

Michael Haneke's award-winning film *The White Ribbon* (2009) has generated controversy about the way in which it presents emergent fascism. However, there is a vanishing point other than National Socialism that hasn't yet engaged critics: the end of Austria-Hungary in 1918. By juxtaposing World War I and II, the director creates a stereoscopic effect — a form of flexible, encompassing memory. Furthermore, Haneke combines his analysis of authoritarian pedagogy in the film, which he borrows from the protest movement of 1968, with his typical media-specific reflections on the potential and pitfalls of cinema to work through the past.

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Lecture

Ties that Bind:

Michael Haneke's Black Pedagogy
in *The White Ribbon*

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