

Anthropology & Sociology of Development (ANSO)

Academic year 2015 - 2016

Violence, Memory and Cinema. Comparative Perspectives: Latin America and the Middle East

ANSO041 - Autumn - 6 ECTS
Wednesday 16:15 – 18:00 (S5)

Course Description

The seminar aims at investigating the role of cinema in (re)shaping the collective memories of societies living in contexts of armed conflict, post civil war or political transition from dictatorship. We will focus in particular on the role of the different generations of film directors - considered as both artists and social actors - in these processes; on the effects of censorship (the State-sponsored one, the forms of self-censorship and its indirect forms through distribution and production); and the way the cinematic productions have influenced or have been influenced by transitional justice.

The first part of the seminar will develop problematically the relationships between memory and history through present debates related to the visual arts and the politics of memorialization in Latin America and the Middle East. The seminar topic being at the crossroad of several disciplines, we will explore different anthropological, political and historical paradigms, including the contributions of film studies.

In the second part of the seminar we will study the specific topic of 'enforced disappearances', their representation through cinema and the contribution of fictions and documentaries in promoting national and international debates and in keeping alive the memory of the missing in Argentina, Chile and Lebanon in particular.

In parallel to the main seminar, some workshops will be organized for watching movies, with the presence of external guest lecturers.

Finally, the seminar is conceived within the larger framework of the contribution of arts to reconciliation and peace-building, a growing field of academic interest and policy investment.

> PROFESSOR

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Syllabus

1. ORGANIZATION

During the fall 2015, the seminar will take place each Wednesday from 4.15pm to 6.00pm, starting on Wednesday the 16th of September.

Attendance to the sessions of the seminar is compulsory. Students are required to read the compulsory texts and watch the movies before each session.

2. SESSIONS OF THE SEMINAR AND OF THE WORKSHOP, COMPULSORY READINGS

The list of the compulsory readings will be available on the support material webpage, and the movies will be accessible as well on line.

At each session (see calendar below), two students will critically introduce the texts and the films according to the QARQ model (see annex at the end of the syllabus).

The seminar is taught primarily in **English**. Questions and oral presentations, as well as the final papers, may be formulated/written in English or in French.

3. EVALUATION AND GRADING

The evaluation is based on regular attendance, participation in the debates, texts' and movies critical presentations during the seminar, the pre-final oral presentation of the paper during the last session of the seminar, and the final written paper.

Students will work around a number of topics developed in the second part of the seminar. The final papers will be co-signed by groups of 4 students. As it will be explained during the first session of the seminar, some students can also be part of an on-going project with the RTS (Radio Télévision Suisse) audiovisual archives, related to the history of the Argentinian, Chilean and Lebanese disappeared.

This course is granted 6 ECTS: attendance/participation (1 ECTS), presentations of texts and movies during the seminar (2 ECTS) and final paper (3 ECTS). Each ECTS is equivalent to 25-30 hours of work.

4. Academic Code of conduct

The written assignments must represent an original work, with the use of all resources properly cited. Plagiarism, cheating or violation of the academic honor code will NOT be tolerated, and will be dealt with according to Institute rules' policy.

Student assignments will be randomly selected to be checked using software designed to identify academic plagiarism. Please, note that assignments that are confirmed to contain plagiarized material will be given a 'O' grade.

SESSIONS' CALENDAR

SESSION 1: 16.09.2015

Introduction to the seminar

- a) Presentation of the seminar's problematics and of the sessions' contents.
- b) Methods of work and evaluation

No class on 23.09.2015

SESSION 2-3: 30.09.2015

a) 4.15-6.00 pm: **Debating 'Collective Memory'**

Readings:

- KANSTEINER, Wulf, 2002, « Finding Meaning in Memory: A Methodological Critique of Collective Memory Studies », in : *History and Theory*, vol. 41, n°2, pp. 179-197.
- CAPO, Nicolas, "Joël Candau, anthropologie de la mémoire". in: *Temporalités. Revues de sciences sociales et humaines*, n°3, 2005.

b) 6.15-8.00 pm: **How to read a documentary?**

Screening of the film:

SEULE AVEC LA GUERRE by Danielle Arbid, 2000, 58 mn. (Arabic subt. English/French)

Résumé : Après la longue guerre civile, on reconstruit Beyrouth. Mais derrière l'apparence d'une vie paisible, le pays vit toujours dans la hantise de la guerre. Ceux qui l'ont menée circulent en toute impunité et continuent de fantasmer. Ceux qui l'ont subie peinent à l'oublier.

Synopsis : as the film director said : « Beirut is a wonderful town. It's like you're at the center of everything. In Beirut, between 1975 and 1990, there was a civil war, everybody wanted to exterminate everybody. Today, war is over. It stopped a day, like that, after having corrupted our lives. I wanted to shoot the void it had left. Its ghostly presence ».

Followed by a lecture by Prof. Jean PERRET (Director of the Cinema Academy of Geneva, HEAD).

SESSION 4: 07.10.2015

Debating 'Oblivion' and the 'Politics of Memory'

Readings:

- BELL, Duncan. 2009, « Introduction: Violence and Memory » in : *Millennium*, vol. 38, pp. 345-360.
- CONNERTON, Paul, 2008, « Seven Types of Forgetting », in : *Memory Studies*, n°1, vol. 58, pp. 59-71.
- LEFRANC Sandrine, 2008, « Les victimes écrivent leur Histoire » Introduction, in : *Raisons politiques*, 2008/2 n° 30, p. 5-19
- HUYSSEN, Andreas, 2011, « Present Pasts : Media, Politics, Amnesia », in : *The Collective Memory Reader*, J.K. Olick, V. Vinitzky-Seroussi and D. Levy (eds.). Oxford University Press, pp. 430-436.
- RICOEUR, Paul, 2011, « Memory-History-Forgetting », in : *The Collective Memory Reader*, J.K. Olick, V. Vinitzky-Seroussi and D. Levy (eds.). Oxford University Press, pp. 475-480.

Films:

CHILE : UNA GALAXIA DE PROBLEMAS de P. Guzman, 2010, 33mn. (Español subt. Français)

Synopsis : In 2008 Patricio Guzmán conducted a survey to find out the 'state of historical memory' in Santiago. For this purpose he brought together a small number of historians, economists, engineers, lawyers and other members of the Chilean elite. It is a documentary set up as journalistic research which directly shows the opinions of each of the participants (among which we see Juan Emilio Cheyre, former Commander in Chief of the Army). As expected, the result is controversial.

EL PROCESO de Roman Lejtman, 2003, 55mn. (DVD Español – subt. English)

Synopsis : Este documental es una pieza inédita e histórica, porque contiene imágenes y testimonios de la dictadura nunca vistos en la Argentina. El Proceso es un trabajo periodístico que sirve para hacer memoria, enseñar a las nuevas generaciones y evitar, fundamentalmente, que la historia vuelva a repetirse. El 24 de Marzo de 1976, un golpe de Estado terminó con el gobierno de Isabel Perón. Las Fuerzas Armadas se hicieron cargo del poder e impusieron un plan sistemático de violación de los derechos humanos.

SESSION 5: 14.10.2015

Films, Memory and History

Readings:

- JACQUINOT, Geneviève, 1994, “Le documentaire: une fiction (pas) comme les autres”, in: *Cinemas: revue d'études cinématographiques*, vol. 4, n°2, pp. 61-81.
- NAFICY, Hamid (ed.), 2001, « Situating Accented Cinema », in : *An Accented Cinema. Exilic and Diasporic Filmmaking*. Princeton University Press, pp. 10-39
- ROSENSTONE, Robert, 1995, « The Historical Film as Real History », in : *Film Historia*, vol. 5, n°1, pp. 5-23.
- SILBEY, Jessica, 2012, « Persuasive Visions: Film and Memory », in : *Law, Culture and the Humanities*, pp. 11-19.

Films:

A HISTORY LESSON by H. Zaccak, 2009, 51mn. (Arabic subt. English)

Synopsis: Who are Lebanon's enemies? Who are its historical allies? And what is the most important date in the country's history? In *A History Lesson*, five ninth-grade students studying in schools throughout the country are all taught the same standardized history text, yet they seldom provide the same answers to these important questions. Spliced interviews intertwined with footage of the students in their homes combine to make the director's case—that the underlying problem is how history is taught in the country, or perhaps more accurately, how it is not taught. The history of Lebanon has been in arrested development since the country's independence.

CONDOR : LES AXES DU MAL de R. Vazquez, 2003, 86mn. (English)

Résumé : In the name of “the struggle against terrorism” a special operation code-named Condor was undertaken during the Seventies and Eighties in South America. This struggle, launched through Chili after the coup d'état on September 11, 1973 by Augusto Pinochet, targeted left-wing groups. Condor rapidly became a network linking South America's military dictators, propped up by the American State Department and the CIA. The film includes interviews with victims in search of 'truth' and Condor leaders.

SESSION 6: 21.10.2015

Organization of the work with the students for their final assignments

SESSION 7: 28.10.2015

Memories of the Dictatorship in Argentina

Readings:

- CATOGGIO, Soledad Maria, 2010, « The Last Military Dictatorship in Argentina (1976-1983) : The Mechanism of State Terrorism », in : *Encyclopedia of Mass Violence*, Paris, Sciencespo, 20pp.
- JELIN, Elizabeth, 1994, « The Politics of Memory. The Human Rights Movement and the Construction of Democracy in Argentina », in : *Latin American Perspectives*, vol. 21, n°2, pp. 38-58.
- FALICOV, Tamara, "Film Production in Argentina under democracy, 1983.1989: The Official Story (La Historia Oficial) as an international film", in: *Southern Quarterly*, vol. 39, n°4, 2001, pp. 123-134.
- ROS, Ana, 2012, « Collective Memory from the Dictatorship to the Present », in : *The Post-Dictatorship Generation in Argentina, Chile and Uruguay. Collective Memory and Cultural Production*, A. Ros. New York, Palgrave Macmillan, pp. 1-24.
- RUSSO, Eduardo, "Politiques et poétiques de la mémoire dans le documentaire contemporain", in: *Le nouveau du cinema argentin*, P. Feenstra et M. L. Ortega (eds.). Numéro special de la revue 'CinémAction', Editions Charles Corlet, 2015, pp.58-67.
- ZYLBERMAN, Lior, 2013, "Narrative Strategies of Post-Genocide Argentine Filmmaking: The Decade of the 1980s », in : *Genocide Studies and Prevention: An International Journal*, vol.8, n°1, pp. 45-56.

Films:

THE OFFICIAL STORY by L. Puenzo, 1985, 104mn. (Español subt. English)

Synopsis : An Argentine teacher lives in blissful ignorance of the evils perpetrated by her country's government. Over time, however, her students' rejection of the "official" versions of their history leads her to question things herself. Suspecting that her adopted daughter may have been the child of a murdered political prisoner, she attempts to unearth the truth. But her investigation reveals levels of political corruption so abhorrent that the illusions of her past life are irrevocably shattered.

MONTONEROS. UNA HISTORIA de A. Di Tella, 2006, 89mn. (Español)

Synopsis : Siguiendo la historia de una ex militante guerrillera, de sus reflexiones y cuestionamientos sobre el activismo político en los 70, este documental reconstruye una historia de Montoneros. A través del relato de la mujer se conectan diversos testimonios, imágenes de archivo y documentos de época que, en su diseño de una trama de aquellos años, exponen sus contradicciones, presentan acontecimientos clave -como el secuestro y muerte de Aramburu, la masacre de Ezeiza y el golpe de Estado del 76- y trazan proyecciones hacia al presente.

EL PREMIO by P. Markovitch, 2011, 99mn. (Español – subt. English)

Synopsis : Under the cloud of a military dictatorship, a young mother and her daughter flee Buenos Aires for the seclusion of a ramshackle cottage along the windy dunes of an Argentine beach. As her mother listens for news from the radio with sad stoicism, restlessly curious seven-year-old Cecilia joins a nearby school overseen by a kindly teacher. A childhood idyll, however, soon becomes contaminated by the general political crisis, as the teacher recruits the class for a patriotic essay contest sponsored by the army—the very people that may have already disappeared Cecilia's father—in this superbly acted and engrossingly atmospheric drama about innocence in illicit times.

SESSION 8: 04.11.2015

Memories of the dictatorship in Chile

Readings:

- HITE Katherine, COLLINS Cath and JOIGNANT Alfredo, 2013, « The Politics of Memory in Chile », in : *The Politics of Memory in Chile : from Pinochet to Bachelet*, K. Hite, C. Collins and A. Joignant (eds.), Boulder, Lynne Rienner Publ., pp. 1-29.
- LIRA, Elizabeth, 2011, "Chile: Dilemmas of Memory", in : F. Lessa and V. Druliolle, (eds.), 2011, *The Memory of State Terrorism in the Southern Cone*. New York, Palgrave Macmillan, pp. 107-132.
- PINO-OJEDA, Walescka, 2013, « Forensic Memory, Responsibility, and Judgment : The Chilean Documentary in the Post-authoritarian Era », in : *Latin American Perspectives*, vol. 40, n°1, pp. 170-186.
- BOCCO, Riccardo, 2013, « L'autre 11 septembre... Cinéma et mémoires de la dictature au Chili », in : *L'ÉNA hors les murs*, n°432, décembre, pp. 57-60.
- SORENSEN, Kristin, 2009, « Documentaries and Contested Historical Memories », in : *Media, Memory and Human Rights in Chile*, New York, Palgrave Macmillan, pp. 57-74.

Films:

FIESTAPATRIA de L. Vera, 2007, 120 mn. (Español subt. English)

Synopsis : 'Fiestapatria' is a metaphor for the social and moral state of Chile, and provides provocative testimony of a period that ranges from the militar regime to the present day. The film makes use of a gallery of representative characters from Chilean society to tell the story of two families that get together in a country house to celebrate the National Holiday and the engagement of their children, Macarena and Álvaro. Just before the event comes to an eagerly-awaited happy end, young Macarena discovers the family's best kept secret.

THE JUDGE AND THE GENERAL by E. Farnsworth & P. Lanfranco, 2008, 83mn. (English subt. Español)

Synopsis : When in 1998 Chilean judge Juan Guzmán was assigned the first criminal cases against the country's ex-dictator, General Augusto Pinochet, no one expected much. Guzmán had supported Pinochet's 1973 coup — waged as an anti-Communist crusade — that left the democratically elected president, Salvador Allende, and thousands of others dead or "disappeared." The filmmakers trace the judge's descent into what he calls "the abyss," where he uncovers the past — including his own role in the tragedy.

PINOCHET ET SES TROIS GENERAUX de J.-M. Berzosa, 1977, 101mn. (Español / Français)

Résumé : En 1976, trois ans après le coup d'état armé contre le gouvernement d'Allende, José-Maria Berzosa rencontre le général Pinochet en voyage et lui propose un entretien filmé sur sa vie et sa pensée politique. Pinochet et trois de ses généraux confient leurs idées spontanément. Ils parlent tranquillement de leurs goûts artistiques, de leurs idées politiques, de leur vie de famille. De ces entretiens menés dans une apparente bonhomie ressort un portrait ironique et sans concessions des principaux dirigeants de la junte : leur goût de l'ordre, de l'efficacité, une sorte de «fascisme ordinaire». En contrepoint, les familles des victimes et des disparus témoignent d'une autre réalité.

SESSION 9: 11.11.2015

Memories of the Civil War in Lebanon

Readings:

- HOURANI, Najib, 2008, « The Militiaman Icon : Cinema, Memory and the Lebanese Civil Wars », in : *CR : The New Centennial Review*, vol. 8, n°2, pp. 287-307.
- JARJOURA, Katia, 2007, « Cinéma libanais : les enfants du chaos », in : *La Pensée de Midi*, n°20, pp. 124-133.
- ROGERS, Sarah, 2007, « L'art de l'après-guerre à Beyrouth », in : *La Pensée de Midi*, n°20, pp. 115-123.
- SAWALHA, Aseel, 2014, « After Amnesia : Memory and War in two Lebanese Films », in : *Visual Anthropology*, vol. 27, n°1-2, pp. 105-116.
- TABET, Michel, 2013, « Le documentaire libanais contemporain à travers l'étude de trois films sur l'identité, la nation et la transmission », in : *Revue des mondes musulmans et de la Méditerranée*, n°134, pp. 183-194.
- HAUGBOLLE, Sune and HASTRUP, Anders, 2008, « Introduction: Outlines of a New Politics of Memory in the Middle East », in : *Mediterranean Politics*, vol. 13, n°2, pp. 133-149.
- HAUGBOLLE, Sune, 2011, *The historiography and the memory of the Lebanese Civil War*. In : Online Encyclopedia of Mass Violence, Paris, Sciencespo, 14 pp.

Films:

CHOU SARR ? (What happened to Lebanon?) de Eid De Gaulle, 2009, 75mn. (Arabic subt. English)

Synopsis : As a child, the filmmaker survived a massacre in Edbel in northern Lebanon that killed a large part of his family, including his parents and one sister. Almost 30 years later, he leaves his home in Corsica and goes to Lebanon to ask his remaining relatives about the events of the time and the run-up to them. However, they do not all want to be confronted with the painful memories and many questions remain open. When the director visits his village to see his family home again he meets his mother's murderer. This is a personal story that could be transposed to many Lebanese families and questions the proximity of victims and perpetrators who have not been punished. The film was banned from screening in Lebanon by the censors.

WE WANT TO KNOW by C. Mansour, 2012, 42mn. (Arabic subt. English)

Synopsis : the documentary is the narration of journeys taken by Lebanese high school students across the memory of the war in Lebanon (1975-1990) through the eyes of their parents, grandparents, relatives, and neighbours. It is the uncovering of silences about what daily life was like during periods of war, bombing, curfews, and kidnappings, and what it was like living under the constant threat of death and loss. The documentary traces the stories of daily life during the country's violent civil war through the recollections of four middle-aged characters (Iman, Widad, Nadim, and Mona) who lived, lost, and struggled through it; a war that ended abruptly without addressing its causes, results, and consequences. An entire generation, now in their 40s and 50s had never spoken about the war to their children. For many, this was the first time the past is uncovered and shared.

INCENDIES de D. Villeneuve (d'après une pièce de W. Mouawad), 2010, 123mn. (Français)

Synopsis : A la lecture du testament de leur mère, Jeanne et Simon Marwan se voient remettre deux enveloppes : l'une destinée à un père qu'ils croyaient mort et l'autre à un frère dont ils ignoraient l'existence. Jeanne voit dans cet énigmatique legs la clé du silence de sa mère, enfermée dans un mutisme inexplicable les dernières semaines précédant sa mort. Elle décide immédiatement de partir au Moyen Orient exhumer le passé de cette famille dont elle ne sait presque rien... Simon, lui, n'a que faire des caprices posthumes de cette mère qui s'est toujours montrée distante. Mais son amour pour sa sœur jumelle le poussera bientôt à rejoindre Jeanne et à sillonner avec elle le pays de leurs ancêtres sur la piste d'une mère bien loin de celle qu'ils ont connue.

SESSION 10: 18.11.2015

Enforced Disappearances in Argentina

Readings:

- FELD, Claudia, 2012 « Images of Disappearance in Argentina : How Films, Photos and Television Buttress Memory », in : *Public Memory, Public Media and the Politics of Justice*, Ph. Lee and P. Ninan Thomas (eds.). New York, Palgrave Macmillan, pp. 41-64.
- ROS, Ana, 2012, « Living the Absence : The Children of the Desaparecidos », in : *The Post-Dictatorship Generation in Argentina, Chile and Uruguay. Collective Memory and Cultural Production*. New York, Palgrave Macmillan, pp. 25-36.
- ROS, Ana, 2012, « Addressing Silences, Taboos and Margins », in : *The Post-Dictatorship Generation in Argentina, Chile and Uruguay. Collective Memory and Cultural Production*. New York, Palgrave Macmillan, pp. 37-62.
- FRIED AMILIVIA, Gabriela, 2011, « Private Transmission of Traumatic Memories of the Disappeared in the Context of Transitional Politics of Oblivion in Uruguay (1973-2001) : 'Pedagogies of Horror among Uruguayan Families », in : *The Memory of State Terrorism in the Southern Cone. Argentina, Chile and Uruguay*, F. Lessa and V. Druliolle (eds.). New York, Palgrave Macmillan, pp. 157-177.
- ROBBEN, Antonius, C.G.M., 2000, « State Terror in the Netherworld. Disappearance and Reburial in Argentina », in : *Death Squad. The Anthropology of State Terror*, J. A. Sluka (ed.). Philadelphia, University of Pennsylvania Press, pp. 91-113.

Films:

CAUTIVA de G. Biraben, 2005, 115mn. (Español – subt. English)

Synopsis : Cristina, una joven de 15 años, es retirada abruptamente de su clase en un estricto colegio católico en Buenos Aires y llevada ante un juez, quien le revela que ella es, en realidad, Sofía Lombarda, la hija de una pareja de jóvenes arquitectos militantes desaparecidos durante los años 70.

'M' de N. Prividera, 2007, 150mn. (Español – subt. English)

Sinopsis : Cerca de cumplir los 36 años, la misma edad que tenía su madre cuando fue secuestrada por la última dictadura militar, Nicolás Prividera inicia una investigación para descubrir lo sucedido con su madre, Marta Sierra. Al no encontrar mayores datos sobre su destino ulterior, empieza a indagar en su pasado militante para develar el porqué de su desaparición.

AND

NIETOS. IDENTIDAD Y MEMORIA de B. Avila, 2004, 75mn. (Español subt. English / Français)

Synopsis : Film que testimonia la lucha de las llamadas "Abuelas de Plaza de Mayo" por recuperar a sus nietos nacidos en cautiverio durante los años de la última dictadura militar argentina y robados para ser entregados a otras familias. La historia se reconstruye a partir de las declaraciones de cuatro abuelas, quienes detallan varios de los casos de nietos restituidos en los últimos años a sus familias biológicas.

OR

ARGENTINE, LES 500 BEBES VOLES DE LA DICTATURE de A. Valenti, 2012, 93mn. (Français)

Synopsis : Les "Grands-mères de la place de Mai" ont retrouvé une centaine d'enfants enlevés pendant la dictature argentine. Aujourd'hui adultes, ils livrent leur témoignage dans un film poignant d'Alexandre Valenti, Fipa d'or du reportage 2013.

SESSION 11: 25.11.2015

Enforced Disappearances in Chile

Readings:

- TROYA, Maria Fernanda, 2009, « Cinéma documentaire et littérature de témoignage : Carmen Castillo et Patricio Rivas », in : *Les mémoires de la violence. Littérature, peinture, photographie, cinéma*, M. Gironde (ed.). Paris, L'Harmattan, pp. 37-49.
- GOMEZ-BARRIS, Macarena, 2012, « Atacama Remains and Post-Memory », in : *Media Fields Journal*, n°5, pp.1-17.
- ROS, Ana, 2012, « Chile : Overcoming the Stunned State of the People », in : *The Post-Dictatorship Generation in Argentina, Chile and Uruguay. Collective Memory and Cultural Production*. New York, Palgrave Macmillan, pp. 107-156.
- BLAINE, Patrick, 2013, « Representing Absences in the Post-dictatorial Documentary Cinema of Patricio Guzman », in: *Latin American Perspectives*, vol. 40, n°1, pp. 114-130.

Films:

NOSTALGIA DE LA LUZ de P. Guzman, 2011, 90mn. (Español subt. Français)

Synopsis : this is a film about the distance between the sky and the earth, between light and human beings and the mysterious comings and goings arising between them. At a height of 3,000 metres, astronomers from all over the world gather in the Atacama Desert to observe the stars of northern Chile. Here, the transparency of the sky means that you can see to the very limits of the universe. Below, the dryness of the ground keeps human remains intact forever: mummies, explorers, miners, Indians and the skeletons of the political prisoners of the dictatorship. While the astronomers seek extraterrestrial life, a group of women move stones: they're looking for their relatives...

MI VIDA CON CARLOS de G. Berger-Hertz, 2010, 80mn. (Español subt. Français)

Synopsis : My Life with Carlos is the journey of a son in search of the memory of his assassinated father. More than 30 years of silence are broken when Chilean-born Germán Berger-Hertz starts to piece together the puzzle of his father's life. In 1973, when Berger-Hertz was only a year old, his father was brutally killed under the newly installed Pinochet regime. Berger revisits the legacy of the man he never knew and the regime that devastated the country.

FERNANDO HA VUELTO de S. Caiozzi, 1998, 31mn. (Español subt. English) + interview of 2006 with the filmmaker (33mn.)

Synopsis : El documental narra el proceso a través del cual dos mujeres médicas forenses, encargadas de la Oficina de Identificación del Instituto Médico Legal de Santiago, logran determinar la identidad de cuerpos que se presume corresponden a prisioneros detenidos desaparecidos durante la dictadura militar de Augusto Pinochet (1973-1990). Las doctoras muestran la técnica utilizada para la identificación de un caso recientemente resuelto: los restos de un hombre que fueron encontrados, junto a muchos otros, en el Patio 29 del Cementerio General de Santiago en 1991. Los restos pertenecen a Fernando Olivares Mori, un chileno de 27 años de edad, funcionario de CELADE, organismo de las Naciones Unidas, desaparecido desde el 5 de Octubre de 1973. Las doctoras, después de cuatro años de trabajo logran establecer fehacientemente la identidad de Fernando y tras presentar los restos a su viuda, comunican en forma Oficial las causas de su muerte. A través de sus imágenes, el documental es testigo del impacto que el retorno de Fernando causa en su familia: su hijo, sus hermanos y su madre. Su testimonio ilustrará hasta qué punto el dolor humano carece al fin de color político.

SESSION 12: 02.12.2015

Enforced Disappearances in Lebanon

Readings:

- WESTMORELAND, Mark R., 2010, "Catastrophic Subjectivity: Representing Lebanon's Undead", in: *Alif*, n°30, pp. 1-35.
- LAUNCHBURY, Claire, 2014, "Urban Inertia and Dealing with the Disappeared in Post-War Beirut", in: *Inert Cities: Globalization, Mobility and Interruption*, S. Donald and C. Lindner (eds.). London, I.B. Tauris.
- ICTJ (International Centre for Transitional Justice), 2015, *Living with the Shadows of the Past*. Beirut, January, 34pp.
- RASTEGAR, Kamran, 2015, « Wanting to See : Wartime Witnessing and Post-War Haunting in Lebanese Cinema », in : *Surviving Images. Cinema, War and Cultural Memory in the Middle East*. Oxford University Press, 2015, pp.155-184.

Films:

HERE COMES THE RAIN de B. Hojeij, 2010, 96mn. (Arabic subt. English)

Synopsis : la fiction examine la situation des 'disparus' de la guerre civile lorsque l'un de ces derniers, Ramez, se retrouve libéré après 20 années de détention et projeté dans le monde actuel, avec toutes les conséquences et les bouleversements qu'implique 'l'après-retour'. En effet, la famille et le monde qu'il a quittés lors de son incarcération ont changé, évolué - d'où un décalage marqué entre certains souvenirs figés dans le temps que Ramez a conservés et la réalité, difficile à assumer pour ce dernier. Diminué physiquement et mentalement, il se retrouve face à sa femme qui a, tant bien que mal, élevé 20 ans durant leurs deux enfants. Des enfants qui ont entre-temps grandi et sont devenus en âge de poser des questions, notamment vis-à-vis du retour de ce père qu'ils ne connaissent pas. Le film s'intéresse également aux dommages irréparables provoqués par la guerre civile. Le personnage de Nayfeh Najjar, inspiré de la vraie histoire d'une journaliste d'As-Safir dont le fils a été kidnappé pendant la guerre, et celui de Zeinab, autre femme de disparu, fidèle à la mémoire de son mari, illustrent également les ravages causés par la guerre sur la vie des civils.

SLEEPLESS NIGHTS by E. Raheb, 2012, 128mn. (Arabic subt. English)

Synopsis: Two people marked by the civil war - a man and a woman, perpetrator and victim - form the two opposing poles of this highly-charged film: Assaad Chaftari, a former senior intelligence official of a right-wing Christian militia responsible for countless deaths, and Maryam Saiidi, the mother of a communist partisan who went missing in 1982 at the age of 15. Both have gone against the rule requiring silence on the war: In 2000, Chaftari publicly acknowledged his culpability and Saiidi speaks unflinchingly and loudly about the search for her son's whereabouts and her pain. The dauntless filmmaker arranges for the two to meet. The confrontation throws open the question of forgiveness and reconciliation. Apart from the individual aspect, light is also shed upon the social dimension: Scenes featuring Chaftari's wife and son, his parents, the "Red Bishop" Haddad, a British psychotherapist and her "Garden of Forgiveness," as well as Chaftari's former militia cohorts hunting rabbits, and a silent former communist commander give an overall impression of Lebanese society. This is a cinematic statement against state-sanctioned collective forgetfulness.

LANTERNS OF MEMORY by J. Chamoun and M. Masri, 2009, 52mn. (Arabic subt. English)

Synopsis : the documentary explores the fate of the thousands of people who disappeared during the Lebanese civil war. Through the story of Wadad Hilwani whose husband was kidnapped in 1982, the film focuses on the struggle for truth and justice that continues until today, almost thirty years after Wadad founded the Committee of the Families of the Missing and Kidnapped in Lebanon.

SESSION 13: 09.12.2015

Debating the question of enforced disappearances in Latin America through documentaries

Screening of :

LOS RUBIOS by A. Carri y A. Couceyro, 2005, 89mn. (Espanol subt. English)

Sinopsis : La directora de cine Albertina Carri realiza una exploración sobre la memoria a partir de la ausencia de sus padres, secuestrados y desaparecidos durante la última dictadura. Combinando múltiples recursos, como textos leídos, carteles, el color y el blanco y negro, el fílmico y el video, entrevistas, muñecos Playmobil y una actriz como alter ego, elabora un relato fragmentado que circula entre la ficción y el documental. Los rubios es una reflexión sobre las posibilidades de representación, la reconstrucción de un vacío, la búsqueda de la propia identidad y la elaboración de un duelo a través del cine.

Followed by a debate with Dr. Elena RIERA LOPEZ, independent film director and lecturer at the University of Geneva.

SESSION 14: 16.12.2015

Presentation of the student groups' ongoing works

from 4.15pm to 9pm (including final cocktail)

General Bibliography

The items listed below are meant to introduce the students to some of most important works dealt within the course and constitute complementary readings to the compulsory texts.

On Film Studies, history, concepts and key issues:

CHANAN, Michael, 2007, *The Politics of Documentary*. London, British Film Institute and Palgrave Macmillan.

NELMES, Jill (ed.), 2012, *Introduction to Film Studies*. London, Routledge, 5th edition.

WAYNE, Mike, 2001, *Political Film. The Dialectics of Third Cinema*. London, Pluto Press.

On Cinema, Violence and Memory:

BLUM, Carolyn Patty, 2014, « Visions of Justice and Accountability : Transitional Justice and Film », in : *Transitional Justice, Culture and Society*, C. Ramirez-Barat (ed.), New York, Social Science Research Council, pp. 461-490.

BRINK, Joram Ten and OPPENHEIMER, Joshua (eds.), 2012, *Killer Images. Documentary Film, Memory and the Performance of Violence*. London, Wallflower Press.

FERRO, Marc, 1993, *Cinéma et Histoire*. Paris, Folio histoire.

GUERIN, Frances and HALLAS, Roger, 2007, *The Image and the Witness. Trauma, Memory and Visual Culture*. London, Wallflower Press.

On Memory (of war), History and Politics:

ASSMANN, Aleida and SHORTT, Linda, 2012, *Memory and Political Change*. London, Palgrave Macmillan.

BICKFORD, Louis, « Memory works / Memory Works », in : *Transitional Justice, Culture and Society*, C. Ramirez-Barat (ed.), New York, Social Science Research Council, pp. 491-528.

CANDAU, Joël, 2005, *Anthropologie de la mémoire*, Paris, Armand Colin.

CONNERTON, Paul, 2009, *How Modernity Forgets*. Cambridge University Press.

HUYSEN, Andreas, 2003, *Present Pasts. Urban Palimpsests and the Politics of Memory*. Stanford University Press.

LEFRANC, Sandrine, 2002, *Politiques du pardon*. Paris, Presses Universitaire de France.

OLICK, Jeffrey K., VINITZKY-SEROUSSI, Vered and LEVY, Daniel (eds.), 2011, *The Collective Memory Reader*. Oxford University Press.

POOLE, Ross, 2008, « Memory, History and the Claims of the Past », in: *Memory Studies*, vol.1, pp.149–66.

RICOEUR Paul, *La Mémoire, l'histoire, l'oubli*, Paris, Seuil, 2000

On Latin America, Argentina and Chile:

ANDERMANN, Jens, 2012, *New Argentine Cinema*. London, I.B.Tauris.

BADARO, Maximo y FORNE, Anna (eds.), 2011, *Memories of repression in Argentina and Uruguay: narratives, actors and institutions*. Special issue of « The Stockholm Review of Latin American Studies », n°7.

BARRIL, Claudia, 2013, *Las imágenes que no me olvidan. Cine documental autobiográfico y (pos)memorias de la Dictadura Militar chilena*. Santiago, Editorial Cuarto Propio.

CAVALLO, Ascanio, DOUZET, Pablo y RODRIGUEZ, Cecilia, 2007, *Huerfanos y perdidos. Relectura del cine chileno de la transición, 1990-1999*. Santiago, Uqbar Editores.

COLLINS, Cath, HITE, Catherine, JOIGNANT, Alfredo (eds.), 2013, *The Politics of Memory in Chile. From Pinochet to Bachelet*. Boulder, Lynne Rienner Publishers.

FELD, Claudia y STITES MOR, Jessica (eds.), 2009, *El pasado que miramos. Memoria e imagen ante la historia reciente*. Buenos Aires, Editorial Paidós.

FELD, Claudia, 2012, « Images of Disappearances in Argentina : How Films, Photos and Television Buttress Memory », in : *Public Memory, Public Media and the Politics of Justice*, Lee, Philipp and Ninan Thomas, Pradip (eds.), New York, Palgrave Macmillan, pp. 41-64.

GOMEZ-BARRIS, Macarena, 2009, *Where Memory Dwells. Culture and State Violence in Chile*. Berkeley, University of California Press.

HEINRICH BOLL STIFTUNG, 2010, *Recordar para pensar. Memoria para la democracia. La elaboración del pasado reciente en el Cono Sur de América Latina*. Ediciones Böll Cono Sur.

JELIN, Elizabeth, 2003, *State Repression and the Labors of Memory*. University of Minnesota Press.

LESSA, Francesca and DRULIOLLE, Vincent (eds.), 2011, *The Memory of State Terrorism in the Southern Cone*. New York, Palgrave Macmillan.

LUSNICH, Ana Laura y PIEDRAS, Pablo (eds.), 2011, *Una historia del cine político y social en Argentina (1969-2009)*. Buenos Aires, Nueva Librería.

- ROS, Ana, 2012, *The Post-Dictatorship Generation in Argentina, Chile and Uruguay. Collective Memory and Cultural Production*. New York, Palgrave Macmillan.
- SPILLER, Ronald, HEYDENREICH, Titus, HOEFLER, Walter y VERGARA ALARCON Sergio (eds.), 2004, *Memoria, duelo y narracion. Chile despues de Pinochet : literatura, cine, sociedad*. Universität Erlangen-Nürnberg, Lateinamerika Studien Band 47. Frankfurt am Main, Vervuert Verlag
- STERN, Steve J., 2006, *Battling for Hearts and Minds. Memory Struggles in Pinochet's Chile, 1973-1988*. Durham and London, Duke University Press.
- STERN, Steve J., 2010, *Reckoning with Pinochet. The Memory Question in Democratic Chile, 1989-2006*. Durham and London, Duke University Press.
- STITES MOR, Jessica, 2012, *Transition Cinema. Political Filmmaking and the Argentine Left Since 1968*. University of Pittsburgh Press.
- TRAVERSO, Antonio and CROWDER-TARRABORELLI, Tomás (eds.), 2013, *Political Documentary Cinema in the Southern Cone*. Special issue of 'Latin American Perspectives', n°40, January.

On Middle East, Lebanon and Palestine :

- GUGLER, Joseph (ed.), 2011, *Film in the Middle East and North Africa. Creative Dissidence*. Austin, University of Texas Press.
- HAUGBOLLE, Sune and HASTRUP, Anders, 2008, « Introduction: Outlines of a New Politics of Memory in the Middle East », in : *Mediterranean Politics*, vol. 13, n°2, pp. 133-149.
- MAKDISI, Ussama and SILVERSTEIN, Paul (eds.), 2006, *Memory and Violence in the Middle East and North Africa*. Bloomington, Indiana University Press.
- MATAR, Dina and HARB, Zahera (eds.), 2013, *Narrating Conflict in the Middle East. Discourse, Image and Communications' Practices in Lebanon and Palestine*. London, Tauris.
- SHAFIK, Viola, 2007, *Arab Cinema*. Cairo, American University Press.
- HAUGBOLLE, Sune, 2010, *War and Memory in Lebanon*. Cambridge University Press.
- KANAFANI-ZAHAR, Aïda, 2011, *Liban. La guerre et la mémoire*. Presses Universitaires de Rennes.
- KHATIB, Lina, 2008, *Lebanese Cinema. Imagining Civil War and Beyond*. London, Tauris.
- MERMIER, Franck et VARIN, Christophe (eds.), 2010, *Mémoires de guerres au Liban (1975-1990)*, Arles, Sindbad-Actes Sud.
- YAZBEK, Elie, 2012, *Regards sur le cinema libanais*. Paris, L'Harmattan.

ANNEX

THE QARQ (Quote, Argument, Relation, Question) MODEL

Students introducing the texts and the films for the debate will be invited to:

Quote – Cite a sentence or two from each text (and/or from the films) which reflects the author(s)' main argument(s).

Argument – synoptically present author's argument in your own language. If relevant, mention which thesis the author is defending and which one he/she is arguing against.

Relation – When possible, connect the argument of the text under discussion with those of the same sessions or texts previously discussed. Show how author's argument supports or undermines argument of other authors. Also when pertinent, connect the argument of the texts with the discourse/analysis provided in the film.

Question –frame a question about the position or consistency of the argument: a) e.g., an issue which the author is silent about, and why this silence, and b) question about a dimension in the text that may not be amply addressed. Ideally, question should be internal to the text.