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Introduction: Media and Nostalgia

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Nostalgic times, once again

'Nostalgia' is the name we commonly give to a bittersweet longing for former times and spaces. This private or public return to the past, and sometimes to an interlinking imagination of the future, is, of course, not new. There has always been a fascination for the, as we often call them, 'good old times'. But who would have thought, given the 1990s' imagining of a future filled with technology, that the beginning of the new century would in fact be marked by an increase in expressions of nostalgia, and in nostalgic objects, media content and styles? This volume goes back to a simple observation of the current nostalgia boom, which is infiltrating various aspects of our lives. On social media sites like *Facebook*, groups and forums with titles like 'nostalgia', 'vintage' or 'retronaut' have emerged, videos and pictures with nostalgic statements are posted and the vintage fashion collection of the television series *Mad Men* (AMC, 2007–) is celebrated. Not to mention editing digital photographs on mobile phones to resemble Polaroids; retro design has become digitised. Indeed, part of the web could be seen as a huge attic or bric-a-brac market where individual and collective nostalgias converge and spread. Skeuomorphs invade our mobile phones using old-fashioned objects to represent new ones, even when the old objects are no longer necessary or relevant. An example could be the 'notes' application in which you can write things down in a digital imagined space designed to resemble 'real' yellow paper. Films like *The Artist* (Hazanavicius, 2001), *Populaire* (Roinsard, 2012) and *Hugo* (Scorsese, 2011), or television series like *Pan Am* (ABC, 2011–2012), *Magic City* (Starz, 2012–) or *Boardwalk Empire* (HBO, 2010–), exploring the aesthetics and social life of past decades, are also examples

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of this nostalgia wave. Similarly, several old television series, such as *Dallas*, have been revived, and numerous television and radio shows re-engage with the past by rediscovering and reproducing their own or other archives. Advertising for watches or cars is linked to nostalgic forms of family tradition. Fans of the 1950s organise parties and fashion events to feel part of the past while in the present. One can observe further revivals of past music, fashion, furniture, video games, food, drinks and other everyday objects. This is what we can superficially observe, but what is 'hidden' behind these longings? It would certainly be very 'in vogue' to ride this nostalgia wave by exclusively discussing this notion in terms of the retro styles, vintage moods and designs emerging in our environments. But nostalgia is not only a fashion or a trend. Rather, it very often expresses or hints at something more profound, as it deals with positive or negative relations to time and space. It is related to a way of living, imagining and sometimes exploiting or (re)inventing the past, present and future. With new components, the recent boom might join the concepts of media obsession with nostalgia (Hutcheon, 2000) or 'retromania' (Reynolds, 2011), and nostalgic cycles (Higson, 2003; Marcus, 2004), fevers (Panati, 1991), dreams and nightmares (Lowenthal, 2013), waves (Davis, 1977) and modes (Jameson, 1991). The boom could also be subject to the well-known argument that nostalgia is a traditional companion to progress (Boym, 2001). In our case, this last concept would refer primarily to the latest developments of new communication technologies as well as the increasing uses of social media that might activate nostalgia for the real (Baudrillard, 1981). This progress accompanies different types of crisis that affect economies and social structures, but as Boyer (2013) argues, a re-emergence of nostalgia mainly indicates a crisis of temporality. In this sense, nostalgic expressions or the creation of nostalgic worlds could indicate a twofold phenomenon: a reaction to fast technologies, despite using them, in desiring to slow down, and/or an escape from this crisis into a state of wanderlust (*Fernweh*) and nostalgia (in the sense of *Heimweh*) that could be 'cured', or encouraged, by media use and consumption. Nostalgia could consequently present a symptom of progress, but also of crisis. This volume is less interested in the symptoms or signs of these concepts, and will not deliver an empirical answer to the questions of causality. It might, however, present a first step to discovering nostalgia through new perspectives and thoughts that imply a wider approach: what is nostalgia *doing*, and what role *do* media play in this context of progress and crisis? On that score, 'Media and Nostalgia' is an invitation to reflect on nostalgia, its recent boom, its intrinsic and

always existent relation to media, and its apparent contradictory position within the world of new technologies that view the experience and perception of time in terms of 'social acceleration' (Koselleck, 1979; Virilio, 1989; Rosa, 2005; Schnell, 2006). It is only an *apparent* contradictory position, because the nostalgia boom might join the memory boom that Andreas Huyssen explores in his work. He suggests that 'our obsessions with memory function as a reaction formation against the accelerating technical process that is transforming our Lebenswelt (life-world) in quite distinct ways' (1995, p. 7). Hartmut Rosa (2005) names this phenomenon *Entschleunigung* (deceleration, slowing down). In this sense, the mentioned 'acceleration' does not at all exclude the fact that media and media practice render different temporal experiences, time layers or 'timescapes' (Keightley, 2012) possible; nostalgia, along with its practices, might be one of them.

In order to discuss the mentioned elements properly, it will be necessary to put into a sharper perspective the modest attempts of this volume to engage with the fields of media, memory and nostalgia studies.

Memory and nostalgia

As Lowenthal argues, 'we crave evidence that the past endures in recoverable form. Some agency, some mechanism, some faith will enable us not just to know it, but to see and feel it' (1985, p. 14). What is gone can only be re-enacted, repeated, reconstructed, reshowed, rethought and restored by an artificial act, by *mimesis* (Böhringer, 1989; Ricoeur, 1993). In other words, what is past comes along with the present, *via* re-presentation, a present that contracts parts of the past in its actualisation (Deleuze, 1997; Bergson, 2004/1939) and can also include imaginations of the future. This non-linear social understanding of time (Callender, 2011) and the concept of memory are closely correlated. Our ability to remember the past, and to actualise it, includes the imperfections of the human mind and endorses sometimes voluntarily embellished or falsified memories on an individual and collective level (Ricoeur, 2000; Candau, 2005). The scholarly reflection on this memory boom began in the 1980s with Pierre Nora's and Yosef Yerushalmi's (1982) works. According to Pierre Nora (1997), the old concept of memory was of its being vivid, subjective, emotional and 'fuzzy'. He argues that it has been replaced, becoming a type of history that is now 'archivistic'. Paul Ricoeur (2000) also regrets the abundance of systems of commemoration and suggests that they have begun to bring about

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the overwhelming demise of memory. Even if history and memory cannot be described as being the same, either epistemologically or socially, it becomes more and more difficult to confine their frontiers and their mutual exchange. Memory is not history, but it is one of its objects and is essential for 'historical elaboration' (Le Goff, 1988, p. 281). In his article about memory and its emergence in the historical discourse, Klein (2000) delivers a detailed reflection on this question, beginning with the so-called crisis of historicism in the early twentieth century and ending with the upcoming interrogations on postmodernist perspectives concerning historiography. In his conclusions, Klein argues that today 'memory can come to the fore in an age of historiographic crisis precisely because it figures as a therapeutic alternative to historical discourse' (2000, p. 145). This volume does not consider memory as being part of a therapy or as a dangerous counterpart of history, and this epistemological discussion is not directly its principal topic, but this short excursion is essential to introduce the question of media and their relation to nostalgia. Memory has often been considered as the 'bad twin' to history, especially when it comes to the notion of media that 'disrupt' memory and history (Nora, 1972; Le Goff, 1988; Hartog, 2003). Frederic Jameson describes media as agents and mechanisms that are responsible for historical amnesia (1998, pp. 19–20). Others assign the acceleration of history to media-narrated events (Gitlin, 1980), also creating a crisis of representation (Bougnoux, 2006) and of historiography. Altered by the world of news media, and live news broadcast in particular, the present takes a new place in critical historical reflection. François Hartog calls this phenomenon 'presentism' (*présentisme*), a contemporary experience of time. With reference to television, he states that the present would like to be regarded as being historical while it occurs (2011, p. 127). First, despite the problematic relationship of media, memory and history, it is important to say, without putting into question the work of historians, that media are platforms on which events are experienced as historical ones (Carr, 2010; Niemeyer, 2011). Second, media technologies have always been part of the historiographical processes, not only in the course of contemporary historical events (Crivellari et al., 2004). Third, media can activate, frame and render memory shareable. The relationship between media and memory has by now been largely and critically explored.¹ In respect to these reflections, the following contributions propose to understand media, nostalgia, memory and history as intrinsically related components without intermingling them arbitrarily.

Nostalgia is related to the concept of memory, since it recalls times and places that are no more, or are out of reach. This involves two different directions in which the relation of memory and nostalgia might lead. It can be seen as being essential and useful to maintaining identities (Wilson, 2005), and also as a factor of social amnesia (Doane and Hodges, 1987). In this sense, nostalgia offers a 'special significance for memory studies' (Attia and Davis, 2010, p. 181). Media are able to arouse two forms of memories, as defined by Ricoeur in relation to Aristotle: *mnēmē*, a simple recall by effect, and *anamnēsis*, a reminder, an active research that is related to temporal distance (Ricoeur, 2000, p. 22). Nostalgic expressions, feelings or creations can consequently be associated with the notion of memory and media, and, as we will see, media participate in this process of nostalgic remembering. Nostalgia, this mosaic-like phenomenon, engages and becomes entangled with memory and media in specific, ambivalent and intriguing ways.

Media: Spaces and times for nostalgia

The literature dealing with nostalgia is rich and covers a large spectrum of topics, methodological approaches and disciplines covering historical (Bolzinger, 2007), sociological (Davis, 1977; Keightley and Pickering, 2006), literary (Boym, 2001; Hochmann, 2004; Matt, 2011), semiotic (Greimas, 2002), ethnographic (Nash, 2012), gender (Doane and Hodges, 1987; Huang, 2006), psychological (Richard, 2004; Arndt et al., 2006; Viennet, 2009) and educational (Mitchell and Weber, 1999) perspectives. The notions of homeland and language (Robertson, 1997; Cassin, 2013), nature (Ladino, 2012) and heritage-making (Lowenthal, 1985; Berliner, 2012) appear in the research field, accompanied by the idea that ecological sustainability might indicate a nostalgia for the future (Davies, 2010). Very often, in the form of homesickness, nostalgia can concern individuals and groups on a very personal level, but, not necessarily separated from this, it can also be used or misused for larger political (Lasch, 1984; Duyvendak, 2011), commercial and consumer purposes (Jameson, 1991; Holbrook, 1993; Baer, 2001; Loveland, Smeesters and Mandel, 2010). Associated in nineteenth-century Europe with the idea of the nation state, the term 'nostalgia' was linked to the concepts of chauvinism and nationalism (Jankélévitch, 1974; Bolzinger, 2007). Daniel Marcus's (2004) recent work shows how members of the Republican Party took cultural symbols from the 1950s and 1960s to defend their political programmes in the 1970s and 1980s. The use of

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cultural products and symbols of the past for political issues is frequent. It is also a successful commercial strategy of the economic sector. The marketing of nostalgia is flourishing, playing with the nostalgic emotions of potential consumers (Kessous and Roux, 2012). Many historical locations have become touristic and merchandised (Goulding, 2001), and purposefully fabricated nostalgic goods and media productions are widespread. As Charles Panati states, 'Nostalgia was once a disease, today ... selling a sweet image of the past brings big bucks' (1991, p. 4). Objects from the former German Democratic Republic (GDR) and Soviet Union that are sold in Berlin in the streets are one example, be they headwear, military decorations or gadgets. These fake consumer objects pervert what is frequently described as a very special type of nostalgia: *ostalgie*, the individual or collective yearning for the former GDR.²

But, considering the evolution in 'nostalgia studies', it would nowadays be overly simplistic to reduce nostalgia to the concept of a unique regressive, embellished social phenomenon of popular culture, historical amnesia or the consumer world. Instead, nostalgia has to be understood in the larger critical context of historical, social, political, economic and aesthetic considerations (see, for example, Tannock, 1995; Keightley and Pickering, 2006; Atia and Davies, 2010). This is what makes it a complex notion and an interesting subject for research. Paul Grainge (2002) defines the emotional and affective patterns of nostalgia as a 'nostalgia mood' mainly based on loss. Using Frederic Jameson's (1991) concept of 'nostalgia mode', he describes how it possesses a commodified and aesthetic style. Therefore, nostalgia could be described as being a liminal, ambiguous phenomenon that migrates into deep emotional and psychological structures as well as into larger cultural, social, economic and political ones. Even if Paul Grainge does not aim to schematise both mood and modes, they often melt together in his reflections (Keightley and Pickering, 2006).

In this sense, there is maybe no need to classify different types of nostalgia into distinct categories. Alternatively, it might be more useful to grant nostalgia its plural meanings by using the notion of *nostalgias*; especially when it comes to the question of media, where different nostalgias interact. It has to be emphasised that this volume engages with a concept of media within the idea of an existing media culture³ (*Medienkultur*) or 'mediasphère' (Debray, 2000). Other technologies and devices as potential ways to express thoughts and feelings are conceived as being media. Even if they are considered essential to participate in our way of thinking and living, this is not an approach of technical determinism. These 'media devices' (*mediale Dispositive*) are always

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taken as being interwoven with social practices as well as historical and economic (production) conditions. Unfortunately, there is a lack of profound reflections on nostalgia and its relation to media. Keightley and Pickering suggest that 'where the negative sense of nostalgia prevails, there is a tendency to neglect the reciprocal relationship between audience and media in generating the conditions for making sense and meaning' (2006, p. 930). As a matter of fact, most of the scholarly works quoted in this Introduction refer to media or describe their narratives and aesthetics, without reflecting in detail on their functional relationship with nostalgia. Sometimes, nostalgia is mentioned as part of media changes (Thorburn and Jenkins, 2004; Bennett, Kendall and McDougall, 2011), but, even in the field of memory studies, works explicitly dealing with media focus on only one topic, such as television, film (Spigel, 1995; Dika, 2003; Milan, 2010; Holdsworth, 2011), video games (Suominen, 2007), camera phones (Schwarz, 2012) or museums (Arnold-de Simine, 2013).

Consequently, this volume aims to be the first modest contribution to consolidating a reflection on the recent nostalgia boom and the difficult task of demonstrating that nostalgia has always been an affair of mediated processes, within both literature and the arts. Media produce contents and narratives not only in the nostalgic style but also as triggers of nostalgia. Media, and new technologies in particular, can function as platforms, projection places and tools to express nostalgia. Furthermore, media are very often nostalgic for themselves, their own past, their structures and contents. Perpetual media changes render media nostalgic for their non-existent end. Nostalgia, in turn, offers a reflection on mediation, media and their related technologies. In this sense, media practice becomes an essential element of nostalgia, increasing with the recent development of new communication technologies.

Assuming this, the original meaning of nostalgia becomes interesting in association with media. The historical evolution of the notion serves to introduce numerous works on nostalgia, and is also a central element of Morena la Barba's contribution to this volume, which discusses nostalgia within an Italian-speaking context. My reminder here is, therefore, a synthetic one and goes back to the work of the French psychoanalyst André Bolzinger (2007). Nostalgia, a medical neologism signifying homesickness (from the German *Heimweh*), appears for the first time in a doctoral dissertation written by Johannes Hofer, published in Basel, Switzerland, in 1688. The notion is etymologically based on the Greek *nostos* (return home) and *algia* (longing), and refers in Hofer's case to a disease common among Swiss mercenaries at the time. At the

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beginning of the eighteenth century, soldiers' homesickness, beginning with the Swiss cases, was viewed as an issue of military discipline. Later, in 1793, it began to be seen as a massive health problem within the military. At the end of the nineteenth century, nostalgia was considered an excuse associated with the refusal to fight or defend the homeland. Meanwhile, doctoral dissertations on the subject were being ignored by authorities, contributing to a misunderstanding of the symptoms of nostalgia, a misunderstanding that Bolzinger (2007) tries to highlight by analysing systematically all existing medical dissertations on nostalgia in France and Switzerland. But only three scientific medical works on the topic had been written by the end of the twentieth century. Nostalgia as a word was not part of social vocabulary. Sick people were merely talked about as being nervous, homesick or 'having the blues'. Only curious doctors like Hofer, Zimmermann, and Percy related physical symptoms of nostalgia to mental or psychological conditions. As Bolzinger writes, 'homesickness always existed, but the concept of nostalgia was a lucky treasure. Hippocrates and Galion did not know anything about it. The invention of nostalgia was the result of a humanist effort to modernise the documentation of certain pathologies of the body and the brain' (2007, p. 13). The symptoms of nostalgia were varied. The sufferer did not eat or drink, and had fever or gastric illness. Hallucinations and schizophrenia were also described as symptoms of homesickness. All in all, nostalgia mostly led to death. In 1806, Castelnau related the power of imagination to the body. He described nostalgia as an excessive desire to return back to one's home and back to one's family. The mental appearance of nostalgia patients was analysed by Castelnau as their having an isolated soul and a neglected body. Then there were symptoms that suggested an excess of sensitivity, a particular vulnerability related to the young age of those concerned. Bolzinger, referring to Kant, also defines nostalgia as being a pathology of misery (p. 216), and nostalgia means here less the desire to go home, and more the desire to be young again. Kant's ideas (reaffirmed by Jaspers) contradicted those of Rousseau, who maintained the belief that nostalgia was related to the physical senses. Kant's explanations were less 'romantic', but, even if the idea of yearning for youth seems logical, it does not explain why sick people were healed upon coming home. According to Bolzinger, nostalgia was 'a melody of two voices' (p. 11), a young person dying and a doctor who was unable to explain why. The doctors who were really trying to understand the origins of the sickness underlined the importance of 'storytelling' in healing nostalgia. They described conversations and a mutual understanding via communication as the first

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step of the process. This is one of the reasons for the current psychoanalytical interest in nostalgia. The vocabulary of nostalgia, in the sense of a state of melancholia, is now rarely used. Instead, studies of the condition of depression have provided a new framework for rethinking nostalgia. But, as Bolzinger states, 'former centuries already tried to twin nostalgia and melancholia. The question deals with an ideological option: is nostalgia a special form of melancholia? Or could we consider that the nostalgic is simply a sensitive human being, too sensitive, but clearly not a fool?' (Bolzinger, 2007, p. 16). This type of nostalgia is no longer part of medical discourse, but it does still exist: the homesickness of immigrants and their descendants, for example, is analysed in many medical dissertations. These explore the same symptoms as those that studied nostalgia in the eighteenth or nineteenth century, but nobody uses the word any more. In the twentieth century, nostalgic symptoms have been present in medical discourse during the 1914–1918 war (in letters written by soldiers), among students in Paris, as well as in workers from North Africa who were far away from home.

Nostalgia can be cured. The main examples of cures given by Bolzinger, based on medical case studies between the eighteenth and twentieth centuries, are: returning home or having the promise of doing so; receiving a visit from family or a person with the same accent; and music that evokes images and memories of the homeland, for example, in the case of the Swiss mercenaries, *Ranz de Vaches*, a Swiss soldiers' song. Of course, it would be too easy to say that media products or practices could replace these old 'medicaments' which helped to heal nostalgia. But perhaps they do provide a sort of cure, temporarily comforting the homesick. The BBC recently reported on a few cases of extreme homesickness that led to an incapacity to work. The interviewed persons emphasise that their suffering can be calmed down by social media, or the use of Skype, but that this could also make it worse.⁴ The current nostalgia boom might be more 'affected' or 'induced' by this 'old' form of nostalgia than we might think. According to Duyvendak (2011), leaving our home (if we have or had one) is more common in the age of globalisation and causes questions of belonging and homesickness. The uses of new technologies might also contribute to all of the nostalgias mentioned in this Introduction, as well as adding another 'false' nostalgia: a pleasure-seeking yearning for former times that we have not, in fact, lived. Comparing these two types of nostalgia perhaps suggests more of an emphasis on yearning, amnesia and artificial longing, and less on design, visuals, objects and

clothes. Simultaneously, the clash between these nostalgias may recall, as Atia and Davies have noted, a 'self-consciousness' that shows 'how identity is entangled with difference' and portrays nostalgia as less of an 'unreflective form of memory' (2010, p. 184).

Finally, one might ask a very simple question: what is nostalgia good for? This is the title of an article written by John Tierney for the *New York Times* on 8 July 2013, and his answer is mainly based on the psychological aspects of nostalgia. He describes it as a two-sided feeling of both positive and negative bonds with the past (NYT, 2013). Tierney's conclusions reflect recent social-psychological research on the topic: as Arndt, Routledge, Sedikides and Wildschut (2006) outline, nostalgia is nowadays more often constructive than destructive. Tierney explains, then, that 'nostalgizing' would help to develop the feeling of being part of a community or a group.

According to different English dictionaries, the word 'nostalgize' does not exist, but it is used eight times in the *New York Times* article. This grammatical detail is very interesting, as nostalgia usually expresses a state of being and the adjective 'nostalgic' is, of course, more passive than the active participle 'nostalgizing'. A linguistic shift to employing the verb might, in this sense, indicate a social change. Nostalgia would be not only an expression of a feeling, but something you do, an act of speech (Austin, 1965) that can potentially turn into a pragmatic creative process. As Dames (2010) outlines, literature on nostalgia has been very much focused on diagnosis, which has left the concept in a petrified position. The contributors of the third volume (number three) of the *Memory Studies* journal, dedicated to nostalgia, offer a more complex approach: nostalgia is thought about in terms of its therapeutic and healing characteristics. Considering nostalgia with 'the freedom to treat it not as a symptom that *explains* something, but as a force that *does* something' (Dames, 2010, p. 271) is also the approach of this volume, but it takes the risk of going one step further: media could become spaces to 'nostalgize', including all kinds of imaginable temporal experiences of our contemporary world. This might, for example, indicate nostalgia for a past that has never been. Nostalgia becomes, consequently, a way to transform the past by imagination. A cinematographic example is the main character in the film *Good Bye Lenin* (Becker, 2003). Alexander creates in the present his ideal GDR. He does so through objects, media discourses and other rituals in order to hide what has changed since 1989 from his (apparently) socialist mother, who was in a coma during the fall of the Berlin Wall. At the end of the film, Alexander admits to himself how imaginative his nostalgia is: 'I was overwhelmed by my

own strategy. The GDR I invented for my mother became more and more the GDR I would have dreamed of.'

In light of this, nostalgia would not only be something we are or feel like, and it would be more than only a cultural product we consume, admire or write about. It would, instead, be something we do actively, either superficially or profoundly, alone, with family or friends or, on a larger scale, with media.

Overview and discussion of the book

The following contributions engage in distinct ways with the question of nostalgia, media and mediated processes by putting dominant topics to the fore at different moments. The chapters provide a broad range of disciplinary perspectives, namely those of media studies, sociology, art history, history, political science, semiotics, philosophy and management. As a collection, this volume does not intend to deliver an overall and systematic answer to the relation of nostalgia and media. Some media are even missing here (the printed press, dance, theatre and radio, for example), but what follows might, with luck, be a source of inspiration for further work on the topic. What this volume does aim to do is bring together, for the first time, an international collection that offers critical approaches to nostalgia and its relation to different media. The contributors of this volume think and work in Europe, Australia and the US. By referring to film, photography, television, music, networks, literature, art works, home videos and printed advertising, they show that media do not only produce nostalgic narratives, but that they can be, in themselves, the creative projection spaces for nostalgia, as well as acting as the symptoms or triggers of nostalgia. They can also act as tools to manipulate nostalgia or to render it impossible. The arrangement of the collection into four parts is not designed to classify artificially different types of nostalgia, but it does help to separate several distinct, ambivalent and multi-layered patterns to which nostalgia is subject.

Part I addresses the use of analogue nostalgia in digitised environments. Within the wish to experience the (analogue) past constantly and immediately in the digitised 'present', we could ask whether the notion of nostalgia is still adequate, when, for example, a recently taken digital picture is labelled 'nostalgic'. Time passes, but we no longer have the patience to let our experiences become, silently or loudly, what we once called memories. The chapters of Part I suggest that both personal and commercial types of media production which attempt to mimic older aesthetic forms express a yearning not only for 'older' media or

their period, but also for the temporal and social experiences that were related to them. The aesthetics of the past become in this sense a tool through which media can be used as an *ersatz* stand-in for former rituals, feelings or past, without actually replicating them exactly. The repetition and reiteration of past aesthetics in a digital practice might also indicate a new kind of ritual and the habits that come along with it. Whether there will be nostalgia for this in the future is another question.

Dominik Schrey discusses in the first chapter of this section the idea of 'analogue nostalgia' in relation to a media-inherent nostalgia for the past materials, noises and forms of media. In investigating this, he describes how the less welcomed traits of analogue media are now becoming interesting. He suggests that the 'mediality' of nostalgia itself should always be taken into account, and with this step underpins the idea that self-reference is a typical characteristic of media, which can lead to cyclic nostalgias within technological evolutions. His theoretical reflection leads to the argument that 'virtual ruins' are not orientated to witness absence, but instead try to consolidate and render eternally present the analogue, which, consequently, cannot get older or die. Parts of the analogue seem to survive, albeit in a simulated, digitised form, and these 'ruins' or 'archaeological items', if we think in Foucauldian terms, are the research topics of the three other contributions in Part I. Giuseppina Sapio's chapter is concerned with a very particular type of analogue media: the home video. She adds a social-historical aspect to the theoretical propositions of the first chapter by examining the practice of home movies. She looks at the relationship between the technologies and techniques of home by referring to their viewing, and goes on to address the changes that the French family has experienced over time. People add vintage effects to their home movies because they are nostalgic for traditional family rituals rather than for their aesthetics. Gil Bartholeyns's contribution focuses on digital photography and the aesthetics of its analogue ancestors. His reflection on photographs that can instantly be converted to old-fashioned souvenirs is accompanied by a discussion of vernacular photography that engages with new digital concepts. He develops the idea of an 'instant nostalgia' generated by the use of photographic 'apps' for mobile devices. Pictures look immediately old and will always look old. Other digitised processes might 'alter' them, but this would still be an artificial action. This chapter shows clearly the relationship between nostalgia and temporality by elaborating a detailed analysis of the 'self-induced' and 'biographical' nostalgias that characterise the sharing of digital photographs. It is not the experienced past that becomes present by viewing older-looking pictures. Instead, the

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present is 'nostalgized' by the aesthetics of the past that create a new method of engaging with the 'moment'. Once again, the predominance of so-called 'presentism', trying to find its meanings in media practice, can be seen. The idea that typical elements of the past can be simulated in the present without referring to something that really existed (for example, a digital photograph that has no 'real' connection with the past despite its simulated aesthetics) is also a topic of the last chapter. By referring to Simon Reynolds's work, Maël Guesdon and Philippe Le Guern analyse the retromaniac tendencies of pop music and the industrial patterns they are founded on. They aim to show 'how nostalgia in contemporary pop music bases itself on a staging of spectrality in the derridian sense'. 'Hypnagogic' aesthetics, 'rewriting collective memory' by using, for example, sounds intended to sound more '80s' than those actually produced in the period, are the focus of the fourth chapter. Guesdon and Le Guern show how this type of music corresponds to the ambivalent character of nostalgia: it can be a 'backward-looking renewal of a lost ideal' as well as a tool, using nostalgia as part of a creative process.

This ambivalence is inherent in all patterns of nostalgia analysed in this volume, especially when we deal with the eternal tension of vanishing and returning, but, when it comes to the interplay of various intense levels of yearning, dominant patterns of manipulated, faked or exploited nostalgia can emerge. Bartholeyns's chapter relates to the marketing process by demonstrating that 'apps' are merchandised on the basis of 'three selling points': nostalgia, personalisation and the ability to be used or viewed as analogue artefacts. Guesdon and Le Guern also point out that the revivals in music correspond to the economic and commercial interests of the pop industry.

Part II moves on to discuss in more detail the mentioned ambivalences and focuses on exploitations of nostalgia. What connects these four very different chapters is the notion of the manipulation, exploitation and petrification of nostalgia which is carried out in domains like marketing, advertising, corporate alumni networks and the news to produce effects, templates, feelings or purposes. Media are used here as tools to frame memory and the past in distinct ways. Emily Keightley and Michael Pickering reflect on the commodification of former times to show in what ways 'popular memory is exploited to enhance the market appeal of commodities'. Based on the example of one specific print advert, they demonstrate precisely how nostalgic feelings and values can be manipulated through a regressive nostalgia that is enabled by a process they name *retrotyping*. The only elements taken from the past are embellished

or idealised and foreclose conflict or tension in their way of presenting former times. Retrotyping avoids and prevents approaching the more ambivalent elements of nostalgia. Retrotyped regressive nostalgia does, in this sense, something very special; it creates 'a consumerist packaging of the past'. The following chapter also deals with advertising and manipulated nostalgia. Emmanuelle Fantin explores the ways in which an apparent rejection of nostalgia can, in fact, be used to produce it. Her case study is based on the car brand Citroën, which surfs the current wave of nostalgia by claiming to reject it with the slogan 'anti-retro'. The semiotic interplays are analysed on an audio-visual narrative level and are then theoretically discussed with reference to the origins and forms of nostalgia: 'the contrasts and illusions that visually and semantically structure this ad reveal a precarious though audacious balance between a world rooted in memory and striving for progress'. Fantin's analysis of the 'anti-retro' advert is less concerned by the idea of retrotyping. It returns, instead, to the ambivalence of nostalgia and its relation to contemporary temporal experiences. The fascinating thing that emerges from this chapter is that even commercials seem to be stuck in vanishing and returning structures that exploit nostalgia to, once again, turn it into a commodity.

The fabrication of nostalgia does not only concern advertising. It is also important in an organisational context. Thibaut Bardon, Emmanuel Josserand and Florence Villesèche conceive networks as media for nostalgia, thus proposing a first joint exploration of media and nostalgia in organisation studies. Their case study, based on 21 semi-structured interviews of a corporate alumni network, reveals four interpretive repertoires that pinpoint how organisational nostalgia can be mediated through networks. The emotional justifications for the participation to the network are significant, and the chapter highlights precisely how organisational nostalgia is not only a matter of 'nostalgising' time that was given over to work, as, for alumni, their time at an organisation was a 'whole epoch of their lives' that is re-created and reiterated by the notions of share and transmission: a family concept within the business world. This chapter discloses three major elements. First, alumni networks are instrumental media that consolidate business networking. Second, they are media through which organisational nostalgia is both mediated and expressed. Third, the authors develop the idea that nostalgia can be leveraged through a variety of media to gain corporate influence, which seems to extend outside organisational boundaries, as with their example of the MultiCorp alumni network. Interestingly, this organisational nostalgia seems to exclude negative moments of the

working experience. This is quite intriguing, as competition and conflicts are normally seen as key elements of life at work. A perceptible nostalgia-regressive manipulation of both business interests and the alumni-networkers' feelings of the past can thus be seen at play.

The last chapter of this section does not directly engage with nostalgia as a specific phenomenon, but offers a perspective on memorialisation and the media template serving nostalgic patterns. Andrew Hoskins engages with conflicts of memory and works specifically on uses of the notion of 'Blitz Spirit' in live news, with reference to the 2005 London bombings. These conflicted elements appear as the chapter tries to understand whether the clips and photographs of an occurring event that are broadcast over and over again are a matter of nostalgia and melancholia or are, in fact, more attributable to a perceived need for 'media templates' that is common in our digitally accelerated age. Media templates provide means of engaging with the past, but they also shape collective memory through the manner in which their images are edited and shown on television and by broadcast media in general. This particular type of screened memories leads directly to the next section.

Part III discusses nostalgias in television and film. Questions of identity, politics and homesickness are explored through diverse approaches that underpin one very rich character of media screens: they are projection spaces for nostalgias that flow into narratives, aesthetics, sounds, montages and structures absorbing and exuding simultaneously the creative and critical processes they are made of. Screened nostalgia consequently demands a great deal of analysis, as it concerns both the viewers and the makers of a given programme. All brought together, screened nostalgias exemplify and condense the critical and emotional meanings and functions of nostalgia as they point out its psychological, creative, historical and political layers. The first chapter of this section detects those layers by taking a very close look at television series and the televisual serial. Katharina Niemeyer and Daniela Wentz show in what ways the explicit and implicit narratives and aesthetics of homesickness can be found in American television series such as *Mad Men* (AMC, 2007–), *The Walking Dead* (AMC, 2010–), *The Newsroom* (HBO, 2012–) and *Homeland* (Showtime, 2011), touching on the political impact of the September 11 attacks and the reconceptualisation of the home in American popular culture. The chapter argues that most concepts of nostalgia fit the structural characteristics of televisual seriality. Similarly, the vanishing and returning character of nostalgia is apparent in television series. Television series can mutually provoke and heal by their very particular status of being ritual-makers and breakers, with the

feeling of nostalgia as a ritual-breaker being of particular pertinence to the viewer. Besides these various nostalgic layers, the chapter reflects on the self-induced nostalgia that television series originate. Niemeyer and Wentz deconstruct the carousel scene of *Mad Men* in order to talk more generally about television series. In contrast, David Pierson's chapter takes a look behind the petrified and regressive nostalgic patterns that the series *Mad Men* as a whole seems to produce. His media-political and historical approach shows that this type of nostalgia can serve as a stimulus for progressive change, especially if it is used to question and critique social and economic conditions. The chapter shows in detail how *Mad Men* challenges popular notions of the early 1960s as an era defined by social conformity, upward mobility and unbridled optimism. As a product of popular culture, the television series certainly underlines the economic possibilities of the market for nostalgia and a yearning for 'the good old days'. But it is also a resource for critical inspiration and interrogation of the political present and future. By analysing the main characters, he shows that a fictional social resistance lies quietly beneath the surface, and this resistance brings to the forefront again the previously mentioned identity issue. But what happens when the search for identity meets with nostalgia and counter-nostalgia in less 'fictional' television formats? In her chapter, Aline Hartemann introduces the idea of 'policies of nostalgia' by analysing three different programmes of the European television channel ARTE. She examines the different structures of ARTE's screening policies, which are focused on painful historical recollections of the two world wars (and their different effects on France and Germany). Other programme items, such as *What I Miss* (ARTE, 2004–), are based on a yearning for specific objects: what kind of cultural products or types of cuisine were inaccessible when you lived on the other side of the Rhine, or even in other European countries? European identity cannot be a creation solely of past times, places and objects, and the analysis of a third programme shows that a sort of counter-nostalgia takes place when the identity question is looked at through the premise of 'presentism'. In the last chapter of Part III, Ute Holl examines Preminger's film *Bonjour Tristesse* (1958) and the use of the imagined or remembered colours that characterise its different imaginary flashbacks. The chapter also discusses nostalgic conceptions of the filmic past and the insistent presence of history. By discussing the historical perception of colour in cinema, Holl focuses on post-war strategies and discourses of colour, memory and filmic forms of remembering. *Bonjour Tristesse* might have a nostalgic tone, but, as Holl demonstrates, history inheres in the structure of colour in Preminger's film. In this

context, her chapter reveals the struggle between the memories that the colours carry with them: 'the failed homecoming' of Preminger and the 'bitter comment on the Europe he finds ten years after the war'. Despite the historical and aesthetic implications, this observation of an unlucky homecoming further emphasises a personal yearning which infiltrates the film and creates an ambiguity in the colour play of this creative act of expressing suffering via mediated processes.

Part IV shifts more explicitly to the notion of creative nostalgias that has already accompanied most of the previous chapters. Prepared by the final part of Holl's contribution on *Bonjour Tristesse*, this last section aims to show how the notion of homesickness, the wish to construct a home and the ideas of impossible and freed nostalgias are related to creative processes, to philosophical and artistic creations that can help to imagine, dream or think of a better future. Within film, literature and arts, the chapters show through their specificities how creative nostalgias are interwoven with and triggered by media. Morena La Barba's chapter provides a deeper insight into migrant filmmaking by exploring different aspects of the production of the film *Il treno del Sud* (1970) and the film itself. Her approach is social-historical and assesses the psychological elements of homesickness. These elements are put into the perspective of Swiss nostalgia history and its relation to the filmmaker Alvaro Bizzarri, who experienced mass migration, a xenophobic atmosphere and political emancipation movements in 1960s Switzerland. The main character, Paolo, shows the classic symptoms of homesickness, and this influences the plot of the whole film. La Barba interviewed the filmmaker, and this not only gives hints of the difficult aspects of a suffering related to longing for home, but also shows touchingly how the feelings projected on Paolo were finally transformed into a creative process to change the present in order to be able to imagine and fight for a better future. The second chapter deals not with film, but with literature, and connects philosophically with the idea that the writing process can detect ethical and political uses of nostalgia. Yala Kisukidi explores the poetry of Léopold Sédar Senghor and the theory of *Négritude* in order to highlight the 'true cosmopolitical' purpose that is present in 'Senghorian' nostalgia. Despite Senghor's drawing of fantasised myths of Africa and Negro-African civilisations, his romantic legacy is not to be understood as a politically regressive or conservative return to the past, but instead as an attempt to help construct 'a post-colonial and cosmopolitical utopia'. The chapter emphasises a power of the writing and thinking process that is neither melancholic nor filled with an unbearable desire to return home. It suggests that Senghor's creative relation

to nostalgia denotes the hope and wish to possess a space in which people can live side by side. Nostalgia can be regarded here as a wishful tool of relief, helping to transform the past into a way to invent the future. The idea of relief is also the topic of the third chapter of this section, but it shifts here to a very difficult historical subject: the Second World War and Nazi propaganda. Itzhak Goldberg develops the concept of 'impossible nostalgia' in relation to German artists such as Georg Baselitz, Anselm Kiefer and Markus Lüpertz. They attack the symbols of the glorious history they feel guilty for, a history that has become forever tainted by Nazism and Nazi propaganda. The chapter demonstrates that art as a medium can provoke false nostalgia and shows the impossibility of destroying it completely by new creative artistic propositions. Creative 'counter-nostalgia' reacting against a falsified and stolen past is finally devoted, as Goldberg states, to the exclusion of nostalgic tones in the recollection of tragic events. In contrast to this, John Potts, in the last chapter of this section, suggests that art can also be a 'relief' and create a memory zone free of 'sentiment, nostalgia and contempt', a connection with the past, a relation that frees the concept of nostalgia of its pejorative or regressive connotations. If the apparently instant present is already rendered nostalgic via aesthetic procedures and discursive markers, it becomes interesting to consider the idea that we are not confronted with a nostalgia for the past but with a nostalgia that includes the impossibility of becoming 'really' nostalgic for time passing. In other words, as Potts argues, nostalgia becomes an enigma. For him, contemporary art, using old and new communication technologies, allows us to escape the politics and economics of nostalgia by creating artwork that illustrates the emptiness of exploited nostalgia. Potts does not mean that the artwork renders you free from the possibility of feeling nostalgic in relation to it, but it does remove the sense of obligation to engage with consumer-oriented nostalgic products. The last chapter is, in this sense, contradictory to some of the other contributions, but the volume also intends to discuss ambivalences of both nostalgia and approaches to it.

With this volume I have tried to collect various chapters on nostalgia and media to offer researchers, lecturers, students and other interested readers critical, stimulating, divergent and diverse reflections on the contemporary nostalgia boom. I have aspired to show, in editing this volume, that nostalgia has always been an affair of different engagements with media. The chapters are heterogeneous, but all distinguish the vanishing and returning patterns of nostalgia. Starting with analogue nostalgia in the digital world, followed by manipulated and

exploited nostalgias, the volume continues with on-screen nostalgias that introduce the idea of a projection space for nostalgias, a space that can also be occupied by contemporary art, literature and other forms of mediated and creative processes. Marine Baudrillard's poetical contribution, the last one of this volume, is a concrete example of this personal projection space for nostalgia, when she writes a letter to her husband Jean Baudrillard after he passed away.

Interestingly (and further works on other topics, epochs and media will have to add to these first results), the regressive–progressive double-sided nostalgia that emerges in the light of capitalist interests is not the only form nostalgia takes. In some chapters (2, 3, 5, 7, 13 and 14), the notion of family, along with its social images and developments, is raised, and alludes to a complex relationship with former times and identities. It also hints at the search for a place of belonging and recognition, not in the sense of a 'home, sweet home', a country, city or nationality, but in the sense of a solidarity and lessening of loneliness that might emerge by 'nostalgizing'. It may be a neologism, but it is not as new as we might have thought, and should be critically related to the concrete actions it can provoke and the objects it can create. Media occupy this delicate position of involving all varieties of nostalgias, a situation that further relates to the specific place of media within memory studies. I propose to introduce the notion of 'time studies' in this context, as the malaise with contemporary, seemingly accelerated, times is another constant theme of this volume. Resistant nostalgias could, in this sense, be elements of other opposing forms that create spaces for 'taking' and thinking about time, sometimes critically, sometimes joyfully and sometimes calmly.

Notes

1. See, for example, Keightley (2012); Niemeyer (2011); Engelen and Sterckx (2011); Gorin and Niemeyer (2009); Garde-Hansen, Hoskins and Reading (2009); Volkmer (2006); Arquembourg (2003); Casalegno (2001); Edgerton (2001); Merzeau and Weber (2001); Hoskins (2001); Assmann (1999); Barnhurts and Wartella (1998); Bourdon (1996); Dayan and Katz (1996).
2. This volume does not cover the notion of *ostalgie*, as numerous publications already exist in relation to this topic. See, for example, Allan, S. (2006) 'Good Bye, Lenin!: Ostalgie und Identität im wieder vereinigten Deutschland'. *gfl-journal*, 1, pp. 46–59; Twark, J. E. (ed.) (2011) *Strategies of Humor in Post-Unification German Literature, Film, and Other Media*. Newcastle: Cambridge Scholars Publishing.
3. Not primarily in a 'consumer culture' sense, but referring to the German approach of *Medienkultur*, which offers a philosophical and historical

approach to understanding the relation between media and culture. See, for example, Engell, L., Vogl, J., Pias, C., Fahle, O. and Neitzel, B. (1999) *Kursbuch Medienkultur – Die maßgeblichen Theorien von Brecht bis Baudrillard*. Stuttgart: DVA.

4. <http://www.bbc.co.uk/news/magazine-22764986> (accessed 8 July 2013).

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