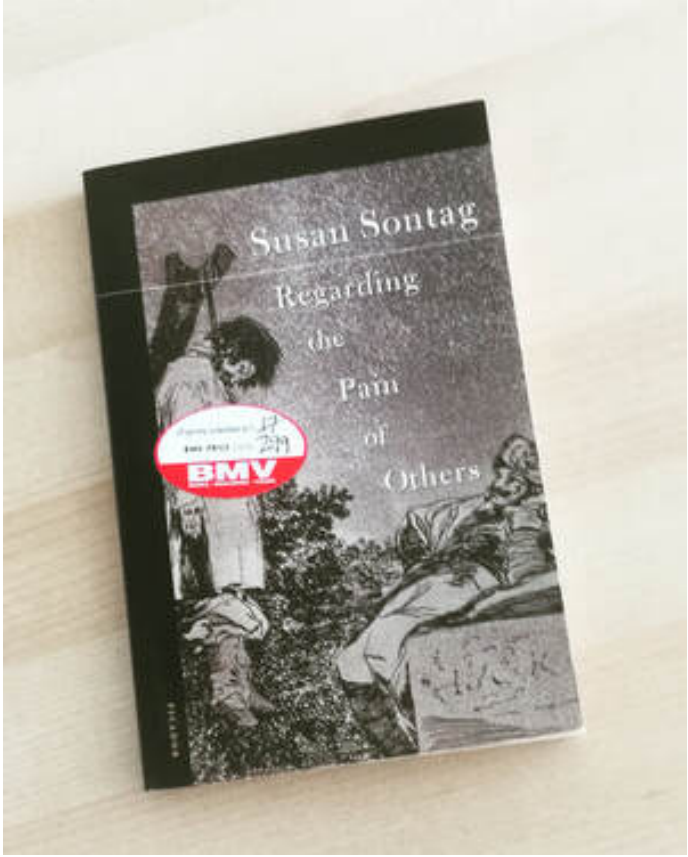
Regarding The Pain Of Others Susan Sontag Free (epub) Ebook Torrent Rar



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The images show how soldiers and civilians were tortured in the German occupied territories in the First and Second World Wars, as well as in the Third Reich. A description of the photographic material as well as a commentary on the photographs can be found in Bauch's book “Vernichtungskrieg. Soldatenmord und Arbeitslager“ [“War of Annihilation. Mass Killing and Forced Labor Camps”] (Auswertung und Kommentierung, Bielefeld 2014) "Men of the PIMENTO team, each of you has photographed a dead body in some of the German camps and prisons, sometimes with a rough photostimulant. We would like to know what you found and how you overcame your impressions in your artistic process." The *PIMENTO* project (PAudio-interactive DEnse Ique Nroemental) was a commission for the German History Museum in 2010 as a common project among the departments for media arts, photography and the history of photography. The artists were urged to imagine the unknown faces of the dead. They were given access to an extensive German archive from the 1920s on: full image files of photographs taken at concentration camps. In addition to the digitised images, the artists were also provided with extensive historical information about the camps, the photographers involved, and the relevant contexts. The documentation and the archive provided by the German History Museum are the basis for our project. Our research approach is centred on the *PIMENTO* project, in particular on the central question: "How do you photograph a dead body?" In the following article, we present the results of the interviews we conducted with the artists. All interviews were conducted between the years 2010 and 2014 by students from the "Dokumentationsstudiengang Kommunikation & Medien" (Documentation Studies Course in Communication & Media) at the University of Stuttgart. The interviews were carried out with both male and female artists. During the course of the interview process, the interviewees were not identified, as a stylised interview process was set up with a specific focus on the interviewees themselves and their working methods. Themes The broad range of artistic practices included in the *PIMENTO* project demands reflection and the achievement of a balance between artistic quality and the comprehensibility and reception of 82157476af

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