

After Algeria's Wars: The Cinema of Tariq Teguia and Merzak Allouache

I analyzed five films—three by Merzak Allouache (*Normal!*, *La Baie d'Alger*, and *Le Repenti*) and two by Tariq Teguia (*Rome, plutôt que vous* and *Gabla*)—to answer the question: What palliatives does cinema offer to Algeria's condition of sustained, social and political aftermath in the wake of two wars (independence 1954-62 and a civil war 1991-2003)?

In my analysis, I attended to both the aesthetic specificity of these works and the complex funding networks that condition film production in Algeria. I also interviewed both filmmakers. I found that by using the visual language of film and a specific repertoire of aesthetic techniques—extended tracking shots, flashback, surveillance camera footage—Allouache and Teguia name and diagnose in their work the temporal effects of aftermath.

Only by looking squarely into the architecture of the static present, their films suggest, can Algerians begin to move beyond state-enforced amnesia to a future less burdened by the yoke of two aftermaths.



This project constitutes the fifth and final chapter of my monograph, Aesthetics and Aftermath in Algeria, a study of Algerian films and novels from 1988-2015.

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