discuss some of the outcomes of the resulting interviews.

To what extent can films contribute to historical knowledge and popular memory? Is the reception and interpretation of historical films shaped or influenced by the viewers’ own interests, backgrounds and pre-conceptions? How do viewers reflect on the representation of the Holocaust on film? How, and to what extent, do films alter historical understanding? Using Frank Pierson’s 2001 BBC/HBO film *Conspiracy* - a re-creation of the ‘Wannsee Conference’ - as an exemplary case study and based on the interviews mentioned above, this paper seeks to address these questions, and in doing so, complicate our understanding of the reception process by exploring the relationship between film text, viewers’ backgrounds, interests and preconceptions, and film reception.

Biography

Stefanie Rauch completed her MA (Magister Artium) in Contemporary History, Gender Studies, and South Asian History at Humboldt University Berlin, Germany, in 2009. Currently, she is pursuing her PhD research at the Stanley Burton Centre for Holocaust and Genocide Studies at the University of Leicester. Her multi-disciplinary PhD project ‘The Holocaust in British Popular Culture: Interpretations of Recent Feature Films’ is an empirical, qualitative audience reception study aimed at investigating audience responses to feature films about the Holocaust. She taught undergraduate courses on 19th century European history and on the representation of the Holocaust in films.

Memory and the Carnavalesque: Recent Filmic Representations of the Spanish Civil War

Alison Ribeiro de Menezes (University of Warwick)

Is it permissible to laugh at a traumatic past? More concretely, is it acceptable to use comic excess or satirical deformation to explore and depict the Spanish Civil War in 1936? Much of the twenty-first-century wave of historiographic discussion, critical commentary, political and civic debate, and artistic representation in the field of what Spaniards have come to term ‘*memoria histórica*’ is profoundly serious, and rightly so. Preston’s recent volume, *The Spanish Holocaust* (2012) may stand as shorthand for the nature of the issues in play. The questions raised by the possibility of retrospective redress for violence, persecution, and atrocity during much of the twentieth century in Spain, as with many of the instances of our contemporary ‘politics of regret’ (Olick 2007), are ethically complex, and the possible resolutions are far from morally straightforward.

Nevertheless, both light-hearted and decidedly humorous depictions of the Civil War exist, the first in film being Luis García Berlanga’s *La vaquilla* (1985). More recently, Álex de la Iglesia’s *Balada triste de trompeta* (2010) offered a carnivalesque and satirical view of the war (as well as the late Franco dictatorship), and in 2011 the Spanish national broadcaster, Radio Televisión Española, launched a half-hour sitcom set during the war, entitled *Plaza de España* (a clear throw-back to the style of *La vaquilla*). This paper discusses the ethical questions raised by the use of a comic approach to a contested past. It explores the use made by Berlanga and de la Iglesia of the ‘esperpento’ tradition in Spain to argue that a comparative analysis of these two films (including reference to Berlanga’s original screen play from 1956, which was not unexpectedly censored) reveals the shifting nature of Spain’s memory horizons and the ways in which they are imbricated in contemporary politics.

Biography

Alison Ribeiro de Menezes is Professor of Hispanic Studies at the University of Warwick. She has published widely on Spanish narrative, including the books, *Juan Goytisolo: The Author as Dissident* (Tamesis, 2005) and *A Companion to Carmen Martín Gaité* (with Catherine O'Leary, Tamesis, 2008). She co-edited two volumes: *War and Memory in Contemporary Spain/Guerra y memoria en la España contemporánea* (with Roberta Quance and Ann Walsh, Verbum, 2009) and *Legacies of War and Dictatorship in Contemporary Portugal and Spain* (with Catherine O'Leary, Peter Lang, 2011). She is currently completing a monograph on Civil-War and dictatorship memory in contemporary Spanish literature and film, and beginning a project on circulations of cultural memory in the Luso-Hispanic world.

Historical Resistance in the Films of Fred Zinnemann, 1944-1977

J. E. Smyth (University of Warwick)

Between 1944 and 1977, director Fred Zinnemann made a surprising number of historical films about the rise and resistance to fascism, the Spanish Civil War and Second World War, and the post-war impact on Europe and America. Yet in stark contrast to many European and American filmmakers, Zinnemann's documentation of the Resistance was completely at odds with Charles de Gaulle's view of an elite, French-dominated, nationwide movement against Nazi oppression born in 1940, and the prevailing conservative historiography which excluded the roles of women and communists. There were no towering French heroes in Zinnemann's histories, but there were Belgians, Austrians, Germans, and Americans who opposed Hitler and National Socialism from the 1920s. From early in his career, Zinnemann was drawn to the possibility of European resistance to fascism rather than to standard nationalist historiographies and traditional heroes. Zinnemann's antifascist heroes were often solitary heroines such as Gabrielle van der Mal (Audrey Hepburn) and Lisa (Diane Lambert) in *The Nun's Story* or the elusive Julia (Vanessa Redgrave) and her workers (Dora Doll and Elisabeth Mortensen). His best-known Second World War hero, adored in his American hometown, was in reality a quisling who betrayed his unit while interned in a German prison camp (Van Heflin, *Act of Violence*). Most notably, the director's major resistance hero was a German communist, George Heisler (Spencer Tracy). This paper, based on archival research in Zinnemann's papers, engages Zinnemann's self-conscious visual and textual interventions in the wider historiography of the Resistance and its post-war aftermath. In particular, it will explore his research, script and editing notes for *The Seventh Cross* (1944), *Behold a Pale Horse* (1964), *Day of the Jackal* (1973) and *Julia* (1977), and will make a case for Zinnemann as a significant historian of the anti-fascist resistance.

Biography

J. E. Smyth is Associate Professor of History at the University of Warwick. Smyth is the author of *Reconstructing American Historical Cinema from Cimarron to Citizen Kane* (2006), *Edna Ferber's Hollywood* (2009), and the editor of *Hollywood and the American Historical Film* (2012) and has contributed to many edited collections on film and history, including Robert Rosenstone's *Blackwell Companion to the Historical Film* (2013). Smyth is currently completing a book on Fred Zinnemann's work.

Picking up the Pieces. Dealing with the Past in *Marriage in the Shadows* (Maetzig, 1947)

Elizabeth Ward (University of Leeds)

As Jan and Aleida Assmann have argued, the drive to preserve a stable, consumable narrative of the past can be understood as the attempt to create a cultural memory which can be drawn upon by future generations for their own retelling of events. The Holocaust on film is a clear example of such practices where images such as barbed wire fences and prisoner uniforms have acquired a semiotic quality. However, the idea of an archive of images can often cause us to overlook the fact that these modes of engagement had to be developed over time.

By examining the 1947 German film *Marriage in the Shadows*, I will return to the immediate postwar years to examine how filmmakers approached the challenge of depicting the Holocaust on film at a point when images did not carry the same semiotic power as they do now. Given that Germans were forced to confront images of National Socialist racial persecution, the fact that ten million Germans in five years would pay to see a feature film about racial persecution in the Third Reich is highly surprising. That *Marriage in the Shadows* would become an international hit at a time when distrust and anti-German feelings shaped responses to Germany abroad, attests to the power of film to unite audiences, and overcome political and national borders.

This paper will examine how director Kurt Maetzig visualises a past that was very present for audiences, and the challenges faced by the director in using the same medium deployed by Goebbels just a few years earlier to marginalise the same Jewish citizens who now featured as the victims in *Marriage in the Shadows*.

Biography

Elizabeth Ward is a second-year PhD student at the University of Leeds. Working from a socio-historical perspective, her thesis examines depictions of Jewish persecution during the Third Reich in East German cinema. Her research interests include the relationship between film and the Holocaust, post-1945 memory cultures in German film and the new German Heritage Film. She is currently coordinating a national project to promote German studies among secondary school pupils through film.

The Draughtsman's Contract: Remembering and not remembering the Glorious Revolution

James Ward (University of Ulster)

The 'Glorious Revolution' of 1688 was perhaps the key event in the founding of the modern United Kingdom. In spite of its historical significance, the Revolution had by the late twentieth century fallen from prominence in public memory, as exemplified in the relatively muted commemoration of its tercentenary in 1988. Outside Northern Ireland, the Revolution continues to feature minimally in public memory, commemoration and reflection. With a view to exploring how far a feature film can supply such absences, this paper discusses one of the few commercially-successful film representations of the revolutionary period, Peter Greenaway's *The Draughtsman's Contract* (1982). Set in 1694, the film functions both as an historiographic allegory which reprises the events of 1688 on a domestic scale, and a 'memory-making fiction' (to use Astrid Erll's term) which delineates the revolution through the social and cultural change it initiated. Equally, however, the film can be enjoyed as a largely ahistoric pastiche whose period setting provides colour but not content. These two ways of reading the film reflect opposing modes of apprehending and remembering the revolution – in public discourse it can be framed either as half-remembered pageantry or as a divisive and still-contentious political rupture. Focusing on the revolution as a shibboleth which reveals wider fractures in modern political culture, my paper contextualizes Greenaway's film with reference to historic and continuing debates about the makeup of the UK and its place within Europe, as well as the tension between remembering and forgetting that characterizes current debates on the politics of memory in Ireland.

Biography

James Ward lectures in eighteenth-century literature at the University of Ulster and is working on a monograph about representations of the long eighteenth century in modern fiction and film.