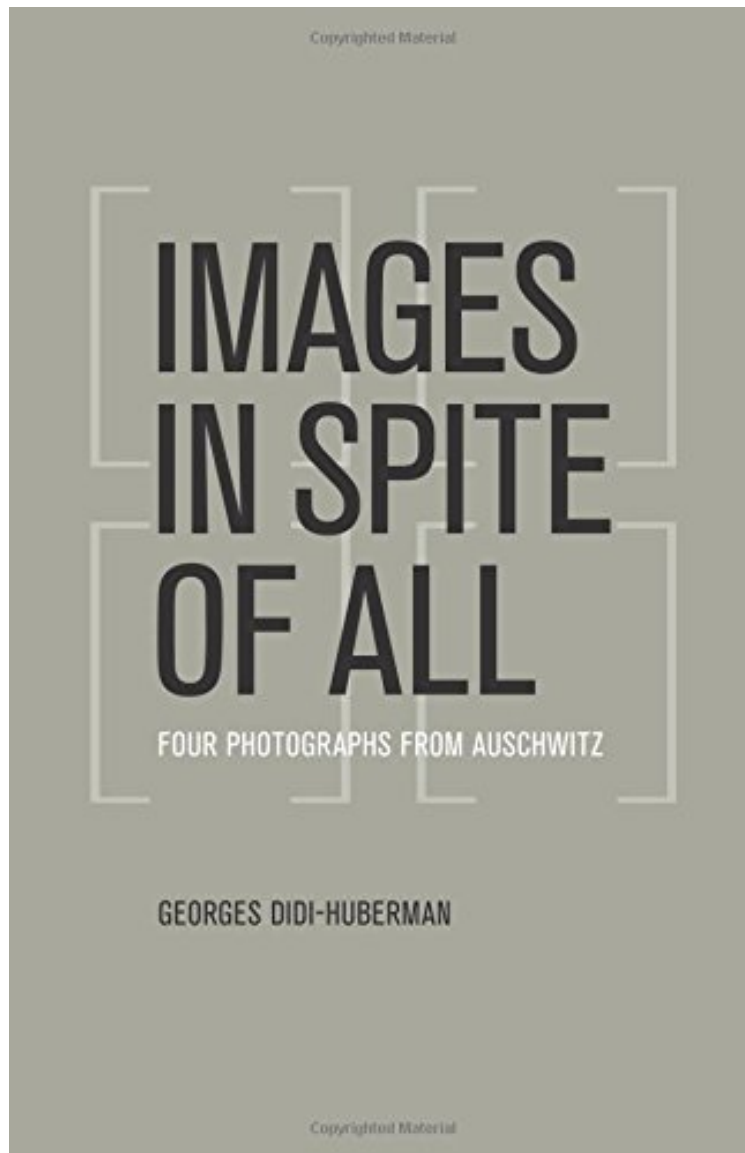


[Free read ebook] Images in Spite of All: Four Photographs from Auschwitz

## Images in Spite of All: Four Photographs from Auschwitz

*Georges Didi-Huberman*

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#234571 in Books Georges Didi Huberman 2012-05-09 2008-10-15Original language:EnglishPDF # 1 8.50 x .70 x 5.50l, .65 #File Name: 0226148173248 pagesImages in Spite of All Four Photographs from Auschwitz | File size: 36.Mb

**Georges Didi-Huberman : Images in Spite of All: Four Photographs from Auschwitz** before purchasing it in order to gage whether or not it would be worth my time, and all praised Images in Spite of All: Four Photographs from Auschwitz:

3 of 3 people found the following review helpful. Is there a paperback available?By Jake FI would not rush out to buy

this, particularly given the price of the hard-cover. Didi-Huberman is writing in a foreign context (for the American scholar), in that it's more of a public-intellectual debate and less of a strictly academic work. Thus, the text meanders, repeats itself, engages in strange side-polemics with Lanzmann's *Les Temps Modernes* ... not a terribly memorable work for me, although Didi-Huberman is, to my mind, unfairly assailed by Lanzmann's supporters/flunkies at LTM-- his thoughts are interesting and insightful. 2 of 2 people found the following review helpful. Photography as a foundation for philosophical reflection  
By Arturo vila Cano  
There are many considerations about the second world war and the crimes committed by the Nazis against the Jews, ranging from historical disciplines to cinema. But there are never enough to understand the excesses to which humanity can itself against. The French philosopher George Didi-Huberman performs all hermeneutical reflection based on four-densefocadas photographs with a poor frame-to reflect on the suffering of the people who were forced to live in a concentration camp and how some groups were forced to bring their own people to the cremation ovens. In this story, Huberman points about the role of so-called Sonderkommando. This is an example of how the photographic image can be used to generate philosophical reflections.

Of one and a half million surviving photographs related to Nazi concentration camps, only four depict the actual process of mass killing perpetrated at the gas chambers. *Images in Spite of All* reveals that these rare photos of Auschwitz, taken clandestinely by one of the Jewish prisoners forced to help carry out the atrocities there, were made as a potent act of resistance. Available today because they were smuggled out of the camp and into the hands of Polish resistance fighters, the photographs show a group of naked women being herded into the gas chambers and the cremation of corpses that have just been pulled out. Georges Didi-Hubermans relentless consideration of these harrowing scenes demonstrates how Holocaust testimony can shift from texts and imaginations to irrefutable images that attempt to speak the unspeakable. Including a powerful response to those who have criticized his interest in these images as voyeuristic, Didi-Hubermans eloquent reflections constitute an invaluable contribution to debates over the representability of the Holocaust and the status of archival photographs in an image-saturated world.

"*Images in Spite of All* provides the carefully extended anguished engagement, both epitaph and caption, that the subject demands."