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December 4, 2010 – 10:30 pm | [No Comment](#)

Megamind

Director: Tom McGrath

Cast: Will Ferrell, Tina Fey, David Cross, Jonah Hill, Ben Stiller & Brad Pitt

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by Alex Towers

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## RESISTANCE: WHICH WAY THE FUTURE?

Submitted by [Mairead Casey](#) on December 3, 2010 – 7:42 pm [No Comment](#)

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Ralph Fiennes as SS officer in "Schindler's List"

## Resistance: Which Way the Future

By Hannah O'Brien

It has been described as genocide, an aberration in history, a nightmare in the pages of human nature, and one of the prime examples of genuine evil in this world. No matter how you choose to label this pervading shadow on the face of history, the Holocaust must be seen universally as one of the most indescribably horrendous acts against human beings. True, it may have seeped back into the nether regions of some people's minds, given the current economical climate and worldly disasters, but it is never fully extinguished. Nor should it ever be extinguished!

To live is to bear witness, to carry the burdens and memories of those who have gone before us. To remember is to carry out our duty to the six million Jews and countless others who lost their lives, because of the tyrannical ravings of a sadistic madman. This is precisely what filmmakers throughout the world have strived to accomplish; a faithful, unbiased narrative looking for justice and attempting to introduce the world to people who had not only their lives stripped from them, but their identities.

With the final generations of Holocaust survivors beginning to fade away, who will remain to tell their story to future generations? This has become the power and duty of cinema. The documentary footage of concentration camps proved during the Nuremburg trials that documentaries do not require linguistic translation, the images were so horrific and chilling, the comprehension so immediate that the language boundaries were broken, proving that film has its own universal language. Where the Nazis created propaganda films such as *Jew Süss* and *The Eternal Jew* (1940) to depict Jews and other non-Aryans as vermin, parasitic and dangerous outsiders, filmmakers such as Alain Resnais (*Night and Fog*) (1955) and Steven Spielberg (*Schindler's List*) (1993) have incorporated memory as a weapon for fuelling their documentaries and films as testaments to the Holocaust, for modern audiences to bear witness to this atrocity.

A lot of people, myself included, were first introduced to the Holocaust through these films. Films have the power to document, commemorate, instruct and shock. But they also have the power to create and shape our views of important historical events. Therein lies the responsibility and importance of films. In making these films, filmmakers are actively seizing control of how we should view history. Should we trust the celluloid memory we are given on-screen, and how should we feel about the ethics of dramatizing such atrocities? Is it necessary to place the Holocaust in children's schoolbooks, make countless historical films and continue to dwell on an issue which some would prefer to forget, and others deny ever happening? Whether we agree or disagree with these issues, there is one fact that remains nonnegotiable, and that is whether the Holocaust should still be considered relevant and important.

Like the actor Ralph Fiennes who portrayed the evil Nazi Commandant Amon Goeth in *Schindler's List*, stated at a conference at the United States Holocaust Memorial Museum, we cannot know what it was like for a 'whole nation' to 'be led' by one fanatical voice into embracing the belief that it was justified to 'eradicate another people' based on their difference and culture. It is this frustration and inability to understand how one person can decide that a group of people

should be murdered for no apparent reason, and how others can just sit back and let it happen, that Liz Crow captures in her film *Resistance*. *Resistance*, a dual-screen moving image installation currently showing in Bewley's Cafe Theatre, focuses on the rather neglected scheme of Hitler in 1939: Aktion-T4, the systematic eradication of the nation's disabled people, which resulted in the murder of more than a quarter of a million disabled people by the end of the war. In her installation, Crow emphasizes the de-humanising process through the Nazi doctor describing his work as 'a noble duty' for a 'better world.'

The actors' commentaries act as atmospheric insights as to how it must feel to be selected for death, to be aware that you are in a room in which hundreds of people were slaughtered, to have your sense of worth taken from you, and to be made a voiceless non-being. It can be interpreted as a necessary warning against future genocide, an affirmation of Spielberg's film on how one voice can make all the difference, and finally, a plea to adapt to a world where 'difference and otherness' are 'part of the beauty of life.' Ultimately, this exhibition reinforces the enduring importance of the Holocaust as a prism for other societal issues and reinstates our responsibility to keep the memory of its victims alive.

"Resistance: Which Way the Future?" showing from Tuesday 30 November – Thursday 9 December 2010 Bewleys Cafe Theatre, 78 Grafton Street, Dublin 2 in association with ABÄRA International Disability Film Festival.

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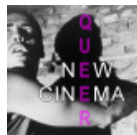
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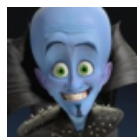
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