

Art, Memory and Violence in Latin America

Honors 394/CHID 480

Spring 2020

T/Th: 10:30-12:20

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Office Hours: by appointment

These are unprecedented times. Given the moment we are living through, recognizing the many worries and responsibilities you all have, and taking into account the lack of access to reliable wifi some of you have emailed me about, much of our class will take place asynchronously. This means that unless otherwise noted, we will not meet via Zoom during our scheduled class time. I have revised our syllabus accordingly, and I offer further detail below as to how this impacts our seminar.

Course Description

This Honors/CHID seminar invites students to think critically about art, violence, memory and social activism in Latin America. Theoretically, students will examine how notions of “otherness” and the power to label are central to the cultural politics of violence. After examining the forces and discourses of state authoritarianism, the gendered strategies of torture, and the role of race and coloniality in political violence, students will learn about the politics of struggle, resilience and hope. Specifically, students will learn about the role of art in social struggle and in enacting a politics of memory, and they will read and hear from artists, political activists and other social justice actors. In addition to ethnography and social scientific analysis, we will rely on films, documentaries, historical fiction, plays, and testimonials to interrogate the complexities and intersections of art, memory, and violence in Latin America.

Course Requirements

I. Participation in Seminar. 20% of grade. As with all my discussion classes, your thoughtful participation in class is perhaps the most significant component of the seminar. Given the move to asynchronous online instruction, we will need to find new ways of engaging actively with one another and with the ideas inspired by our course materials. My job as course instructor is not to give you all the answers but to help you ask better questions. In other words, much of the success of the seminar depends on your curiosity, energy, and work. Seminars are important opportunities for thinking out loud and listening actively; they are important spaces for us to learn together. To that end, *each week I will include a discussion forum where you can post general reflections about readings and themes for that week.* This is a space for you to explore newly formed thoughts, to “think out loud” with others about how the themes for the week resonate (or not) with daily life in Seattle (or elsewhere), with recent (local, translocal, global) histories, with the affective dimension of life, or anything else you want to share. *In*

addition to posting your own thoughts, you should respond to your peers and try to develop conversations online. These reflections and responses can be posted at any time during the week. But I will check these weekly every Sunday morning, so if you want your reflection to count toward participation for that week, be sure to have written at least once by Saturday. As we write and read each other, please remember to be generous and patient. As the quarter unfolds, we will explore various approaches to sharing and debating ideas and to thinking with each other online. You will post your first general reflection on the second week of the quarter, on the linked discussion forum for the week.

II. Weekly critical essays and peer feedback. 30% of grade. In addition to completing assignments and being present in seminar through online general reflections and conversations, you are expected to engage directly and critically with texts (including books, articles, films, podcasts, websites and other texts) through written essays and peer responses each week.

- **Weekly critical essay:** Once each week you will write a 1-page (single-spaced) essay engaging with some of the major points raised in the texts that week. These short essays should not summarize, but rather raise intriguing questions, address interesting connections, or challenge authors and arguments. The point of these papers is for you to think critically about the topics for that week's discussion, so please do not write about texts we have discussed in previous weeks. At the end of each response you should include at least two questions inspired by the materials for that week. *Each week, you should post your essays and questions to Canvas by no later than midnight on Thursday evenings.* You will post your first response paper on the second week of the quarter, on the linked discussion forum for the week.
- **Peer feedback:** Throughout the quarter you will be expected to engage with your peers in a thoughtful, detailed, and constructive manner. *In addition to conversations taking place in the general reflections posts, each week you are expected to respond to at least two of your peers' critical essays.* These comments should be posted as replies to your peers on the Canvas discussion forum. I would like you to respond to different people each week where possible. *Please respond to your peers by no later than midnight on Friday evenings.*

III. Cultural Artifact. 15% of grade. Throughout the quarter, each student will share a cultural artifact that relates to course materials and discussions. You should think about public artifacts or texts—such as social media projects, blogs, photographs, songs, novels, artistic interventions, physical objects, documentaries or other films—that could pair well with the more traditional academic readings we will be discussing. *I will assign a week to each student. At some point during that week, but no later than midnight on Wednesday—in writing or through a video post—you will offer brief reflections about the artifact you chose to share with us, and how it speaks to the issues we are discussing that week. These reflections will be posted on the Canvas discussion forum set aside for cultural artifact presentations.* More details will be offered during the first week of class.

IV. Final Project. 35% of grade. Given current challenges and the difficulty of accessing some library materials, students can choose to develop a final project or a project proposal. I will work with individual students to determine what makes the most sense for each person. In either case, students will be expected to present their final projects to the class at various points in the quarter. Projects can be traditional academic papers (12-15 pages, using an official academic editing style, with scholarly scaffolding including footnotes), or non-traditional, creative projects to be determined based on your interests. This may take

the form of a photographic essay, a public blog, poetry, a YouTube video presentation, etc. *We will discuss these projects further in class and individually, but be ready to post a project outline on Saturday May 2 (by midnight) and to update your project on Sunday May 24 (by midnight).*

Final projects are due on Tuesday June 9 by midnight. I will have a Canvas page where you can post your projects.

Honors Portfolio

One aspect of the Interdisciplinary Honors Program curriculum is [reflection via a portfolio](#). Both the ethnographic essay and your final project will require critical reflection and could be easily incorporated into your Honors Portfolio. You could think of these as artifacts that will help you remember what you learned about yourself during this course. *For this seminar, I am requiring that you include either your cultural artifact or your final project (or project proposal) as part of your portfolio.* These do not need to remain as part of your final portfolio, but they must be included at minimum for the duration of this quarter.

Library Resources for Remote Learning

You can find resources for research support and additional library needs here:

<https://www.lib.washington.edu/coronavirus/remote>

Writing support (I will find out if these writing centers have Zoom appointments available)

Students are encouraged to use the [Interdisciplinary Writing Studio](#) on campus. This studio is located in Smith Hall 303F and offers tutoring sessions for students working on projects in CHID, GEOG, GWSS, and UW HONORS. All kinds of projects are welcome, and the center's experienced tutors can help you with all aspects of your writing and research. Two other options are the [CLUE Writing Center](#) and/or [Odegard Writing and Research Center](#), both of which offer support with writing assignments.

Alternative Learning and Disability Accommodations

If you would like to request formal academic accommodation due to learning differences or disability (visible or invisible), please contact Disability Student Services, 448 Schmitz, 543-8924. If you have a letter from Disability Student Services indicating a need for academic accommodations, please show me this letter as soon as possible.

Religious Accommodations

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy \(https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/\)](#). *Accommodations must be requested within the first two weeks of this course* using the [Religious Accommodations Request form \(https://registrar.washington.edu/students/religious-accommodations-request/\)](#).

General "Rules of Engagement"

Academic Honesty: Students are expected to be familiar with the principles outlined in the Student Code of Conduct as regards academic integrity (i.e. submitting work that is substantially your own). I understand that there can be confusion about what constitutes "plagiarism" so please do talk to me if you have questions. Of course, you will be using sources and other peoples' ideas—the trick is to credit them

properly when you do so. Have a look at the UW resources on academic integrity: <http://depts.washington.edu/grading/pdf/AcademicResponsibility.pdf> . If I suspect you have knowingly cheated, or plagiarized, I will need to report your work to the office for student conduct: <http://www.washington.edu/cssc/>

Classroom environment: While no environment is ever guaranteed to be safe at all times, I am committed to ensuring as much as possible that the classroom is a welcoming space for you irrespective of background, and identity including but not limited to: religious belief, ability, race and ethnicity, language, gender and gender identity, sexual orientation. If anyone does or says something that hurts you, please let me (and the class) know so we can correct ourselves. I reserve the right to ask an extremely disruptive individual to leave the room, and that individual has the right to meet with me afterwards to talk it through and appeal. This applies to online “netiquette” too. Don’t say anything online that you wouldn’t defend in person. Also, be considerate of others when using electronic media.

Required Texts

1. Daniel Alarcón. 2006. *War by Candlelight: Stories*. New York: Harper Perennial. Available here: <https://archive.org/details/warbycandlelight00alar>. You need to [create a free account](#) and can then check out the book for 14 days. You can renew the book as needed.
2. Macarena Gómez-Barris. 2009. *Where Memory Dwells: Culture and State Violence in Chile*. Berkeley: University of California Press.
3. Ariel Dorfman. 1991. *Death and the Maiden*. New York: Penguin Plays. (Available on Canvas as pdf or here: <https://archive.org/details/deathmaiden00dorf>. As with Alarcón’s book, you will need to [create a free account](#) and can then check out the book for 14 days. You can renew the book as needed.
4. Marguerite Feitlowitz. 1998. *A Lexicon of Terror: Argentina and the Legacies of Torture*. New York: Oxford University Press: <http://offcampus.lib.washington.edu/login?url=https://ebookcentral.proquest.com/lib/washington/detail.action?docID=665409>
5. Diana Taylor. 1997. *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina’s “Dirty War.”* Durham: Duke University Press: <http://offcampus.lib.washington.edu/login?url=https://dx.doi.org/10.1215/9780822399285>

Reading Schedule

Week 1—Introductions

- **March 31—10:30, synchronous Zoom meeting**
 - introduction to class and each other
 - discussion of syllabus, assignments, and expectations
 - questions about Canvas, Zoom, etc
- **April 2—no virtual meeting. Check Canvas for assigned date for cultural artifact presentations/posts, and begin reading for next week.**

After this week, I am eliminating the Tuesday/Thursday schedule and going by weeks. When we do meet, it will be Thursdays for approximately 1.5 hours from 10:30-12:00. I will, of course, be “meeting” with all of you individually either by phone, email, or zoom.

Week 2 (April 6-10)— States of Fear

- **Cultural artifacts:**
- **Texts for this week**
 - [*State of Fear: The Truth about Terrorism*](#).
 - Cynthia Milton. 2014. “Introduction: Art from Peru’s Fractured Past.” In *Art From a Fractured Past: Memory and Truth-Telling in Post-Shining Path Peru*. Cynthia Milton, ed. Durham: Duke University Press.
 - Olga González. 2018. “[Art Under Attack in Peru](#).” *NACLA: Report on the Americas*.
 - Daniel Alarcón. 2006. *War by Candlelight: Stories*. New York: Harper Perennial. Read “War by Candlelight” and “Flood.”

Week 3 (April 13-17)— Cruelty and Modernity

- **We will meet via Zoom on Thursday April 16, 10:30-12:00**
- **Cultural artifacts:**
- **Texts for the week:**
 - Jean Franco. 2013. “Introduction” to *Cruel Modernity*. Durham: Duke University Press.
 - Diana Taylor. 1997. “Caught in the Spectacle.” In *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina’s “Dirty War.”* Durham: Duke University Press.
 - Diana Taylor. 2007. “Lost in the Field of Vision: Witnessing September 11.” In *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press.
 - Angelina Godoy. 2020. “When Nunca Más is Now.” *NACLA Report on the Americas*. 52 (1): 77-84.
 - Yolanda Valencia, Ileana M. Rodríguez-Silva & José Antonio Lucero. 2020. “The Fight for Human Rights Begins at Home.” *NACLA Report on the Americas*. 52 (1): 85-92.
- Recommended (if you have the time and inclination):
 - Steve Stern. 2014. “Afterword: The Artist’s Truth: the Post-Auschwitz Predicament after Latin America’s Age of Dirty Wars.” In *Art From a Fractured Past: Memory and Truth-Telling in Post-Shining Path Peru*. Cynthia Milton, ed. Durham: Duke University Press.
 - Watch/listen to Mohamedou Ould Slahi’s *Guantánamo Diary*: <http://guantanamo-diary.com>
- Additional resources (if interested)
 - Cecilia Menjivar and Néstor Rodríguez. 2005. “State Terror in the US-Latin American Interstate Regime.” In *When states kill: Latin America, the U.S., and technologies of terror*, Menjivar and Rodríguez eds. Austin: University of Texas Press.
 - Sonia Nazario. 2020. “[What Part of Illegal Don’t you Understand](#).” *New York Times*, February 19.
 - <https://www.washingtonpost.com/nation/2019/07/23/we-stuck-together-like-neighbors-are-supposed-do-community-thwarts-fathers-ice-arrest/>
 - <https://nokidsincages.com/>
 - <https://gothamist.com/news/chilling-replicas-of-children-in-cages-appear-on-nyc-sidewalks>

- <https://hub.jhu.edu/2019/09/17/american-concentration-camps-teach-in/>
- <https://www.gao.gov/products/GAO-20-245>

Week 4 (April 20-24)— Thinking with Politics and Histories

- **Cultural artifacts:**
- **Texts for the week:**
 - Ariel Dorfman et al. 2003. Selections from *Chile: the Other September 11*. New York: Ocean Press. Read selections (Intro, Dorfman, Neruda).
 - Macarena Gómez-Barris. 2009. *Where Memory Dwells: Culture and State Violence in Chile*. Berkeley: University of California Press. Read as much as you can.
 - Watch *Chile: Obstinate Memory*: https://www.nfb.ca/film/chile_obstinate_memory/

Week 5 (April 27-May 1)— Languages of Terror

- **We will meet via Zoom on Thursday April 30, 10:30-12:00**
- **Text for the week:**
 - Marguerite Feitlowitz. 1998. *A Lexicon of Terror: Argentina and the Legacies of Torture*. New York: Oxford University Press. Read selected chapters.
- **Post project ideas on Canvas by midnight Saturday May 2. I will schedule group Zoom meetings this week to discuss projects.**

Week 6 (May 4-8)— Gender, Sex and Violence

- **Cultural artifacts:**
- **Texts for the week:**
 - Diana Taylor. 1997. "Gendering the National "Self." In *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's "Dirty War."* Durham: Duke University Press.
 - Ariel Dorfman. 1991. *Death and the Maiden*. New York: Penguin Plays.
 - Watch [Las Madres de la Plaza de Mayo](#)
 - Kimberly Theidon. 2009. "The Milk of Sorrow: A Theory on the Violence of Memory." *Canadian Woman Studies*, 27: 8-16.
 - Jacquelyn Kovarik. 2019. "Silenced No More in Peru," *NACLA Report on the Americas*, 51 (3): 217-222.
- **Recommended**
 - Taylor, "Trapped in Bad Scripts: The Mothers of the Plaza de Mayo." In *Disappearing Acts*.

Week 7 (May 11-15)— Governing Bodies: Necro-politics and Coloniality

- **We will meet via Zoom this Thursday May 14 from 10:30-12:00**
- **Cultural artifacts:**
- **Texts for this week:**
 - Isaias Rojas-Perez. 2017. *Mourning Remains: State Atrocity, Exhumations, and Governing the Disappeared in Peru's Postwar Andes*. Stanford: Stanford University Press. Read chapters 1, 4, 7, and 8.
 - Ann Lambright. 2015. "Dead Body Politics: Grupo Cultural Yuyachkani at the CVR Hearings." In *Andean Truths: Transitional Justice, Ethnicity, and Cultural Production in Post-Shining Path*. Liverpool: Liverpool University Press.
- **Recommended**

- Taylor, “Disappearing Bodies: Writing Torture and Torture as Writing.” In *Disappearing Acts*.

Week 8 (May 18-22)—The Politics of Memory Part I

- **Cultural artifacts:**
- **Texts for this week:**
 - Joe Feldman. 2012. “Exhibiting Conflict: History and Politics at the Museo de la Memoria de ANFASEP in Ayacucho, Peru.” *Anthropological Quarterly* 85 (2): 487-518
 - Cynthia Milton. 2015. “Curating memories of armed state actors in Peru’s era of transitional justice.” *Memory Studies* 8 (3): 361-378.
 - Paulo Drinot. 2009. “For whom the eye cries: memory, monumentality, and the ontologies of violence in Peru,” *Journal of Latin American Cultural Studies* 18(1): 15-32
- **Post update on final projects by midnight Sunday May 24.**

Week 9 (May 25-29)—The Arts of Politics Part II

- **We will meet via Zoom this Thursday May 28 from 10:30-12:00**
- **Cultural artifacts:**
- **Texts for this week:**
 - Diana Taylor. 2007. “Staging Traumatic Memory: Yuyachkani.” In *The Archive and the Repertoire*. Durham: Duke University Press.
 - Deborah Poole and Isaías Rojas Pérez. 2010. “[Memories of Reconciliation: Photography and Memory in Postwar Peru](#).” e-misférica, 7.2
 - Anne Lambright. 2015. “Collaborative Truth-Telling: The Art of Edilberto Jiménez and the Chungui Testimonies.” In *Andean Truths*.
 - María Elena García. 2015. “Love, Death, Food and Other Ghost Stories: The Hauntings of Intimacy and Violence in Contemporary Peru.” In *Economies of Death: Economic Logics of Killable Life and Grievable Death*, Kathryn Gillespie and Patricia Lopez, eds. New York: Routledge.
 - Daniel Alarcón, “Lima, Peru, July 28, 1979.” In *War by Candlelight*.

Week 10 (June 1-5)—The Arts of Politics Part II

- **We will meet via Zoom on Thursday June 4 from 10:30-12:00**
- **Cultural artifacts:**
- **Texts for the week:**
 - Watch [Against the Grain: An Artist’s Survival Guide to Peru](#)
 - Cynthia Milton, “Images of Truth: Rescuing Memories of Peru’s Internal War through Testimonial Art.” In *Art from a Fractured Past*
 - Sylvanna Falcón. 2017. “Intersectionality and the Arts: Counter-public Memory Making in Post-Conflict Peru.” *International Journal of Transitional Justice*, 12: 26–44.
- **Additional resources/related readings (recommended only):**
 - Herbert Rodríguez et al. 2019. *Inteligencia Salvaje: la contraesfera pública 1979-2019*. Lima: Instituto Cultural Peruano Norteamericano. Read “The New Century” and “Critical Art as an Irrenunciabile Cultural Affirmation.”

- Arij Ouweneel. 2018. "Deep: the dynamic unconscious." In *Resilient Memories: Amerindian Cognitive Schemas in Latin American Art*. Columbus: The Ohio State University Press. Focus on discussion of Jorge Miyagui
- Steve Zech. 2019. "Community Organizations, Theatrical Performance, and Violent Conflict in Peru." In *Civil Action and the Dynamics of Violence*. Oxford University Press.
- Lambright. 2015. "Transitional Justice and Reconciliation through Identification: Paloma de papel and La teta asustada." In *Andean Truths*.
- Iliana Pagán-Teitelbaum. 2010. "Depiction or erasure? Violence and trauma in contemporary Peruvian film," *Continuum* 24 (1): 161-177.

Final projects due Tuesday June 9 by midnight.