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The Generation of Postmemory is Marianne Hirsch's finest and fullest description of her paradigm-changing concept of postmemory. In dialogue with a dazzling array of writers and photographers as well as scholars across the humanities, it shows how the 'hinge generations' that have directly experienced or inherited the traumas of the holocaust and other twentieth-century genocides have sought to conceive and commemorate those staggering losses in the hope of a better future.

The Generation of Postmemory: Writing and Visual Culture ...

The Generation of Postmemory: Writing and Visual Culture After the Holocaust (Gender and Culture Series) by Hirsch, Marianne at AbeBooks.co.uk - ISBN 10: 0231156529 - ISBN 13: 9780231156523 - Columbia University Press - 2012 - Hardcover

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The Generation of Postmemory argues we can: that memories of traumatic events live on to mark the lives of those who were not there to experience them. Children of survivors and their contemporaries inherit catastrophic histories not through direct recollection but through haunting postmemories?multiply mediated images, objects, stories, behaviors, and affects passed down within the family and ...

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The Generation of Postmemory: Writing and Visual Culture ...

The Generation of Postmemory. Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right. Focusing on the remembrance of the Holocaust, this essay elucidates the generation of postmemory and its reliance on photography as a primary medium of transgenerational transmission of trauma.

The Generation of Postmemory | Poetics Today | Duke ...

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The Generation of Postmemory | Columbia University Press

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“Postmemory” describes the relationship that the “generation after” bears to the personal, collective, and cultural trauma of those who came before-to experiences they “remember” only by means of the stories, images, and behaviors among which they grew up.

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The Generation of Postmemory: Writing and Visual Culture ...

Marianne Hirsch, The Generation of Postmemory: Writing and Visual Culture After the Holocaust. New York: Columbia University Press, 2012. 305 pp. ISBN 9780231156530. Reviewed by Dorian Stuber, Hendrix College Marianne Hirsch has at least two aims in The Generation of Postmemory. The first, in which she

Review of Marianne Hirsch, The Generation of Postmemory ...

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Can we remember other people's memories? This book argues that we can: that memories of traumatic events live on to mark the lives of those who were not there to experience them. In these revised critical readings of the literary and visual legacies of the Holocaust, Hirsch builds on her influential concept of postmemory.

Can we remember other people's memories? The Generation of Postmemory argues we can: that memories of traumatic events live on to mark the lives of those who were not there to experience them. Children of survivors and their contemporaries inherit catastrophic histories not through direct recollection but through haunting postmemories--multiply mediated images, objects, stories, behaviors, and affects passed down within the family and the culture at large. In these new and revised critical readings of the literary and visual legacies of the Holocaust and other, related sites of memory, Marianne Hirsch builds on her influential concept of postmemory. The book's chapters, two of which were written collaboratively with the historian Leo Spitzer, engage the work of postgeneration artists and writers such as Art Spiegelman, W.G. Sebald, Eva Hoffman, Tatana Kellner, Muriel Hasbun, Anne Karpff, Lily Brett, Lorie Novak, David Levinthal, Nancy Spero and Susan Meiselas. Grappling with the ethics of empathy and identification, these artists attempt to forge a creative postmemorial aesthetic that reanimates the past without appropriating it. In her analyses of their fractured texts, Hirsch locates the roots of the familial and affiliative practices of postmemory in feminism and other movements for social change. Using feminist critical strategies to connect past and present, words and images, and memory and gender, she brings the entangled strands of disparate traumatic histories into more intimate contact. With more than fifty

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illustrations, her text enables a multifaceted encounter with foundational and cutting edge theories in memory, trauma, gender, and visual culture, eliciting a new understanding of history and our place in it.

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"Published 1997 by the President and Fellows of Harvard College. Reissued by the author, 2012."-- T.p. verso.

“In this rigorous and beautifully written account, Hirsch and Spitzer chronicle a search for a vanished world and, through the terrible lacuna of the Holocaust, discover the life before and after. Simultaneously a history of a fascinating Central European town, an excavation of a thriving culture, and a journal of several returns, *Ghosts of Home* adds both scholarly and human dimensions to our knowledge of the Holocaust, the vicissitudes of memory, the predicament of the second generation, the poignant impossibility of recapturing the past – and the need to understand and honor it in its full complexity.”—Eva Hoffman, author of *Time* “This exemplary masterpiece of cultural memory interweaves the thoughtful reflections of the post-memorial family memoir with astute historical recontextualisation of one family's experiences of the complex Jewish negotiations of cultural modernity and shifting political dominions in Central Europe. Built around the figure of the journey that takes the reader back and forth across the layered histories of the city of former Czernowitz the text explores the fabric of memory in places, images and things which have the affective power to undo amnesia. This book re-engages us not only with an important fragment of 'the past' but asks us to think about what it means to carry lost histories, intergenerationally, and to transform 'the past' by tenderly and thoughtfully reinserting such memories, often transmitted by images and objects, into the still fragile picture of the experience of European Jews across the long twentieth century.”—Griselda Pollock, author of *Encounters in the Virtual Feminist Museum: Time, Space and the Archive* “*Ghosts of Home* is a compelling cross-generational memoir of Czernowitz, once a vital center of a fragile German-Jewish cultural symbiosis in the outer reaches of the Habsburg Empire. Hirsch and Spitzer have created a remarkable narrative of live voices, documents, photographs, travelogues, and memorabilia out of which emerges

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the 'idea of Czernowitz,' ghostlike and filled with gaps, but like a promise of another history which was not to be. This is embodied cultural history at its best."—Andreas Huyssen, author of *Present Pasts: Urban Palimpsests and the Politics of Memory* "In *Ghosts of Home*, Marianne Hirsch and Leo Spitzer have written a remarkable inter-generational memoir of Czernowitz and its remarkable German-Jewish cultural world, vanished in the Holocaust. With grace and precision, they use both history and memory to shape a profound set of reflections on loss and survival. Anyone interested in reading a verse of Celan or a short story of Appelfeld should start here. What a gift to join these two scholars on their moving, penetrating journey back to what was once home, somewhere in the now-vanished Jewish world of Czernowitz."—Jay Winter, author of *Sites of Memory, Sites of Mourning: The Great War in European Cultural History* "In a very fine intertwining between the private and the public, this book evokes landscapes of memory animated by ghosts emerging from the past. Hirsch and Spitzer provide us with a multifaceted image of the complex universe of memory. This volume is an important contribution to our way of conceiving the practice of history, its meaning and methodology, its struggle against the unknowns of memory and its choice to give up the claim to omniscience. It is also a delicate and moving story of how individuals connect to each other in the effort to give us back the richness and frailty of the past. For us readers, like for the children of survivors, a passage of memories takes place that allows us to say 'it's our story now.'"—Luisa Passerini, author of *Memory and Utopia: The Primacy of Intersubjectivity* "This is an engaging and exciting multilayered, guided tour through the city of many names—Czernowitz/Chernivtsi/Cernauti—that perhaps never existed except in memories, dreams, and nightmares. Marianne Hirsch and Leo Spitzer's work is an experiment in story-telling, part history and part dialogical memoir that incorporates voices of parents, survivors, and witnesses and is full of precise and poignant details."—Svetlana Boym, author of *The Future of Nostalgia*

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The first decade of the twenty-first century witnessed a passionate engagement with the losses of the past. *Rites of Return* examines the effects of this legacy of historical injustice and documented suffering on the politics of the present. Twenty-four writers, historians, literary and cultural critics, anthropologists and sociologists, visual artists, legal scholars, and curators grapple with our contemporary ethical endeavor to redress enduring inequities and retrieve lost histories. Mapping bold and broad-based responses to past injury across Eastern Europe, Africa, Latin America, Australia, the Middle East, and the United States, *Rites of Return* examines new technologies of genetic and genealogical research, memoirs about lost family histories, the popularity of roots-seeking journeys, organized trauma tourism at sites of atrocity and new Museums of Conscience, and profound connections between social rites and political and legal rights of return. Contributors include: Lila Abu-Lughod, Columbia University; Nadia Abu El-Haj, Barnard College; Elazar Barkan, Columbia University; Svetlana Boym, Harvard University; Saidiya Hartman, Columbia University; Amira Hass, journalist; Jarrod Hayes, University of Michigan; Marianne Hirsch, Columbia University; Eva Hoffman, writer; Margaret Homans, Yale University; Rosanne Kennedy, Australian National University; Daniel Mendelsohn, writer; Susan Meiselas, photographer; Nancy K. Miller, CUNY Graduate Center; Alondra Nelson, Columbia University; Jay Prosser, University of Leeds; Liz Sevchenko, Coalition of Museums of Conscience; Leo Spitzer, Dartmouth College; Marita Sturken New York University; Diana Taylor, New York University; Patricia J. Williams, Columbia University

From James Agee to W. G. Sebald, there has been an explosion of modern documentary narratives and fiction combining text and photography in complex and fascinating ways. However, these contemporary experiments are part of a tradition that stretches back

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to the early years of photography. Writers have been integrating photographs into their work for as long as photographs have existed, producing rich, multilayered creations; and photographers have always made images that incorporate, respond to, or function as writing. *On Writing with Photography* explores what happens to texts—and images—when they are brought together. From the mid-nineteenth century to the present, this collection addresses a wide range of genres and media, including graphic novels, children's books, photo-essays, films, diaries, newspapers, and art installations. Examining the works of Herman Melville, Don DeLillo, Claude McKay, Man Ray, Dare Wright, Guy Debord, Zhang Ailing, and Roland Barthes, among others, the essays trace the relationship between photographs and “reality” and describe the imaginary worlds constructed by both, discussing how this production can turn into testimony of personal and collective history, memory and trauma, gender and sexuality, and ethnicity. Together, these essays help explain how writers and photographers—past and present—have served as powerful creative resources for each other. Contributors: Stuart Burrows, Brown U; Roderick Coover, Temple U; Adrian Daub, Stanford U; Marcy J. Dinius, DePaul U; Marianne Hirsch, Columbia U; Daniel H. Magilow, U of Tennessee, Knoxville; Janine Mileaf; Tyrus Miller, U of California, Santa Cruz; Leah Rosenberg, U of Florida; Xiaojue Wang, U of Pennsylvania.

Tracing the development of a new genre in contemporary American literature that was engendered in the civil rights, feminist, and ethnic empowerment struggles of the 1960s and 1970s, *Bridges to Memory* shows how these movements authorized African American and ethnic American women writers to reimagine the traumatic histories that form their ancestral inheritance and define their contemporary identities. Drawing on the concept of postmemory—a paradigm developed to describe the relationship that children of Holocaust survivors have to their parents' traumatic

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experiences. Maria Bellamy examines narrative representations of this inherited form of trauma in the work of contemporary African American and ethnic American women writers. Focusing on Gayl Jones's *Corregidora*, Octavia Butler's *Kindred*, Phyllis Alesia Perry's *Stigmata*, Cristina García's *Dreaming in Cuban*, Nora Okja Keller's *Comfort Woman*, and Edwidge Danticat's *The Dew Breaker*, Bellamy shows how cultural context determines the ways in which traumatic history is remembered and transmitted to future generations. Taken together, these narratives of postmemory manifest the haunting presence of the past in the present and constitute an archive of textual witness and global relevance that builds cross-cultural understanding and ethical engagement with the suffering of others.

A theoretically grounded interdisciplinary study of "cultural memory" in sites ranging from Chile, Bolivia, and South Africa to Germany and the US.

In Auschwitz, memory meant life: remembering the humanity extinguished by the death camps and hoping to survive to tell what had been endured. In *Auschwitz*, Charlotte Delbo collected from memory the plays, stories, and poems that fed her companions' spirits. There she committed to memory all that she would one day describe for future generations. In *Days and Memory*, her last book, completed shortly before her death, Delbo becomes the voice of memory. Poems and vignettes, dialogues and meditations, interweave her experience in the death camp with the sufferings of others around the world, depicting the power of dignity and decency in the face of inhumanity. A remarkable achievement, stark and lyrical, passionate and fiery, this virtuoso performance demands attention-and rewards readers with beauty, sorrow, and hope.