

which almost in a manner of aesthetics of home movies differed from the ideologically marked “reality” of the political and economic context of societies with the one political Party rule. So another well remembered adolescent character was Milos Forman’s Black Peter (*Cerný Petr* – 1964). Forman made a point on incomplete identity also in his film A Blonde in Love (*Lásky jedné plavovlásky* – 1965). Of course, we shouldn’t miss also Andrzej Wayda’s Innocent Sorcerers (*Niewinni czarodzieje* – 1960), which deals with the topic of the “alienated youth” and ads quite daringly, considering the times and the catholic socialist environment of Poland, an anthological explicit erotic sequence of a strip poker game. Ingmar Bergman’s film, which addressed the young proletarian frustrations, and at the same time brought up a new focus on female characters, *Summer with Monika* (*Sommaren med Monika* – 1953) should be “classified” as an early case among such films. On the other hand a giant of the European modernist cinema Michelangelo Antonioni with his sophisticated, doubting, intellectual communication loosing characters, who seem psychologically and socially deprived of the sense of identity, is in a class of his own. Characters in his films are approaching the limit of the constitution of subjectivity through desire in the psychoanalytical terms, as they seem to be without an idea of the true object of their desire, of course, apart from Antonioni’s own manifested desire to see through the eye of the camera, what is very difficult to see otherwise. Following the trace of identity as a topic in the European modernist cinema, we could of course go on and on citing and analysing many films, which were shot in the period also in Great Britain within the movement of free cinema, and of course in Germany within the Young German Cinema.

Nowadays we must often specify what we mean exactly when we talk about memory: do we mean the memory, which we keep in our brains or do we mean some digital data, which is stored on a hard drive somewhere in cyber space? Although in probably all languages the figure of speech “I remember” is still widely used, it is meant increasingly more often as an inscription into a memory, which is uttered in some recollection residing somewhere “outside” of our brains. In our digital era, when implications of such an assumption have become obvious, we should look back to understand the genealogy of this state of affairs, and to be able to analyse a structural composition of our so-called post-modern reality. The complexity of meanings regarding the notions of memory has become more complicated and yet simpler at the same time from the beginnings of the development of the first photography and then film, as it entered human history and the