

1: Theory of the Politics of Memory - Oxford Scholarship

LOCARNO, Switzerland -- Certain crepuscular, panoramic compositions in the opening sequence of Tarik Aktas' feature debut, "Dead Horse Nebula," may put arthouse enthusiasts in mind of.

Geography[edit] The Locarno District has an area, as of [update] , of Of this area, Of the rest of the land, Of the built up area, housing and buildings made up 2. Out of the forested land, Of the agricultural land, 3. Of the water in the district, 0. Of the unproductive areas, The remainder 4, people speak another language. The population was made up of 21, Swiss men There were 25, Swiss women Ignoring immigration and emigration, the population of Swiss citizens decreased by 86 while the foreign population increased by There were 29 Swiss men and 22 Swiss women who immigrated back to Switzerland. At the same time, there were non-Swiss men and non-Swiss women who immigrated from another country to Switzerland. The total Swiss population change in from all sources was an increase of and the non-Swiss population change was an increase of people. This represents a population growth rate of 1. Of the adult population, 6, people or The senior population distribution is 8, people or There were 7, two family buildings There were also 6, buildings in the district that were multipurpose buildings used for both housing and commercial or another purpose. The most common apartment size was the 3 room apartment of which there were 13, There were 3, single room apartments and 6, apartments with five or more rooms.

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Statues and the politics of memory (part 2 of 2) In a recent column, historian Jane Dailey explained why Virginia lacks a significant memorial to Confederate General William Mahone. In short, his postwar leadership of a successful biracial political movement foreclosed any chances that ex-Confederates would include him in their pantheon of heroes.

In fact, a vehement protest, heated debate, and threatened boycott started almost as soon as the barest bones of the program emerged back in the early spring: Locarno regular Hong Sang-soo premiered one of his strongest recent films, *Right Now Wrong Then* (Jigeumeun matgo geuttaeneun teullida), a shrewd variation on the linear narrative of a stuttering romance – the film was, indeed, among the best most complete and consistently intriguing in a competition in which no clear favourite had emerged. With autobiographical or perhaps autobiographical-fantastical overtones, a well-known art-cinema director appears a day early for a screening and discussion in the South Korean provinces, so he kills his time by visiting a local palace where in the aptly named blessing hall he meets a young woman he quickly falls for. There is, however, one important wrinkle in this standard romantic arc: In the first half he approaches divulging his marriage to his new acquaintance one way, while the second half revisits the scenes and set-ups of the first half from the beginning, with the smallest yet fateful changes. While not totally unknown in its narrative approach – Hal Hartley, for example, played with similar repetitions of scenarios in his aptly named *Flirt* – the effect here is particularly powerful because of how high the stakes and heavy the weight of the past are in the early stages of a relationship, when the smallest emotional twig can divert the entire relationship river. Tikkun The aforementioned second-place jury prize went to Avishai Sivan for *Tikkun*, an unusual coming of age story that, upon its world premiere a month earlier, won the Best Feature film prize and three others at the Jerusalem Film Festival. The film traces the parallel struggles of father and son as the son, Haim-Aaron, matures within the ultra-orthodox Jewish community in Jerusalem. There are clearly Abraham and Isaac overtones, but ultimately only the inscrutable silence of God in confronting familial tensions in a strictly religious family. He, however, starts to have an uneven bodily sexual awakening, the shock of which actually leads to a shower collapse and head injury. He is about to be declared dead by paramedics when his father insists on continued CPR. The atmospheric and often eerie look of the film also impressed the competition jury, which gave its cinematographer Shai Goldman a special mention. Shot in an arresting black and white in Jerusalem old city the crew apparently dressed as Hasidim to shoot there without being disturbed, atmospheric and very well acted, *Tikkun* is a powerful film, albeit one that is not shy about exploiting the putative otherness of the ultra-orthodox, including an opening and then recurring scene of the kosher butcher at work. After searching for a hotel with his impish friend Fuchs, their spontaneous choice of guest house soon impedes his carefully plotted study: The four characters are good friends who go out, travel together, and support each other in their careers; they are also all at different points in their relationships with invariably confused men. Although it may sound like a Japanese *Sex and the City*, and there are certainly some moments of sisterhood levity, the film is a serious and thoughtful rumination on what women want and are limitingly allowed in their relationships with all too clueless partners. The view of marital and professional options for women is, at the least, severely skeptical, but the film also manages not to be simplistic or reductive, with the complicity of the women in these bad relationships clear and their subsequent connections to each other also explored. Notably, toward the end of the film, people, men and women, start to fall down unexpectedly, floored as they by the changing expectations around work, love, and sexuality. This is unusual voiceover because Dena offers viewers nothing visually, merely black, as Hanieh is relentlessly queried on how much of the ankle may be shown and how much of the neck may appear the answer, apparently, is none in both cases, at least for teachers. She wants the transfer not least because of the arduous and exhausting journey she has to make to work, a journey whose lengthy travails are documented carefully throughout the film – that journey becomes the occasion, as it does in many of the neorealist classics, to depict an uneven and broken cityscape. The film balances that with its *M* references, with vivacious little girls tempted by a kindly ball offered by a would-be assailant, although the specific crimes remain intriguingly understated and in the background: Unfortunately, Chevalier was

largely regarded as a disappointment, though, I would underscore, an entertaining and well observed one: It is European art cinema does the Hangover " there is even a Zach Galifianakis look alike whose oddity and odd shape are exploited for occasionally cheap jokes " but the humour is usually higher and often intellectual. Although the film was scripted and shot before the most recent screw turns of Eurozone negotiations, Tsangari suggested at the Festival that the cutthroat competition on the boat is a metaphor for the recent economic challenges facing Greece, which certain northern Europeans have ostensibly regarded as a sinking ship. Two of the best films in the competition did not receive any prizes, highlighting just how diverse and deep the program was again this year if not quite reaching the heights of the last edition. This diversity included considerable generational divergence in the competition: Visually, of course, skateboarding also offers a cinematic mode to depict a specific time right now and place famous but elusive large city. Miguel is confused why, when he and Johnny share their interest in skateboarding and in each other " all imaged vividly throughout the busy streets of Mexico City " Johnny should maintain interest in a young woman, whose clothes Miguel then resentfully ends up stealing. Out of apparent unclothed solidarity, Johnny strips down to do some romantic naked skateboarding with her on a jai alai court, in what I suspect is a cinematic first. Like many in their skater scene, they have been earning money by donating blood one of them so often that he begins passing out , and when a bigger bloody payday is promised, they take it upon themselves to capitalise in disquieting entrepreneurial fashion. The large ensemble and wide range of vignettes help keep things moving in dream-like non-sequiturs Iosseliani is often compared to Tati, for a touch remarkable in its lightness, originality, and its biting critique of the modern. No Home Movie In her highly anticipated but disappointing No Home Movie, there are moments when Chantal Akerman invokes Proustian themes of childhood, time and memory, particularly as mediated by an aging relative, but also far too many when the viewer is left, sometimes with two-to-three minute shots, in an empty room or watching her mother reading a magazine unfortunately, without being able to see the pages she does. But those moments are too often submerged and lost in the minutia of Belgian apartment life that Akerman has explored more effectively before. Sergio recently moved into a hotel exiled from partner and child his father estimates that, after moving out in , he spent at least twelve years in a hotel. As in No Home Movie, the layering of childhood memory and lost time comes to the fore, but O Futebol is more engaged with its world, both the global distraction of sports and the Sao Paulo cityscape here hosting it. Although this academic departments, etc. Many of the people who populated her student years, including many from the local punk scene, are still around and welcome her back either somewhat quizzically the men are predictably curious to see her again or ambivalently the two underemployed female friends, Catherine and Moon, who more clearly feel competitive with her. Lost and Beautiful Two of the most lovely and intriguing films of the competition went surprisingly unremarked upon by any of the juries. In its meandering, melancholic and lovely portrait of the Campania region of Italy that of Naples, Sorrento, etc. The film emanates in poetic fashion from this palace of past glory and from Cestrono himself, the person who, despite ubiquitous derision, voluntarily committed himself to recovering it. This past is not only lost due to the ineluctable flow of time, however, and one of the most urgent themes certainly intersects Gomorrah: The Bowles story is remarkable for its utter evacuation of western personhood in favour of an immersively inscrutable world, a trick that is nearly impossible to achieve in film, or not, in this challenging, fascinating effort that adapts as much by atmosphere as by the letter of source text. Half an hour into the Academy, a woman one of the eponymous muses talks to a young girl " a young girl whose presence comes as something of a shock. In the film, the almost nonstop academic discourse engages the mind while the eye settles on this professor slowly but steadily working his way into the graces and probably pants of these student-muses who he claims inspire his poetry. The discourse becomes abruptly more than academic, the interest more than professional, when the married professor suddenly surfaces in Sardinia with a female student and then in Naples with another. His lectures are punctuated by breaks at home with his canny wife, who sees through the elaborate shtick, and takes him, and eventually one of the muses, to dramatic task for the beautiful but breathtaking self-delusion. Fritz Bauer Der Staat gegen Fritz Bauer is a powerful and convincing reminder of the suspect politics of early postwar West Germany and some of its allies, including the US. Although occasionally clunky in dialogue and staging " one wonders if it were initially intended primarily

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for German TV it does an admirable job of a historically and politically complex story delivered in unusually moving terms: A Social Democrat of Jewish origin, Bauer spent time briefly in a Nazi concentration camp before complying in a written statement an all-too common-place compromise that inspired his postwar passion for bringing shadowy Nazi criminals into the light of German courts. At that point, in the late 40s and 50s, a disturbing number of Nazi criminals were living within West Germany and without, having been able to evade Allied and German justice a too little easily, likely because many of the Allies most notably the US were focused much more on the Cold War. In a manner reminiscent of *The Imitation Game*, the film mixes political history with the struggle for gay human rights, though both the politics and that history are admirably more complex than in *Imitation Game*:

3: George Louis Beer Prize - Wikipedia

Part I Invasion, Chapter 1 German invasion, part 1 [1] The shock of Liege [2] The First and Second Armies to the French frontier [3] The destruction of Louvain [4] The Third Army and Dinant Chapter 2 German invasion, part 2 [1] The battle of the Ardennes [2] The Germans in the Meurthe-et-Moselle [3] To the Marne and back: September-October.

In short, his postwar leadership of a successful biracial political movement foreclosed any chances that ex-Confederates would include him in their pantheon of heroes. For some speakers and politicians, the history that the monuments represented was the past wielded as power. Here, we look at how many of them turned that past into politics. After emancipation and the popular tumults of the 1850s and 1860s, ex-Confederates used their history of race relations both as a bulwark against the erosion of their preferred social and racial hierarchies, and as part of a justification for marginalizing black voters at the end of the 19th century. Why did he think so? To conservatives, emancipation revealed the incapacity of black people to live in freedom. Dooley, adopted a dialect narrative similar to that employed by popular novelist Thomas Nelson Page to describe worn out freedpeople. Now de country is full on um; pears to me like dey all crazy. Virginia conservatives escalated their description of black political incompetence during the fight against the Readjusters in the 1880s. The Readjusters, a biracial coalition that advocated public schools, prison reform, and adjustment of state debt had dislodged conservative Democrats from power in the state during the late 1870s and early 1880s. They ousted Readjuster officeholders across the state through voting fraud and physical violence and an unabashed appeal to white unity and white supremacy. Archer Anderson, the Richmond industrialist who delivered the oration at the Robert E. The latter proved the instigating offence that led to the fatal shootings in Danville. Through the dual filters of prejudice and fear, they still imagined that only white fortitude and military prowess stood between them and barbarian chaos. In 1889 Democrats in the General Assembly passed the Walton Act, designed to stymie illiterate voters—“most of them black men”—with confusing ballots. In 1890, the General Assembly called for a new state constitution to explicitly restrict black voting in favor of a small number of white voters, and forestall populist turmoil by placing political power in the hands of white elites. Within four years, county registrars had dropped the number of eligible black voters from 150,000 to just over 10,000. Black officeholders, from the General Assembly to city councils—“never a great number”—plummeted to none. The absence of black voters and officeholders enabled the creation of an explicitly segregationist state. In Richmond, during this same period, the men and women who built the commemorative landscape honored their heroes, vindicated their cause, and celebrated the virtues of the men represented by the statues. Get more blog posts and other resources On Monument Avenue.

4: THE POLITICS OF MEMORY – Page 2 – GUTS

Locarno Treaties: Treaty between Germany, Belgium, France, Great Britain and Italy Description The document presented here is the archival copy of the treaty concluded by the governments of Germany, Belgium, France, Great Britain, and Italy in the city of Locarno, Switzerland, on October 16,

The present focus of the confusion is the so-called comfort women problem. Holocaust revisionism has created scandals in the past in Japan as elsewhere, but this time the fire has ignited on our own doorstep. With the emergence of a Japanese version of historical revisionism, the comfort women issue has become a litmus test of attitudes about war responsibility and the construction of public memory. Fujioka Nobukatsu, of the so-called Liberalist History Research Group, stands at the eye of the typhoon. This "liberalism" has nothing to do with any traditional liberalism. The liberation they claim to advocate is from the "biased historical perspectives of both left and right"; what they call the "Tokyo War Crimes Tribunal perspective" of the left and the "affirmation of the Greater East Asian War" on the right. Actually, this sort of critique belongs entirely to common sense – one hardly needs to hear it from Professor Fujioka. As for "affirmation of the Greater East Asian War," that issue was declared bankrupt years ago. To come along now and pose these two as extremes, and then make it appear that you [End Page] possess "the truth" merely by standing somewhere in between, is the stock formula of the so-called "debate method" in which Fujioka purports to specialize. The logic has three stages: Since Fujioka and the revisionists have directed their attacks at former comfort women and their defenders, let us begin by filling in some of the historical context surrounding this system of exploitation. What first excited the concern of the Japanese military was the frequent rapes committed by soldiers, which enraged the Chinese and accordingly made the occupation more difficult. Rape was illegal even under military code, and in theory rapists were punishable. The combination of the patriarchal assumption that male sexuality is uncontrollable and concern about military hygiene prompted officials to establish comfort stations under military control and forbid soldiers to visit local brothels. Apart from the reduction in overt cases of rape, and greater control over the spread of venereal disease, the comfort stations also reduced fraternization with enemy nationals, which might compromise military security. Japanese women were also recruited, but these women came mostly from brothels, so that for "hygienic" reasons, Korean women were preferred. Still, a racial hierarchy remained between them; Japanese comfort women [End Page] served officers, Korean women were assigned to lower-ranked soldiers. The fees charged varied on You are not currently authenticated. View freely available titles:

5: "Dead Horse Nebula" Tarik Aktas on Memory, Creativity, and Animals "Variety

Locarno marked the end of the war period and the beginning of a hopeful new era of peace and cooperation in Europe, but one that did not survive the economic and political crisis of the s. In , Adolf Hitler denounced the Locarno Pact and sent German troops back into the Rhineland.

One was destroyed by the Milanese in Another, first mentioned in as Orelli castle, was occupied in occupied by the Visconti and enlarged. This castle came to be known as Visconti Castle. In , the Confederates demolished much of the castle, leaving only the central core. The castle was used as the residence of the governor, but in the following centuries, it began to fall apart. From to , the castle was the seat of the administrative governor and the District Court. After , it came into the possession of the city and was renovated in Since , it houses the city and Archaeological Museum. In , a defensive bastion or ravelin was added to protect the castle entrance. It is likely that Leonardo da Vinci designed this structure. Early Modern Locarno[edit] Vineyards above Locarno During the Middle Ages, the economy of Locarno and the whole region was closely linked with the nobles who owned the market, fishing, alpine and grazing rights and tithes. Starting in the 13th century, some of these privileges went to the citizens corporation. The hill areas were dominated by viticulture , while grain was raised in the plains. Within the town, vegetables and fruits were grown. Artisans and stores were concentrated in the interior of the town. The repeatedly flooded shorelines and the alpine pastures were used for grazing. In the early modern period, Locarno developed into a thriving commercial center on an important road that linked the major cities of Lombardy , with German-speaking Switzerland and Germany. Cereals and salt came from the Lombardy and Piedmont to Locarno, while Locarno and its hinterland especially the Maggia Valley provided large quantities of wood and cattle to Italy. Antonio Abate, was first built in It was replaced by the current building in The decoration of the church was financed, primarily, by the grain traders at the end of the 17th century, and the chapel frescoes are by Giuseppe Antonio Felice Orelli from The citizens of Locarno had the right to appoint priests at S. The church of San Francesco, together with the adjoining convent, were built in the early 13th century. It was rebuilt and enlarged between using construction material from Visconti Castle. San Francesco hosted the meetings of the nobility and the citizens. Starting in the 16th century, the appointed Governor swore his oath in the church. All three ruling groups of Locarno agreed to convert the church and monastery into the Hospital S. The Hospital remained until when it closed, due to financial reasons. After a recovery in the 17th century, the population declined considerably in the 18th century again. Protestant Reformation[edit] By , there was a Protestant community known as the ecclesia christiana locarnensis in Locarno. They owed their existence to the work of Giovanni Beccaria, several notables of the town including Taddeo Duni and religious refugees from Milan and Piedmont. To counteract the tensions, the Protestant community and the Catholic clergy met for a debate on 8 May At the end of the debate, Beccaria was imprisoned. However, because of protests against his arrest, he was immediately released. In , Locarno declared itself to be a Catholic town, but a large group continued to practice the Protestant faith. However, in , the Diet of Baden issued an ultimatum to the Protestants, either renounce new faith or go into exile. Maria Assunta Chiesa Nuova. Following the collapse of the Helvetic Republic, the Act of Mediation , in , created the Canton of Ticino with Locarno as an independent municipality. The Helvetic Republic was very liberal and attempted to reform much of Swiss society. However, the changes were too great and the Republic collapsed. The compromise Act of Mediation changed some aspects of society but left others unchanged. For example, the community of Locarno and Ascona was dissolved in Nevertheless, a "committee of the representatives of the former communities of Locarno" managed, for several decades, the S. Carlo Hospital and schools, which had been shared by the patriziati of the old, combined community. However, the power of the old patriziati gradually weakened. In , the terrieri decided to set aside their corporation. The nobles corporation distributed its assets in to its members and dissolved the archive, but retained until about , the fishing rights. Only the citizens corporation has preserved its status as a civil community. Locarno was the capital of the canton in , "45, "63 and In , on the initiative of a group of notables, a government building was built. It was sold in to private company. It then

became the headquarters of Credito Ticinese and since it has been the headquarters of the Electricity Company of Sopraceneri. Locarno was repeatedly the scene of political clashes. In and , uprisings against the government broke out. In , a murder in a coffee house was used as a pretext for a coup of radicals pronunciamento. Another coup, the Ticino coup of , did nothing to change the balance of power between the parties in the city. After a liberal mayor ruled for 35 consecutive years 1880 , a conservative mayor ruled for another 36 years 1887 They succeeded to a majority in the city government which then consisted of nine members, but in 1893 was limited to seven , which they kept in the following decades. Between 1893 and 1900 , the population fell slightly mainly because of emigration to California. In the following decades, the growth rates were below those of other population centers of the canton, which, unlike Locarno, benefited directly from the Gotthard railway. In 1900 , the special rights and title of the old mother church of San Vittore in Muralto went over to S. In 1904 , snow collecting on the roof of the church caused the vault to collapse, killing 40 people. The citizens collective or borghesi lacked the resources to repair the church. Therefore, in 1904 , the ownership and maintenance of the churches of S. Maria in Selva were given to the town as a whole. For financial reasons, the collapsed church was not completely repaired. In 1904 , the church of San Francesco was secularized and the Franciscans had to leave. The church and convent served from 1904 until 1911 as the State Government offices. From 1911 , the church was closed for worship, and in 1911 it was converted into a barracks and a salt storage. In 1911 , it was converted back into a church and used by Benedictines for Catholic services delivered in the German language. The Jesuits took over this task from 1911 until 1918 The monastery was secularized in 1918 , and after the renovation, it housed the first high school. Then in 1918 it was used for teacher training. In 1918 , it merged with the official newspaper of the Liberal party Il dovere to create the daily newspaper La Regione. Since 1918 , the only German language newspaper in Ticino, the Tessiner Zeitung, is published three times each week in Locarno. Geography[edit] Locarno Locarno has an area, as of [update] , of 1.04 km². Of this area, 8. Of the rest of the land, 4. Of the built up area, industrial buildings made up 1. Power and water infrastructure as well as other special developed areas made up 2. Out of the forested land, 0. Of the agricultural land, 0. Of the water in the municipality, 0. Of the unproductive areas, 4. Locarno is located on the left shore of Lake Maggiore. The city is made up of the old town historic settlement center , the new town Nuovo quartiere toward the lake and the land district quartiere Campagna toward Solduno. It includes a large part of the Magadino valley along with the right side of the Ticino river , and stretches from the Bolle di Magadino to Monda Contone. During this month there are

6: Locarno Film Festival Review – Senses of Cinema

The chapter proposes a novel conceptualization of the politics of memory and commemoration and a theoretical framework designed to explain the emergence of different types of memory regimes. The chapter argues that the interaction of mnemonic actors determines the nature of the resulting memory regime.

Issue 84 On the seventieth anniversary of the Locarno Film Festival, the festival reinvented, or, rather, reintroduced itself in several intriguing ways. This dynamism between the foundationally staid and ephemeral ethereality befits the locational and temporal oscillation at work in any festival, but perhaps especially in Locarno. It is one of the oldest in Europe but tries to maintain itself as a festival of youth, discovery, and unalloyed allegiance to the artistically ambitious. Even if Variety reported, as it did this anniversary year, that the festival remains one of the most important European festivals for business dealings, Locarno still prides itself on uncovering new talent and on promoting films whose ambitions seem primarily an afterlife on the fall festival circuit, half as commercially long but twice as artistically brightness. Another way in which Locarno reintroduced itself for its seventieth edition reinforces such artistic ambitions: Such a contradictory development – an expensive, lovely building featuring primarily cinemas while dispensing with film in the festival name – materialises the pressures under which festivals find themselves at this fraught moment for conventional cinema. Fang and fits the profile of a non-commercially committed auteur on the rise on the festival circuit, thus in the winning vein of Albert Serra or Lav Diaz. The first image the film offers frames the eponymous Mrs. Fang in a doorway of a modest apartment, an image at once banal but simultaneously searingly symbolic. Shortly thereafter, viewers begin to realise that Mrs. Fang will spend most of the film of which she is the subject, and perhaps hero, bed-ridden, supine, and barely conscious. Her daughter is then imaged in a doorway as well – the doorway is not only the passage from life to death, as Mrs. Fang suffering from advanced Alzheimers will surely transition, but also the transition of generations and the society in general. Visually most memorable, aside from the lingering shots of Mrs. Survival seems at stake not only for Mrs. First, viewers learn of Mrs. Soon thereafter, one of the middle-aged relatives laments how her only grandson, Weiwei, has left her bedside, allowed to do so by his parents, so that he presumably will not be present when his grandmother dies. Recalling that she held him every day when he was a child, he insists on getting this off his chest while the others lament there is little point in talking about it and encourage him to just have a drink. Clara, an African-Brazilian would-be nurse, interviews to nanny for a rich white woman who turns out to be a single mother-to-be, Ana. Staring wide-eyed at the luxury apartment with broad downtown views and kitschy artificial fireplace, Clara is given the job when she helps Ana with suspiciously severe pregnancy pangs. The curious pains hint at an unusual carrying to semi-term with which Clara will help in unexpected ways: Clara and Ana found a deep friendship and then start a sexual relationship. But Ana seems to be possessed in their erotic play, as she doth bite too much, and Clara starts to follow Ana on her full-moon meanderings, during which her pregnancy cravings drive her to snack on local feral animals. In a complicating generational development, Clara flees with the wolf-like newborn – unable to abandon him, she raises him back in her modest abode, with their future deliciously unclear if you know what I mean. And many noirs had much more interesting female characters railing against the staid socio-economic order of their day, while 9 Fingers leaves the femme fatale at the level primarily of Weimar-vamp image. This all renders the film seeming too much an exercise in cleverly-conceived cinephilia something to which jury members Olivier Assayas and Miguel Gomes are certainly no strangers, rather than an aesthetic breakthrough. Parallel to Good Manners, altogether less entertaining and insightful, Madame Hyde also uses genres and their abiding myths to engage contemporary social contexts, here the often invoked milieu of multicultural French schools. One does have to wonder, however, if flags were ever raised about an ethnic French teacher literally burning a number of pupils of colour. The prize for best male performance went to Elliott Grosset Hove for his young, enterprising, and highly erratic Emil in the beautifully bleak Winter Brothers. The intimate relationship of body to dirt of an earlier era, however, is now mediated by enormous, loud, dehumanising machines that masticate their way through the mine material and dwarf the ghostly workers tending them tending them

quaintly with hoes, as if it were a long lost garden. And at this late, rather than high, capitalist point, Emil is left to supplement his low-level-employee income with highly intoxicating, even hallucinatory homebrews bred of stolen industrial chemicals, a grotesque sort of Breaking-Bad entrepreneurship that kills one of his co-workers and likely increasingly distorts his own mind. Wajib The dynamics and decisions of juries are often inscrutable to outsiders, and I have to admit surprise that two of the strongest films of the competition left Locarno empty-handed. Over the course of their route, it becomes clear what a bedrock of the community his school-teacher father is – he is greeted warmly everywhere, even by those he designates the dumbest in class. He stayed to raise his son and daughter when their mother ran off with a lover to live abroad. Wajib manages a considerable challenge with amusing and even moving aplomb, treating the politics of the region with an admirable light touch, one that does justice to the labyrinthine psychologies required to negotiate the complex political and social situation. The tension between father and son cleverly allows for that: The real life father and son acting team makes for fascinating, moving watching. In the footage, he notes, his great-grandfather S. Branch looks cagey and worried, but by he looked a different, confident man, as if he had gotten away with something. And get away with something indeed he did, namely, murder. Branch owned and ran a small grocery in southern Alabama, and he shot and killed Bill Spann, a local African American. Branch noted in his press conference that he felt that the U. With this in mind, he thought he should undertake this kind of archaeological-critical digging in his own family because the past is abidingly present today, to which his film bears powerful witness. These places of memory, as Pierre Nora has called them, are definitely not done and dead, but continue to inform collective identity in untold ways the Charlottesville protest coincidentally happened on the closing Saturday of the festival. The filmmaking is ambitious, intriguing, and powerful, with a rejection of facile realism and a preference for stylisation that make it, in both aesthetic approach and topical content, far more than the usual documentary. Soon after his wife Iolona is struck and killed on a downtown street, widower Alexandru Serban Pavlu receives a visit from a surprise lover, Sebastian Radu Iacoban , with whom she was having an affair in the last five months of her life in fact, she was likely rushing to meet him when she was struck by a commercial van. Although an intriguing premise – even the van-struck past is never as dead as it seems – it would normally be difficult for the two to develop any kind of substantive relationship. But Sebastian is hardly a gloating lothario, but rather a nebbish nerd who writes science fiction and who does not have the emotional intelligence to leave Alexandru to his alcohol-lubricated mourning. For Sebastian, the time spent with Iolona was the best of his life, times shared with a fleeting someone who has terrifyingly just disappeared. She is a would-be make-up artist working on her portfolio, but the scenario is played only partially for laughs: Much of the violence is verbal, but an early spell on a local train after a night of clubbing has spooked David: Playing on his feelings of inadequacy as masculine protector and provider, David decides to bulk up with the help of anabolic steroids. Although the story seems at moments a bit obvious, even pedantic yes, steroids are bad for you , the filmmaking is highly effective in capturing the doldrums of lower-middle-class central European life. With the struggle to gain a foothold amid broken families, to negotiate intergenerational angst, to break into the well-paid but still rigid workforce, Goliath traces the willful but ill-devised transformation of a person under late-capitalist pressure to look good and feel powerful. Most impressive in the film are the performances by two of the younger generation of German-speaking actors, Bauer and Schelker. Schelker attracted attention as a transvestite for whom a nebbish middle-class teacher falls in *Der Kreis* *The Circle*, Stefan Haupt, and proves once again highly arresting here. The film focuses on the much tanned and lotion lathered and above all overly taunt skin of a group of body builders, in francophone Canada. Provocatively, none of the principals seems excessively narcissistic: A hilarious follow-up shot confirms his intuition. The film seems more committed to underscoring the hard work that goes into these body images, including not only the unimaginably brutal workouts but also the careful, even forced eating – in one memorable early scene, one of the men seems to be forcing himself to chew through unpleasant repast and then downing a coterie of pills, whose exact origins the film also rejects investigating. Ruiz died in , but his widow Valeria Sarmiento has edited the fragments into a short- feature length episodic work. In a series of typically hilarious and insightful episodes of this telenovela, Ruiz deploys the parameters of the soapy form to absurdist effect. He was back in Chile after Pinochet stepped down as

president and many of the soaps have a political subtext or even foreground. Socialist, we hear, as does his cuckolded brother, who has been eavesdropping nearby through a well-placed suitcase on his shoulder. In a later episode, two car-riding toughs are heatedly debating the rampant use of English in their region, but are then melodramatically murdered. The murderers subsequently debate what to put in their political proclamation to be left at the crime scene – a debate about political manifestoes that unfolds until they are, in turn, summarily shot by another pair with another proclamation, etc. The deadpan mixing of television bathos with revolutionary politics proves surprisingly amusing throughout, and, in such absurdist scenarios, Ruiz seems to be offering a trenchant media critique as well, reflecting on the soap-opera-ification of consciousness through popular media, including of politics as we now know too well. It was, however, rather surprising Telenovela was in competition, given that its content was from s. But perhaps it can also be regarded as revealing for the festival as a whole, in both its longer arc and present moment: But Ruiz, as well as winners like Diaz, Rodrigues and Wang Bing, all underscore how the festival can still function in the crowded and increasingly streaming world cinema system, to curate and promote auteurist work as singular signals among the ever-rising digital noise.

7: Locarno Film Festival Announces Program |

2 The Politics of Memory in Chile Barrientos that Chile's indigenous Mapuche communities possess deep historical understandings of what constitutes trauma, as well as what.

The film begins with a small boy inspecting the cadaver of a dead horse in a field. From there, it follows the same character as an adult through a series of scenes centered on encounters between humans and the natural world. As the film progresses in its elliptical journey, Aktas develops a philosophical rumination on the unity and transience of life. How did you arrive at the image of the dead horse? How did this lead to the rest of the narrative? I was drinking with friends at a bar; they were having a discussion about ecology, technology, politics and so on. They were artists, activists, academics, white collar workers, and engineers. People from different backgrounds. The conversation was going nowhere so that at a point I was carried away and found myself thinking of the dead horse. Actually, it was more like a reverie or daydream, a vivid image of a memory I actually never had. How did you choose this particular village? Wandering around the village, going with my grandfather to the fields to help him. It provided the texture of the film. I knew everything I needed for this film could be found in the elements that were already there. I just spent a couple of days in the car checking out the village to make sure I remembered it correctly. The movie feels very rooted in concrete memories. To what degree is it based upon your own personal experience? After I had the dead horse, however, I knew how to proceed regarding the narrative structure. The rest happened very intuitively, and the writing process was very short. I interwove my own memories with those of other people I know. What is your approach to filming scenes rooted in memory? I appreciate it very much if someone sincerely tells me a memory out of nowhere at some point during the day. And it will have a lasting effect if it involves complementary audio and visual elements, so I tried to use this as a technique when I was constructing these scenes. I think that this approach is also closely aligned with human nature. We remember also the elements that accompanied the incident: This is the texture of the memory. Locarno Festival The film begins in childhood and culminates when the hero is an adult. The protagonist observes the childhood incident with awe and astonishment, nothing more. Since he is just a kid, he has no grasp of what is happening. He is moved by the movements, the vehicles, and the hustle as a kid is moved at an amusement park. When he is grown up he becomes more attuned to the very core of the things that are happening. Concepts like vitality, materiality, the differences and similarities between human, animal and nature start to become tangible for him. Animals play an important role in the film. How do you see the relationship between animals and humans? Up to a certain point I see no difference between the two. Both sides have their own limitations caused by their respective natures. We also can include plants in this question because I feel the same way towards them too. I believe that this idea is quite clear during the forest sequence. I see the species as different states of matter, much like water can exist as liquid, solid, or gas. One of the reasons I made this film is to answer this question. Can you tell us about how you went about working with animal performers? I first interacted alone with the animals we wanted to film. I tried to communicate with them individually, much as I did with every human on the crew. This made things a bit easier. You studied photography and video. I was already active producing video art and taking photos before I started studying it formally. That said, during a few courses, mostly related to contemporary cinema or modern art, I was exposed to some work that really inspired me as a young person. The first thing I learnt during this period is that freedom leads to authenticity. What can you tell us about this suspense? Violence is a very different experience for someone living in a city than it is for someone who lives in a rural village. The suspense you mention is a feeling I wanted to create in order to make the film a more lively experience. Anything can happen at any time. Is there anything that you think international audiences should understand about Turkish cinema today? What does it mean to you for your film to be playing at Locarno?

8: Locarno Review: 'Too Late to Die Young' is a Piercing, Tender Memoir of Coming of Age in Chile

Both books reflect on the "critical vulnerability of memory," in Alcock's words, and even more on the complex politics of memorializing—analyses that help us to consider any place or time, including our own.

The term selective memory is applied by psychologists to people suffering from head injuries who retain some memories, but have amnesia about others. Societal trauma, such as war, seems to have a similar effect. Recollections that are shaped out of a phenomenon common to many countries traumatized by war and repression, may be remembered in radically different ways by people who experienced similar events. The selectivity may also serve a political purpose, for example to justify the claims of one group over a competing group. Cyprus is a poignant case for this phenomenon. The longstanding conflict on the island reflects deep roots in the "motherlands" of the Greek Cypriot and Turkish Cypriot peoples. Rivera decided to conduct a study on the state of Croatia in order to determine how the government represented its country to international audiences following the wars of Yugoslavian secession. She hypothesized that the main catalyst for this change in international opinion was due to cultural reframing. Tourism professionals explain this shift in culture as an attempt to make the country of Croatia seem like a more stable place for Western investment and travel study 2. A statue portraying a mother grieving over a dead son was resurrected with an inscription reading "To the Victims of War and Tyranny". This, however, met criticism, with critics saying the site was inappropriate, and that the statue fails to portray the horror that Germans inflicted on their fellow citizens and on foreigners, while the inscription failed to differentiate between victims and perpetrators, a consequence of the aforementioned identity crisis. The historical conflict between Germany and Poland, and the reasons behind the paradigm shift from culprit to victim in the German view of its history, conflicted with the enduring and very different memory in Poland of the German occupation. A disproportionate number, one-tenth of the total population, or an estimated three hundred thousand, were forced out of the country between and Over two hundred Uruguayans vanished without a trace. In the aftermath of the dictatorship, the first transitional regime "engineered a politics of oblivion aimed at social amnesia, institutional impunity, and denial. Is it that "Those who cannot remember the past, are doomed to repeat it? Looking at truth commissions and at efforts by ravaged societies to "come to terms" with the past has caused various writers, human rights activists, lawyers, political theorists, psychoanalysts, journalists, historians, and philosophers to argue that "forgetfulness equals impunity, [while] impunity is both morally outrageous and politically dangerous. It was said that memory, like everything else, could be clumsily or unintelligently used, or even used for false purposes or in bad faith. Sebald sees the opposite end of the conventional determination in showing that German amnesia surrounding the Allied carpet bombings of German cities and towns turned many German cities into vast necropolises, and resulted in an estimated, primarily civilian deaths, with millions of internal refugees. It was also said, [by whom? It can be used by activists, equity workers, policy analysts and academics to address existing paradigms in order to achieve some semblance of justice and reconciliation in the aftermath of deep internal conflict. Later, when he falls out of favour and is denounced and removed from official records and documents, he is even air-brushed out of photographs; all that remains of him is his fur hat.

9: Press releases - Locarno Festival

A scent takes us back to childhood. A flavor transports us to the strange dish tasted during the course of a trip. The memory always works by interconnections.

Practical Estuarine Chemistry American music since 1910. Trigonometry activities for the TI-82 and TI-85 graphing calculators Courageous to the last The full stature of a man Tortious liability for unintentional harm in the common law and the civil law Vegetarian Meals Good Housekeeping Favorite Recipes (Favorite Good Housekeeping Recipes) Chocolate Choo Choo I The Primacy of the Genital Zones and Fore-pleasure Training Your Children to Turn Out Right The Magnetic Ghost of Shadow Island (Arcade Explorers series) The global village revisited Spotlight on the Internet Jerry Jemmott Blues and Rhythm and Blues Bass Technique (Bass Builders) In the botanical garden The arte or craft of rhetoryke Dr. Dumanys Wife (Dodo Press) The mystery of Thomas Power James A belly full of bedsprings Astronomy and general physics. Considered with reference to natural theology . By . William Whewell . Epidemiology of non-ST-segment elevation acute coronary syndromes: Euro heart survey A. Battler, David Ha Statistical principles and techniques in scientific and social investigations The British political tradition and political life in the UK Child care for working families Principles of flow in diperse systems The decade of doubt May December souls The Labrador coast Tables for the computation of the Jupiter perturbations of the group of small planets whose mean daily mo Vanessa carlton a thousand miles piano Study guide notes. Gen. Dana identifies Booth The practice of conscious dying Kentucky government and politics Years of Decision High Museum of Art Recipe Collection The biology of human starvation keys Gervase Sacheverill Darlene N. Finocchiaro Dalice L. Hertzberg Deidre F. Jackson Genitourinary Ultrasound