Tarkovsky for example, they are returned to us in the present where we experience them indirectly as "interference effects" or as pure events in the form of "actions and passions" (Deleuze). A kind of shiver that skims almost imperceptibly over our skin each time we view Shevchenko's film. But unlike conventional radar systems that try and eliminate interference and noise by focusing their transmissions upon specific "targets of interest", Shevchenko's film continually generates more interference, which in turn enables me to enlarge its transmissional field rather than isolating and tracking particular historical signals. Consequently each time Shevchenko's film is screened its toxic temporalities are transmitted into the multiple space-times of history, and although some are reflected back to us, others perish in their atmospheric transit. As radiological emissions and nuclear emissaries they warn us of potential hazards and the risks that come with speculative research, reminding us that the breach of the Sarcophagus is always-already contracted to the filmic space-time of radioactive becoming through the seepages of the virtual. *Chronicle of Difficult Weeks* is ultimately a long-range media machine and tracking device for jamming history, modulating its frequencies and rerouting its signals to actualise new radiological events. •

Notes

1. *Chernobyl: Chronicle of Difficult Weeks*, dir. Vladimir Shevchenko, The Video Project, 1986. 35-mm. Studio, Ukrainian News and Documentary Film.
2. Transcription of film voice-over from *Chernobyl: Chronicle of Difficult Weeks*, dir. Shevchenko.
3. I'm indebted to Peter C. van Wyck whose brief citation of this filmic incident/accident provoked my search for the film footage and subsequent writing. Peter C. Van Wyck, *Signs of Danger: Waste, Trauma, and Nuclear Threat*, Theory out of Bounds, eds. Sandra Buckley, Michael Hardt and Brian Massumi, vol. 26 (Minneapolis: University of Minnesota Press, 2004), 97.
4. Comment made by James Cahill & René Bruckner, editors at *Discourse*, 2008.
5. See André Bazin, "The Ontology of the Photographic Image", *Film Quarterly* 13.4 (1960), 8. See also Laura Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006).
6. Gilles Deleuze, *Cinema 2: The Time Image*, trans. Hugh Tomlinson and Barbara Habberjam (London: Continuum, 1989), 166. Henceforth cited as *Cinema 2* with pagina.
7. See Philip Rosen's discussion of the misreading of Bazin's ontology of the photographic image as one of "technological finality" in "Subject, Ontology and Historicity in Bazin", in Philip Rosen, *Change Mummified: Cinema, Historicity, Theory* (Minneapolis: University of Minnesota Press, 2001), 9–10.
8. André Bazin, "Cinema and Exploration", trans. Hugh Gray, in *What Is Cinema?*, ed. Hugh Gray, vol. 1 (Berkeley & Los Angeles: University of California Press, 1967). 160. Henceforth cited as "Cinema and Exploration" with pagina.
9. Comment made by James Cahill & René Bruckner, editors at *Discourse*, 2008.
10. Gilles Deleuze, *The Logic of Sense*, trans. Mark Lester, ed. Constantin V. Boundas (New York: Columbia University Press, 1990), 4. Henceforth cited as *The Logic of Sense* with pagina.
11. See entry on the event by Cliff Stagoll in Adrian Parr, *The Deleuze Dictionary* (Edinburgh: Edinburgh University Press, 2005), 87–88.
12. James Williams, *Gilles Deleuze's Logic of Sense: A Critical Introduction and Guide* (Edinburgh: Edinburgh University Press, 2008), 1.
13. Slightly modified citation from Ross Hamilton, *Accident: A Philosophical and Literary History* (Chicago: University of Chicago Press, 2007), 6.
14. See Bernard Stiegler summing up one of Jacques Derrida's points in "Phonographies: Meaning — From Heritage to Horizon", in Jacques Derrida and Bernard Stiegler, *Echographies of Television: Filmed Interviews*, trans. Jennifer Bajorek (Cambridge: Polity Press, 2005), 100.
15. Stas Tyrkin, "In Stalker Tarkovsky Foretold Chernobyl", *Komsomolskaya Pravda* March 23 2001, 2.
16. See Paul Virilio, "The Primal Accident", *The Politics of Everyday Fear*, ed. Brian Massumi (Minneapolis: University of Minnesota Press, 2000), 212.
17. See discussion of fetishes and fossils in Laura U. Marks, *The Skin of Film: Intercultural Cinema, Embodiment and the Senses* (London: Duke University Press, 2000), 89.
18. Radiological film reading is a technical term and form of diagnostic cryptography that refers to the practice of optically decoding the incandescent semiotics registered by processes of X-ray technology; a mode of radiographic literacy that is used to examine welds in reactor rods and search for signs of malignancy in flesh.

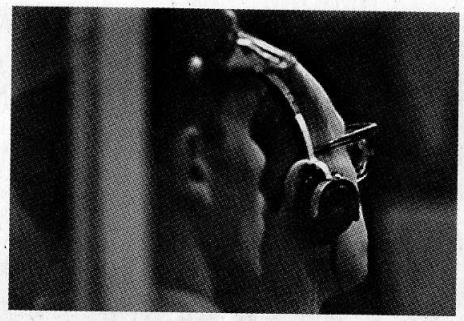
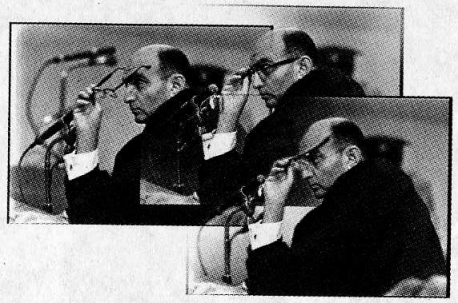
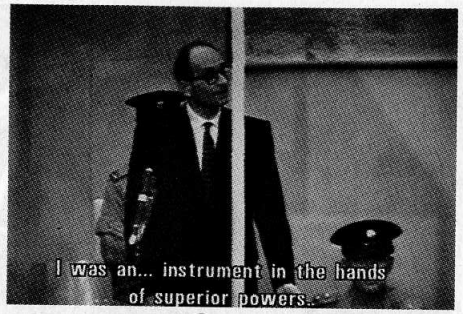
The Eichmann Trial as Film and Narrative

Rebecka Thor

"Butcher, butcher!" The words are heard before we see the man shouting. The film cuts to the audience. Two guards drag a struggling man out of the courtroom by his arms. A buzz spreads through the audience, all heads are turned towards him, a judge calls for order, and cut — the moment is over and a new scene begins. These few seconds in the very beginning of the film *The Specialist: Portrait of a Modern Criminal* (1999), directed by Eyal Sivan, exemplify the controversy that has followed the 1961 trial of Adolf Eichmann in Jerusalem. The trial itself has become emblematic for various reasons: it was the only time Israel convicted a high-ranking Nazi, it was the first time survivors publicly testified, and the entire trial was videotaped and broadcast on both television and radio around the world. The aftermath, too, has been marked by much contentiousness. Two years after the trial, Hannah Arendt published her account of the event in *Eichmann in Jerusalem: a Report on the Banality of Evil* (1963), a book so at odds with official historiography that it was banned in Israel.

In April 1961, after a long series of interrogations, Adolf Eichmann was indicted on fifteen criminal charges, including crimes against humanity, crimes against the Jewish people and war crimes. He pleaded "not guilty in the sense of the indictment" to each charge. The trial lasted four months and in May 1962, Eichmann was executed.

The idea to make the trial public came from the US, but in the Israeli court decision on the

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Stills from Eyal Sivan's *The Specialist*, 1999, 128 minutes

matter, the judges quoted the Jeremy Bentham: "where there is no publicity, there is no justice". The American company *Capital Cities Broadcasting Corporation* signed a contract with the Israeli state and hired the documentary filmmaker Leo Hurwitz — an American who had formed a part of the Workers' Photo League and was blacklisted by the FBI — to film the Eichmann trial. It was the first trial in history to be videotaped, and it was broadcasted on American television and in 37 other countries, but not in Israel, where national television was not yet running. Every day, clips of the trial were flown over the Atlantic and broadcasted the following day.

The judges who quoted Jeremy Bentham on the relation between publicity and justice did, however, demand that the recording of the trial not interfere with the proceedings. Hurwitz therefore placed four concealed cameras in the courtroom and connected them to a control booth across the street, from which he could instruct the camera operators and edit the footage in real time. He had four monitors screening the camera images and in accordance with his instructions, one camera was recorded on videotape, while the other three where not recorded at all. Hurwitz had to make instant decisions and, only being able to understand what was said when the trial was conducted in English since he spoke neither German nor Hebrew, his editing was dependent not on what was said, but on his understanding of the situation based on visual information. He shot up to 600 hours in this manner.

In accounts of the Eichmann trial, a recurrent undertone suggests that it could not have gone any other way — the trial was important because Israel would judge and punish a Nazi, not because his legal status was uncertain. The implication is not solely that one knew that he was guilty, but that the very act of putting him on trial was turned into a merely symbolic event, a process for the world to see. The show trial — similar to the notion of courtroom drama — is thus constituted by the importance of the proceeding as such, in opposition to a mere rendering of justice. In the context of the political aims of the trial, the event in the courtroom was maybe even more important than the act of judging and executing Eichmann. And what was the event? The main event was the vast amount of survivor testimonies. Thus, the trial did not simply aim to convict Eichmann — it provided a means for the Israeli state to form a historical narrative of the Holocaust, and thus claim a certain agency over its aftermath. The Israeli Prime minister at the time, David Ben Gurion, even stated after the trial that he wanted it to achieve three things: to inform the world's opinion about The Holocaust, to educate the unknowing Israeli youth, and to gain support for the Israeli nation-state. Whether or not all this was achieved remains to be investigated, but the trial created a foundation for Holocaust commemoration through survivors' testimonies, which subsequently became a conventional narrative, as in the case of Claude Lanzmann's film *Shoah* or as in the Spielberg Archive's attempt to collect survivors' testimonies. The film *The Specialist* offers another stance in the discussions of Holocaust commemoration, as it follows in Hannah Arendt's footsteps.

The Specialist — Eyal Sivan's carefully edited work that has been exhibited at numerous venues, most recently at Okwui Enwezor's show *Archive Fever* (2008) — only uses a fraction of Hurwitz's filmed material. The narrative is constructed in a non-chronological order: scenes do not follow an apparent sequence. *The Specialist* is a suggestive account and the filmmaker does nothing to hide it; instead biases are reinforced by strong sounds and abrupt cuts. One of the film's most striking features involves its point-of-view: instead of giving place to the crucial testimonies, a great number of shots are focused on Eichmann: listening to translations, scribbling down notes, organizing his papers, or trying to answer questions posed to him. Besides Eichmann, the prosecutor, attorney general Gideon Hausner, plays a leading role and the film often returns to him, reacting to Eichmann's statements. The judges are frequently shown reprimanding witnesses and spectators. They provide a notion of a proper conduct and they appear to be the reason that the trial does not decline into total chaos. For the most part, the film moves rapidly, cutting quickly between perspectives and incidents, but unbroken shots lasting several minutes serve to give a few episodes special emphasis. Filmed material from the camps flicker in the darkened courtroom during one long, uncomfortable sequence, and a few survivors give testimony in a series of short shots. At one point the viewer is shown witness after witness, thereby understanding the immense amount of painful accounts.

Obviously, Sivan did not edit the material with the sole aim of constructing a narrative. Besides making a new storyline, he manipulated the material heavily, both by traditional means of editing and by reinforcing shadows, adding reflections and sometimes by impairing the quality of the original images. Since the sound of the video was inferior, Sivan chose to work with the audio recorded for radio instead. The audio is not only synchronized with the images, but the voices are repeated at times, sometimes blurred, with some sounds even added at times other than when they originally appeared. In a similar fashion, the archive's imperfection is visible when three black frames with white text are inserted after each other, providing the viewer with three different dates of court sessions that seem to relate to one scene. What the audience does gain is a notion that we do not see everything and the film can be read as an excerpt of the archive that is an excerpt of the event. The use of archival imagery in the film serves to destabilize any truth claim rather than upholding or revealing one. In the context of the Eichmann trial, we know that only one out of four cameras was recorded, that the director was incapable of understanding what was said and thus edited based primarily

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Still from Eyal Sivan's *The Specialist* (1999)

on sensory instinct and facial expressions. We also know that part of the filmed material still is missing. *The Specialist* evokes the notion that no exhaustive account can exist.

Since 1961 the trial has become a significant symbol of how historical accounts of the Holocaust are formed and communicated. The trial was the first instance in which survivors were able to give their testimonies. Of a hundred witnesses, ninety were survivors from the camps. Eichmann's trial can be understood as the beginning of the testimonial narration of the Holocaust. Since then such diverse institutions as Yad Vashem in Israel, the American Steven Spielberg Film and Video Archive, films like Lanzmann's *Shoah* and almost every museum dedicated to the Holocuast, have relied on collections of oral history as the major means to communicate the events. The trial functioned as a setting for such construction of a narrative of the Holocaust based on survivors' testimonies, and it can be read as a part of the formation of Israeli identity and collective memory, since the events hardly were discussed in Israel before the trial.

The Specialist can be understood as a reaction against this tradition of testimonial representation created through the Eichmann trial. If the trial is a founding moment for the Israeli state as legitimized by the Holocaust, then the act of *The Specialist* is a questioning of that very legitimization. The use of the Holocaust as legitimating Israel in the trial is apparent if considering the following lines from Attorney General Hausner's opening speech:

> When I stand before you here, Judges of Israel, to lead the Prosecution of Adolf Eichmann, I am not standing alone. With me are six million accusers. But they cannot rise to their feet and point an accusing finger towards him who sits in the dock and cry: "I accuse." For their ashes are piled up on the hills of Auschwitz and the fields of Treblinka, and are strewn in the forests of Poland. Their graves are scattered throughout the length and breadth of Europe. Their blood cries out, but their voice is not heard. Therefore I will be their spokesman and in their name I will unfold the awesome indictment.

Hausner, as a representative of the Israeli state, speaks in their name, and by that claims the agency as a voice of all Jews affected by the Holocaust. The remarkable tone and also the emotional sentiment it provokes seem suitable for Ben Gurion's aim of creating a history lesson rather than the setting for a trial. The rhetorical figures depicting the victims of the Holocaust lay the groundwork for the testimonies later in the trial — by those who are still able to stand and point an accusing finger. In stark contrast to this, the narration throughout *The Specialist* has an inherently clinical language, perhaps as a means to question representations relying on affect or to illustrate the bureaucratic aspect of the trial. The suggestion can be understood as a reaction to the testimonial narration of Holocaust events as being utterly dependent on subjective and affective accounts in the sense that these affective accounts of the victims perhaps run the risk of only being used as a contrast to the crimes, which then turn into a metaphysical and eternal evil.

The last image of *The Specialist* depicts Eichmann in his booth, and then the image zooms in and item after item around him disappears, the guards, the glass cage, his papers and his desk becomes wider, taking the proportions of a business desk. The noise is turned into music. The black and white image turns into a colored image, and Eichmann appears in an office setting, sitting behind a dark wooden table, wearing a blue suit. The image removes Eichmann from the setting of the trial and back into the realm of bureaucracy. He is neither the accused nor a mere bureaucrat; he seems to be in charge, slightly reclined and a bit skeptical. In *The Specialist* Eichmann becomes something like a genocidal possibility of modernity, and the crime becomes a modern crime. Through this move the film depicts the trial not as a solely historic moment, but also as a possible present. And with this universalizing of the capacity for banal evil, Sivan exposes the even more fearsome notion that evil need not be profound. •

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