

# Modern Austrian Literature

A Journal Devoted to the Study of Austrian Literature and Culture

Volume 43, Number 2, 2010

— Michael Haneke —

- vi From the Guest Editor—"They've killed Sissi!"  
Notes on Haneke as Destination
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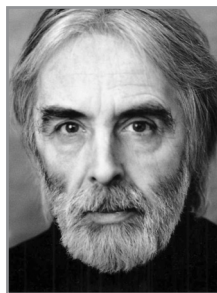
## Articles

- 1 What's Hidden in *Caché*  
*Neil Christian Pages*

This essay examines Haneke's *Caché* (2005) with and against larger questions of commemoration and representation surrounding the afterlife of French colonialism. Mobilizing the historical, ideological, and aesthetic tensions in the film and its references to the Paris Massacre of 1961, the author interrogates Haneke's programmatic statements on the politics and ethics of his work. The argument concludes that the film's use of its "Other" to provoke the cinematic spectator represents both a critique and an elision of the very social conditions on which the narrative relies.

- 25 The Banality of Surveillance: Michael Haneke's *Caché* and Life after the End of Privacy  
*Todd Herzog*

This essay examines Haneke's *Caché* (2005) in terms of the banality of surveillance in our post-private world. Haneke focuses on the person being surveilled in order to consider what life might look like after the death of privacy. This constitutes an interesting new direction not only for the increasingly popular genre of the surveillance film but also for Haneke, whose examinations of media and society have tended to concentrate on the role of the spectator.



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## 41 Empire's Remains: The Ghosts of History in Michael Haneke's *Le temps du loup*

Imke Meyer

A modernist parable about empire and nation, Haneke's *Le temps du loup* (2003) stages Austria's inability to work through its past. This article examines how *Le temps du loup* reflects on the post-imperial disorientation that beset Austria after the dissolution of the Habsburg Empire and the ways in which the film visualizes the nightmarish return of the ghosts of empire between 1938 and 1945.

## 63 Self/Aggression: Violence in Films by Michael Haneke

Oliver C. Speck

Haneke's perspectives on the postmodern subject cast him within the varying systems of biopolitical control from which there is no escape. The author views Haneke's films in light of Agamben's concept of "bare life"—a notion of the self that results from those threshold moments and spaces in which all political rights have been stripped away. This essay concludes that Haneke is calling for a mode of responsible montage that can do justice to the paradox of witnessing.



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