MEDIA TECHNOLOGIES AND COLLECTIVE MEMORY-WORK: FREEZING THE PAST IN ANALOGUE PHOTOGRAPHY, DEFRAMING IT IN FILM AND DEGRADING IT ON THE LAPTOP?

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Structure of presentation

- A. How did I got here? Meta-framework, previous research

- B. Main points of actual research presentation
  - *1. Processes of cultural/collective memory-work*
  - *2. (Historical) narrative fiction film as a technological apparatus*
    - Filmic reality levels and screens
  - *3.Theories of cultural remembering amid mediatized conditions*

1. Meta-framework

- Three different directions of my 2010s individual and group research(es) converge in this broad topic:

- 1. the postdoctoral research referring to the functioning of film genres in so-called small national cinema contexts and the comparative Scandinavian vs. Eastern European film genres study that I worked on

- 2. the efforts to come to terms, on my own level, with the collectively traumatic dimensions of the communist era, as these are being present in Eastern European films

- 3. the (common-sense) revelation that shared regional traumas can be and are worked through historical films in European cinema, a most popular genre in Eastern Europe

1. Meta-framework: Film Genres & Small National Cinemas

- This research started in 2013, with presentation and written output throughout the 2010s

- Its most pertinent result for the present topic was highlighting the adequacy of comparatively examining films belonging to small national cinemas (Swedish, Danish, but also Hungarian and Romanian films) on the basis of their working with classical/transitional/post-classical film genres (Langford 2005)

1. Meta-framework: Collectively traumatic dimensions of the communist era

- In this respect my entry point proved to be the female characters of a handful of films with Eastern European associations or (co-)production background that I kept returning to

- The main method proved to be that of identifying allegorical subtexts, as well as using allegorizing as a main theoretical tool, with the individual female characters attributed collective dimensions thanks to various (audiovisual) poetic possibilities

1. Meta-framework: Collectively traumatic dimensions of the communist era

- I worked with the audiovisual representation modes of distinctly female traumas (rape, prostitution motherhood) and their possible intersections with the Eastern European region's recent history

1. Meta-framework: Collectively traumatic dimensions of the communist era

- I went on examining the process of afilmic natural spaces becoming profilmic ones, arguing that such a method was capable of evoking memories coded in the body

DOLINA   r: KAMONDI ZOLTÁN

1. Meta-framework: Collectively traumatic dimensions of the communist era

- Finally, I ended up with a comparative analysis of white collar working women with this time Romanian associations or Romanian production background, suggesting that their characteristics of mixing various class aspects are indicative of forced large-scale social mobility with roots in communist-era social engineering

1. Meta-framework: shared regional traumas &historical films in European cinema

1. Meta-framework: shared regional traumas &historical films in European cinema

- the (common-sense) revelation that shared regional traumas can be and are worked through historical films in European cinema, a most popular genre in Eastern Europe too

- thus the particularly pressing transnational memories, often traumatic, could find a mode of expression in this way

2. Cultural memory-work/historical film

■ "Where sociologists prefer the term 'collective memory' (or 'social memory'; see Olick et al. 2011) and wonder who is doing the remembering and with what impact on social relations, scholars in the field of cultural memory studies focus on the cultural foundations of collective memory: using which media technologies and with the help of which cultural models and forms, do particular stories become constituted, shared and linked to identity?" (Ann Rigney 2016, 66)

2. Cultural memory-work/historical film

- „[o]urs is a world in which films rank second only to photographs as the means by which people claim to connect with the past (...).” (Hughes-Warrington 2009, 1).

- European cinema may be conceived of "as a dispositif that constitutes, through an appeal to memory and identification, a special form of address, at once highly individual and capable of fostering a sense of belonging" (Elsaesser 2005, 21).

- An 'apparatus' for working through collectively traumatic experiences: (historical) narrative (fiction) film

2. Cultural memory-work/historical film

- "[…] the way a cultural work narrates a trauma is a function not only of the nature of the event and its initial impact on the victims, but also of the conditions of the work's production and reception" (Hirsch 2004: 10-11).

- While deeply conceptual artistic works need to be examined as modes of coping with unresolved collective traumas, in a Hungarian and a Romanian, indeed, in an (Eastern) European framework, narrative feature films also provide valuable insights, as non-exclusive, habituated "modes of production and reception"

2. (Historical) narrative fiction film as a technological apparatus

- According to contemporary critical consensus (Bordwell, 1985; Bordwell, Thompson, and Staiger, 2003; Bordwell and Thompson, 2008; Gaudreault and Marion, 2015) the classical narrative film/cinema is a historically defined mode of creating film diegesis

- Its boundaries and limits have become more than evident with digital production, storing and distribution becoming the standard in filmmaking too

2. (Historical) narrative fiction film as a technological apparatus

■ The technical medium that made possible the sophisticated development of the mode of diegesis-creation related to classical narrative film/cinema is the analogue film-platform, with its celluloid-based material modality, to use Lars Elleström's terminology (2014: 37).

■ It is based on the variables of the four modalities ('the material, the sensorial, the spatiotemporal and the semiotic' describing all media, building 'a medial complex integrating materiality, perception and cognition' (2010: 15).) and the ' two qualifying aspects' ('historical, social, cultural circumstances' or the 'contextual qualifying aspects', and 'aesthetic and communicative characteristics' or the 'operational qualifying aspects' (2010: 24)) that Elleström differentiates between basic media, qualified media and technical media: '[b]asic and qualified media must be understood as abstractions that need *technical* media to be materially realized' (2010: 36, emphasis in the original).

2. (Historical) narrative fiction film as a technological apparatus
Film diegetic world ~ filmic reality levels

⦿ Classical narrative film and its diegesis manipulates in specific ways the levels of filmic reality differentiated by Etienne Souriau

- *'1. Afilmic reality (the reality that exists independently of filmic reality);*
- *2. Profilmic reality (the reality photographed by the camera);*
- *3. Filmographic reality (the film as physical object, structured by techniques such as editing);*
- *4. Screenic (or filmophanic) reality (the film as projected on a screen);*
- *5. Diegetic reality (the fictional story world created by the film);*
- *6. Spectatorial reality (the spectator's perception and comprehension of a film);*
- *7. Creational reality (the filmmaker's intentions), ' (Buckland 2003: 47.*

2. (Historical) narrative fiction film as a technological apparatus, *Filmic reality levels*

- Warren Buckland categorizes these levels as

- extra-textual (the afilmic and the profilmic),
- textual (the screenic, the filmographic and the diegetic),
- and cognitive (the spectatorial and the creatorial) realities (2003: 47).

2. (Historical) narrative fiction film as a technological apparatus, *Filmic reality levels*

- Within the confines of the analogue celluloid platform, afilmic and profilmic reality levels can be and are distinguished while production and also due to their contribution to creating diegetic reality :
    - *for example through such techniques as differentiating onscreen and off-screen space, or literally breaking the fourth wall*
- The film's filmographic reality is palpable as huge metal cans enclosing celluloid strips, and it is explicitly divided from its screenic reality embodied in projecting the images on cinema silk canvases – a primordial manner of meeting the filmic experience
- These givens and the ensuing poetic and stylistic possibilities ensure the coherence of the diegetic reality level related to classical narrative film

2. (Historical) narrative fiction film as a technological apparatus, *Media historical overview*

■ The celluloid-based analogue platform's hegemony persisted up to the 1960s.

■ Octavio Getino and Fernando Solanas in their foundational 1969 'Toward a Third Cinema' manifesto start from the axiom that '[t]he 35 mm camera, 24 frames a second, arc lights, and a commercial place of exhibition for audiences were conceived … to satisfy, in the first place, the cultural and surplus value needs **of a specific ideology, of a specific world-view: that of US financial capital'**.

■ Octavio,Getino and Fernando Solanas, 'Toward a Third Cinema,' *Tricontinental* 14, October (1969):120. Accessed 15 December, 2019. https://ufsinfronteradotcom.files.wordpress.com/2011/05/tercer-cine-getino-solonas-19691.pdf . Getino, Solanas, 'Toward', 120. Emphasis in the original, A. V.

2. (Historical) narrative fiction film as a technological apparatus, *Media historical overview*

- We can retrospectively assess as the first technological challenge addressed to the analogue, celluloid, film-stock based paradigm – that houses therefore the diegesis sustained by classical narrative film – by what Laura Mulvey describes in the 1974 'Visual Pleasure and Narrative Cinema' as the '[t]echnological advances (16 mm and so on) [which] have changed the economic conditions of cinematic production, [allowed to] be artisanal as well as capitalist' (Mulvey, 2005: 59).

2. (Historical) narrative fiction film as a technological apparatus, *Media historical overview*

- Video technology mainstreamed in the next decade (the 1980s) was similarly 'first launched as a technical medium' that 'eventually gave birth to a qualified medium with specific aesthetic qualities' (Elleström, 2010: 44) and that also contributed to 'changing the conditions of cinematic production'.

2. (Historical) narrative fiction film as a technological apparatus, *Media historical overview*

- In Friedrich Kittler's poststructuralist media historical framework the 'celluloid analogue', the 'artisanal 16 mm', and 1980s video technology qualify as phenomena belonging to the 'past modernity' when the 'data flows of optics, acoustics and writing [have been] autonomous' (Johnston, 1997: 5–6).

- The era starting with the 1990s, in contrast, has offered us a glimpse of 'the future', when 'a total connection of all media on a digital base will [have] erase[d] the very notion of a medium' whereas the specificity of our present resides in the meantime in our living among 'partially connected media systems'' (Johnston, 1997: 5–6).

2. (Historical) narrative fiction film as a technological apparatus
Presenting visual information on screens

- The topos and/or apparatus described by Lev Manovich in *The Language of New Media*:

- "It is by looking at a screen– a flat, rectangular surface positioned at some distance from the eyes–that the user experiences the illusion of navigating through virtual spaces, of being physically present somewhere else or of being hailed by the computer itself. If computers have become a common presence in our culture only in the last decade, the screen, on the other hand, has been used to present visual information for centuries– from Renaissance painting to twentieth-century cinema."

- Lev Manovich, *The Language of New Media* (Cambridge, Massachusetts – London, England: The MIT Press, 2001), 94.

2. (Historical) narrative fiction film as a technological apparatus
Presenting visual information on screens

- In their co-authored volume *The End of Cinema?* André Gaudreault and Philippe Marion set up a system based on 20th century media history, taking as a principle the substitution of the cinema silk screen by the electronic cathodic television screen, and then by the electronic portable small computer screen.

- "One of the principal effects of the digital shift has been the big screen's loss of hegemony. [...] In fact projection onto a movie screen has become just *one way* among others to consume images. The screen may have a greater *aura,* but it is now just one means of consumption among others." (Gaudreault, Marion 2015, 9)

2. (Historical) narrative fiction film as a technological apparatus
Presenting visual information on screens

- They argue that "[w]e might even view the emergence of the small (but highly cathodic) screen as the point of rupture between a 'hegemonic cinema' and this 'cinema in the process of being demoted and shared,' which is often called 'expanded cinema' but which we believe would be more appropriately described as 'fragmented cinema' (Gaudreault, Marion 2015, 11, citing Guillaume Soulez' conference intervention).

2. (Historical) narrative fiction film as a technological apparatus, *Hegemonic cinema*

- Thus "hegemonic cinema" would denote the first part of the 20th century when the cinema theatre silk screen was the sole framed surface which displayed electronically mediated, and also always pre-recorded moving images – as supports for collective memorywork.

2. (Historical) narrative fiction film as a technological apparatus, *Expanded cinema*

"Expanded cinema" should denote developments of the second part of the 20th century, when television, and then video-camera screen appeared as electronic surfaces where cinematic worlds and narratives would expand, obviously altering the nature and the significance of framed storytelling as cultural memorywork

2. (Historical) narrative fiction film as a technological apparatus, *Fragmented cinema*

- Finally the 21st century brought us into the era of what Gaudreault and Marion name "fragmented cinema", with the same cinematically constructed narrative worlds scattering further on "the electronic portable small computer screen", and collective memorywork becoming compatible with such surfaces.

Silk cinema screen in cinematic diegesis

- Lynn, the Veronica Lake lookalike prostitute in the 1996 *LA Confidential* (Curtis Hanson)

- https://www.youtube.com/watch?v=tW8F-g0t5so

- Dr. Stephanus watching a Czech film in the cinema in István Szabó's 2019 *Final Report,* a film tackling the near-past history of Hungary

Projected cinema screen in cinematic diegesis: Nela projecting a home movie in Lucian Pintilie's 1994 *The Oak*

Temporal re-ordering through screens

Nela projecting a childhood home movie in Lucian Pintilie's 1994 *The Oak,* linking communism to postcommunism

Intermediary formation between silk screen/projected cinema and television screen

All About My Mother (Pedro Almodóvar, 1994, https://www.youtube.com/watch?v=Twx1-VrTusg)
No Country for Old Men (Joel and Ethan Coen, 2007)

Television screen in cinematic diegesis:
Videodrome (1984, David Cronenberg), *Maps to the Stars* (2014, David Cronenberg), *Lost Highway* (1997, David Lynch), *The Commune* (2016, Thomas Vinterberg), *The Second Game* (C. Porumboiu, 2014)

Video camera/video-player screen in cinematic diegesis

I Don't Care If We Go Down in History As Barbarians (Radu Jude, 2018)
https://www.youtube.com/watch?v=3J4Cy0jGYzg
Loop (István Madarász, 2016) (image backward, forward)

Computer screen(s) in cinematic diegesis

Ex Machina (Alex Garland 2015), *Arrival* (Denis Villeneuve, 2016), *One Floor Below* (Radu Muntean, 2015)*, Her* (Spike Jonze, 2013)

Laptop screen in cinematic diegesis

Niels Arden Oplev's 2009 *The Girl with the Dragon Tattoo, Breaking News* (Iulia Rugina, 2017), *I Don't Care...*

Mobile screen in cinematic diegesis
The Square (Ruben Östlund, 2017), *The Hunt* (Thomas Vinterberg, 2012),
Loveless (Andrei Zvagintsev, 2017)

Spatial en-caging through screens

Her, Ex Machina, I Do Not Care If We Go Down in History as Barbarians
(Radu Jude, 2018)

Female, I guess.

Valahol Litvániában, 1941-ben.

Spatial en-caging through screens

- In cinema –a "realistic space" in contrast to the "abstract space" of interfaces – "the space 'stretches out' beyond the frame; concepts of left-right/up-down off screen space are meaningful; objects look and behave more or less like everyday objects. However, many (if not most) interfaces are not realistic in this sense . . . The space off screen (right-left or below-above) does not contain anything in particular and does not trigger any particular off-screen space expectations. Everything of interest is contained within the frame. The landscape does not 'stretch out' into the distance in any direction." (Persson 1999, 204)

- "ungrounded and uninvested as it is, electronic presence has neither a point of view nor a visual situation, such as we experience, respectively, with the photograph and the cinema" (Sobchack 2000, 80–81)

Ambient(al) screens
Lost Highway, Arrival, Loveless, Skyfall (Sam Mendes, 2013)

The topical re-ordering function
Loveless (Andrei Zvagintsev, 2017)

- ■ Lev Manovich reflects upon this aspect: it "separates two spaces that have *different* scales–the physical and the virtual. Although this condition does not necessarily lead to the immobilization of the spectator, it does discourage any movement on her part (…)." (2001, 112, emphasis in the original).

- ■ https://www.youtube.com/watch?v=t5r_lfS1All , 9.50

2. (Historical) narrative fiction film as a technological apparatus, *Frames/framing ~ Screens*

- Electronic screens have long surpassed the novelty treshold, and so did the specific methods of their embedding in film diegetic worlds.
- These givens urge us to proceed with their systematic analysis so as to synthesize an important formation of audiovisual narratives influenced by the digital, a formation which definitely has an effect on our habits, conceptions and ways of understanding the post-digital and post-screenic modes of representation awaiting us in the near future.
- We are in a privileged phase: when screen-based media and post-screen-based media still co-exist, and, moreover, they do so in such controlled environments as film diegetic worlds, for the examination of which we are relatively well-equipped thanks to communication theory, film semiotics and film narratology.

2. (Historical) narrative fiction film as a technological apparatus, *A- and profilmic reality levels*

■ As gadgets with practical purposes, electronic screens within film diegetic worlds often display what Harun Farocki names "functional images" or Wanda Strauven describes as "image+"-s that need to be manipulated (Strauven 2016).

2. (Historical) narrative fiction film as a technological apparatus, *A- and profilmic reality levels*

- As "vertical viewing dispositifs" (Strauven 2016, 144), electronic screens embedded in film diegetic worlds tend to be neutralized as pro-, or even afilmic objects, which are there to emanate Roland Barthes' "effect of the real" (1968).

  - In this capacity these intermediary screenic formations mirror the numeric increase of electronic digital screens as conditioned by the technological changes along the turn of the 20–21st centuries.

- Given the present proliferation of profilmic electronic screens in narrative feature films – that is in their capacity as objects photographed by the camera - it is of some interest to examine their role apart from that of denoting objects pertaining to everyday reality (or objects also belonging to Souriau and Buckland's afilmic reality level).

2. (Historical) narrative fiction film as a technological apparatus, *Filmographic and screenic realities*

- While in the current digital paradigm the filmographic reality of a given narrative feature film is harder to define/describe than in the analogue context - when pointing to the metal cans stocking celluloid solved the problem - it is no less easier to localize what Souriau and Buckland named the screenic reality level ~ "the film as projected on a screen"

- As a preliminary idea one can suggest that the electronic screens embedded in narrative film diegetic worlds definitely serve as false icons of a vanished filmographic reality level or pseudo mise-en-abymes urging us to remember or indeed imagine each and every film diegesis as always already represented on some sort of screen ready to house historical materials

2. (Historical) narrative fiction film as a technological apparatus, *Diegetic reality levels*

■ Within the diegetic reality of narrative fiction films – just like in our extradiegetic, afilmic lives - such embedded electronic screens "separate[s] two spaces that have *different* scales–the physical and the virtual. Although this condition does not necessarily lead to the immobilization of the spectator, it does discourage any movement on her part " argues Lev Manovich (2001, 112, emphasis in the original).

  – *This would activate the so-called "representation tradition" when "the boundary [between the physical and the virtual space] … is marked by a rectangular frame" (Manovich 2001, 112)*

  – *In contrast to what Manovich names "the simulation tradition" that "aims to blend virtual and physical spaces" by representing them at "the same scale", "de-emphasizing" their boundary, thus the spectator is free to move around the physical space" (ibid.)*

2. (Historical) narrative fiction film as a technological apparatus, *Diegetic reality levels*

- Furthermore and as suggested by Roger Odin's observation, such electronic screens may be understood as frames that aestheticize, and also re-order levels of reality (2016: 183) within the diegetic worlds.

  - *"the fact of framing helps us to see better and make the world be seen. [...] All the theorists of the frame emphasize its power of concentration (preventing the gaze from wandering), insulation [protection, shield] and ostension [showing, exhibiting] (it has a deictic value)" (Odin 2016, 183).*

- This aspect is also supported by my analyses of such electronic screens in Euro-American arthouse films that create Second Cinema-type filmic diegeses adhering to conventions of (hyper)realism, non-hypermediation and character-centred storytelling (Virginás 2018).

2. (Historical) narrative fiction film as a technological apparatus, *Spectatorial reality levels*

■ These screens also focus, in a hypnotic manner, the viewers' attention, as Dominic Chateau so convincingly argues (2016: 197):

■ "[t]wo characteristics of the screen remind us of fascination as psychoanalysis envisaged it (including Freud and Lacan): first, it depends upon a restriction of the object to one of its aspects and, correlatively, requires a strong focus of the gaze; second, it captures not only the gaze, but the mind in a way that reminds us of hypnosis" (Chateau 2016, 197).

2. (Historical) narrative fiction film as a technological apparatus, *Creational and spectatorial reality levels*

- This last aspect of the framed screen, including the diegetic electronic screens in fiction filmic worlds, their "capturing our wandering minds" is theorized by Giuliana Bruno in her 2014 *Surface: Matters of Aesthetics, Materiality and Media*

- "an actual projective surface onto which an experience of close relations between subject and object is inscribed, in a way that overcomes divisions between outside and inside, inward and outward" (Bruno 2014, 86), exceptional format for collective memorywork

2. (Historical) narrative fiction film as a technological apparatus, *Creational and spectatorial reality levels*

- These (diegetic) electronic screens – like the television flat screens the estranged parents look at in the end of Andrej Zvyagintsev's 2017 *Loveless,* the smartphone screen containing the disruptive viral video in Ruben Ostlund's 2017 *The Square,* or the black-and-white television screen encaging news presenter Anna in Thomas Vinterberg's 2016 *Commune* – force the creators and viewers to constantly shift between the cinematic screen conventions and the mental screen (Odin 2016) of smaller formats, training this collective for experiences of Gaudreault and Marion's "expanded," and, chiefly, "fragmented" cinema (2015).

2. (Historical) narrative fiction film as a technological apparatus, *Creational and spectatorial reality levels*

- Chiao-I Tseng also emphasizes the importance of this aspect, based on empirical and cognitive audience studies, arguing that "blending conventional cinema with the media frames, which the viewers use in their day-to-day life, increases the viewers' perception of message authenticity and enhances the persuasive and rhetoric function of narratives" (Tseng 2020: 5) – very important components of collective memorywork

3. Theories of cultural remembering amid mediatized conditions

- „(…) if we take a narrative approach to media, the answer becomes obvious: the choice of medium makes a difference as to what stories can be told, how they are told, and why they are told. By shaping narrative, media shape nothing less than human experience." (Ryan 2014)

- Marie-Laure Ryan, 2014. „Story/Worlds/Media. Tuning the Instruments of a Media- Conscious Narratology." In: *Storyworlds across Media. Toward a Media-Conscious Narratology.* Edited by Marie-Laure Ryan and Jean-Noël Thon. Lincoln and London: University of Nebraska Press, 25-49.

3. Theories of cultural remembering amid mediatized conditions

- The embedding of electronic screens with the aim of what Robert Rosenstone names in a 2016 essay "[a piece of] historying – a mode of thinking that uses traces of the past and turns them into a coherent and meaningful narrative" (Rosenstone 2016, 83) would fit easily into Manovich's categories of "classical and dynamic screen"

    - *"the classical screen displays a static, permanent image; the dynamic screen displays a moving image of the past; and finally, the real-time screen shows the present" (Manovich 2001, 103).*

- Manovich's "real-time screen showing the present" is the blind spot of combining history and film, or coherently relating narratological, technological and cultural aspects

3. Theories of cultural remembering amid mediatized conditions

- https://www.youtube.com/watch?v=FIsnbXx9yvQ

- "Historying" through "real-time screen": *The Second Game* (Corneliu Porumboiu, 2014)

I checked before the match started, it was snowing continuously.

3. Theories of cultural remembering amid mediatized conditions

"Good ways of telling about the past"

- These methods are identified by Natalie Zemon Davis in a 2009 text and are characterized by a number of features:

- "*Remind[ing] viewers of the distance between past and present (...).*" : like in the film projecting scene in *The Oak*;

- "have simple Brechtian distancing functions": like the television screen in the last scene of *Loveless*

- "some [such good ways] evoke multiple tellings or controversy", as "*[w]ays of showing where knowledge of the past comes from (...).*" (Zemon Davis 2009, 29): we might recall the fictive film director and the real editor's dilemma in *I Do Not Care...* by Romanian Radu Jude

3. Theories of cultural remembering amid mediatized conditions
"Good ways of telling about the past":

- *I Do Not Care If We Go Down in History as Barbarians* (R. Jude, 2018)
- Min. 1.08.35-1.12.10

"Good ways of telling about the past"

- ■ "Historical films, on the other hand, have 'holes' or are 'perforated', leaving us to navigate through gaps and to work at meaning making." (Hughes-Warrington 2009, 3)

- ■ "However, the *politics of trauma is not about healing but about remaining faithful* to the original experience of the traumatic event, its original delay." (Van den Braembussche 2009, 123)

3. Theories of cultural remembering amid mediatized conditions

"Good ways of telling about the past":

- "This distinction between common memory and deep memory seems to be extremely important and is reflected in the distinction between *narrative memory and traumatic memory made by Janet and "mémoire ordinaire" and " 'mémoire profonde"* made by Charlotte Delbo (...). It also has enormous consequences for the artistic representation of major catastrophes, such as the Shoah and the catastrophes or genocides in more recent decades." (Van den Braembussche 2009, 123)

3. Theories of cultural remembering amid mediatized conditions
"Good ways of telling about the past": afilmic level

- ■ "*The traumatic* event is lived through as if the event is not really happening, as though the victim were an external observer. This experience is reflected in memory itself. The victim relives the event *without any emotion at all, as if he was a bystander* and not really involved at all. This leads to an extremely detailed, accurate, literal, seemingly unmediated, hyper-real, direct but at the same time cool description of traumatic events, which resists any transformation into a mediated and integrated narrative." (Van den Braembussche 2009, 122)

3. Theories of cultural remembering amid mediatized conditions
"Good ways of telling about the past": diegetic level

- Traumas "mark not only a rupture in experience but also in practices of cultural remembrance, indeed a failure of culture itself. (…). (…) creativity and imagination are needed if certain memories are to be made shareable at all." (Rigney 2016, 72)

3. Theories of cultural remembering amid mediatized conditions
"Banal commemoration" through "displaced manifestations"

- Electronic screens protect us from annihilating encounters with collective traumas, as interfaces for the "the ways past episodes, which have been blocked out of private or public consciousness, return to haunt the present in various displaced manifestations." (Pinchevski 2011, 253)

- A form of framed/en-caged remembrance that is "informal, subtle, and non-intrusive" (Vinitzky-Seroussi 2016, 90).

- Thus "top-down banal commemoration" is extremely suitable to house problematic, troubling collective memories, moments of "banal commemoration" that "may be able to contain a memory that would otherwise generate protest and animosity" (Vinitzky-Seroussi 2016: 90), also linked by Vinitzky-Seroussi to the functioning of mass media.

Theories of cultural remembering amid mediatized conditions

- "A common memory, then, is an aggregate notion. It aggregates the memories of all those people who remember a certain episode which each of them experienced individually. (...) A *shared* memory, on the other hand, is not a simple aggregate of individual memories. It requires communication. A shared memory integrates and calibrates the different perspectives of those who remember the episode (...) into one version. Other people in the community who were not there at the time may then be plugged into the experience of those who were in the square, through channels of description rather that by direct experience. Shared memory is built on the division of mnemonic labour." (Margalit 2002, 51-52)

3. Theories of cultural remembering amid mediatized conditions

- Such processes, or further ones described above as "appealing to memory and identification" or "fostering a sense of belonging" while passing through the meanders of mediation are hardly unidirectional, superficial or univoque,

- The popularity of a high number of Eastern European historical films in the 21st century – as measured in cinema attendance numbers or streaming presence for non-professional, and in critical opinions, festival inclusions and prizes for the professional audience segment – might be taken to signal a success in "connecting to a mediated past".

- Combination of specific collective memory practices and certain poetic principles contribute to this phenomenon.

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Thank you for your attention!

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