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*Concentrationary Art: Jean Cayrol, the Lazarean and the Everyday in Post-war Film, Literature, Music and the Visual Arts*. Edited by GRISELDA POLLOCK and MAX SILVERMAN. Oxford: Berghahn, 2019. 272 pp., ill.

This is the fourth and final volume resulting from an AHRC-funded project, ‘Concentrationary Memories: The Politics of Representation’, which outlines a theory founded on the work of survivors of Nazi camps. Following volumes on the cinema (2012), memories (2015), and imaginaries (2015), this latest volume focuses on Jean Cayrol’s concept of ‘Lazarean art’, alternatively termed ‘concentrationary art’. Composed of an original English translation of Cayrol’s essays ‘Les Rêves lazaréens’ and ‘Pour un romanesque lazaréen’ (Part One), and of six studies (Parts Two and Three), the volume familiarizes anglophone readers with the relatively unknown work of the Mauthausen survivor, and extends the conception of Lazarean literature to other artistic practices. In tracing the principles of concentrationary literature, Max Silverman’s Introduction emphasizes its secularization of the biblical story and distinguishes it from both Holocaust writing and testimonies of deportees such as Robert Antelme or Charlotte Delbo. Namely, Lazarean art bears witness to the camps only ‘secretly’ (‘clandestinement’), its main ambition being to reveal the post-war world’s lasting disfigurement by concentrationary reality. To situate Cayrol’s Lazarean in post-war writing, Patrick French isolates it in the work of Albert Camus, Roland Barthes, Maurice Blanchot, or Georges Bataille. Particularly illuminating is the recognition of *le nouveau roman* as illustrative of Lazarean literature, which, for Cayrol, should sever links with Balzacian realism and instead bear features these days associated with the work of Nathalie Sarraute or Alain Robbe-Grillet: disappearance of the plot and traditional hero, obsession with objects, reduction/impoverishment of affectivity, and the protagonist’s Ulyssean movement across space. Despite the postulated separation between Holocaust and concentrationary literature, Griselda Pollock showcases the Lazarean’s

applicability to *Night* (1956), a testimonial novel by Jewish survivor, Elie Wiesel. Prompted by the Hebrew etymology of the Greek name ‘Lazarus’ in ‘El’azar’, which gives rise to ‘Eliezer’ as in Eliezer Wiesel, Pollock convincingly brings Cayrol’s returnee — who, having faced his own death, comes back to a society contaminated by the camps — into conversation with Wiesel’s testimony to the genocidal horror, which also provides aesthetic resistance to the long-lasting effect of the camps. The essays collated in Part Three mobilize the Lazarean in readings of film and sound. While Silverman repositions Chantal Akerman’s *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* (1975) as representative of concentrationary cinema, Matthew John applies the concentrationary to the re-emergence of the theme of work within contemporary French cinema, as exemplified by Laurent Cantet’s *Ressources humaines* (1999). Benjamin Hannavy Cousen then applies his discussion of concentrationary images as citational, indexical, or amnesiac to Nick Cave’s lyrics, testifying to the seepage of the concentrationary into popular cultural forms. Revisiting the interchange between the concentrationary and the exterminatory, Pollock forges the concept of Lazarean sound. She analyses the relay between Hanns Eisler’s score for Alain Resnais’s *Nuit et brouillard* (1956) and its deconstructive reworking by Susan Philipsz’s installation *Night and Fog* (2015). Her conclusion to this transdisciplinary volume (and the whole series) stresses the critical purchase of the concentrationary as analytical tool, and reiterates the potential of concentrationary art as remembrance, resistance, and warning.

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