



Let There Be Light The Rwanda Project

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Let There Be Light The Rwanda Project:

Let There be Light Alfredo Jaar, 1998 This important retrospective of Alfredo Jaar's work brings together projects from 1986-1996 The Camp Colman Hogan, Marta Marin-Dòmine, 2021-02-03 The camp is nothing if not diverse in kind scope and particularity in sociological and juridical configuration in texture iconography and political import Adjectives of camp specificity embrace a spectrum from extermination and concentration to detention migration deportation and refugee camps And while the geographic range covered by contributors is hardly global it is broad Chile Rwanda Canada the US Central Europe Morocco Algeria South Africa France and Spain And yet is to so characterize the camp to run the risk of diffusing what in origin is a concentration into a paratactical series of identity particularisms While The Camp does not seek to antithetically promulgate a universalist vision it does aim to explore the imbrication of the particular and the universal to analyze the structure of a camp or camps and to call attention the role of the listener in the construction of the testimony For by naming what cannot be said is not every narrative of internment and exclusion a potential site of agency articulating the inner splitting of language that Giorgio Agamben defines as the locus of testimony to bear witness is to place oneself in one's own language in the position of those who have lost it to establish oneself in a living language as if it were dead or in a dead language as if it were living **Mortevivum** Kimberly Juanita Brown, 2024-02-06 A powerful examination of the unsettling history of photography and its fraught relationship to global antiblackness Since photography's invention black life has been presented as fraught short agonizingly filled with violence and indifferent to intervention living death mortevivum in a series of still frames that refuse a complex humanity In Mortevivum Kimberly Juanita Brown shows us how the visual logic of documentary photography and the cultural legacy of empire have come together to produce the understanding that blackness and suffering and death are inextricable Brown traces this idea from the earliest images of the enslaved to the latest newspaper photographs of black bodies from the United States and South Africa to Haiti and Rwanda documenting the enduring pernicious connection between photography and a global history of antiblackness Photography's history inextricably linked to colonialism and white supremacy is a catalog of othering surveillance and the violence of objectification In the genocide in Rwanda for instance photographs after the fact tell viewers that blackness comes with a corresponding violence that no human intervention can abate In Haiti the first black republic in the Western Hemisphere photographic evidence of its sovereign failure suggests that the formerly enslaved cannot overthrow their masters and survive to tell the tale And in South Africa and the United States a loop of racial violence reminds black subjects of their lower class status mandated via the state Illustrating the global nature of antiblackness that pervades photographic archives of the present and the past Mortevivum reveals how we live in a repetition of imagery signaling who lives and who dies on a gelatin silver print on a page in a book on the cover of newspaper and in the memory of millions The URL for this publication is <https://seeingmortevivum.org> Representing Genocide Rebecca Jinks, 2016-06-02 This book explores the diverse ways in which

Holocaust representations have influenced and structured how other genocides are understood and represented in the West. Rebecca Jinks focuses in particular on the canonical 20th century cases of genocide: Armenia, Cambodia, Bosnia, and Rwanda. Using literature, film, photography, and memorialisation, she demonstrates that we can only understand the Holocaust's status as a benchmark for other genocides if we look at the deeper structural resonances which subtly shape many representations of genocide. *Representing Genocide* pursues five thematic areas in turn: how genocides are recognised as such by western publics; the representation of the origins and perpetrators of genocide; how western witnesses represent genocide; representations of the aftermath of genocide; and western responses to genocide. Throughout the book, it distinguishes between mainstream and other more nuanced and engaged representations of genocide. It shows how these mainstream representations, the majority, largely replicate the representational framework of the Holocaust, including the way in which mainstream Holocaust representations resist recognising the rationality, instrumentality, and normality of genocide, preferring instead to present it as an aberrant, exceptional event in human society. By contrast, the more engaged representations often, but not always, originating from those who experienced genocide, tend to revolve around precisely genocide's ordinariness and the structures and situations common to human society which contribute to and become involved in the violence.

Teaching about Genocide Samuel Totten, 2020-10-27 *Teaching about Genocide* presents the insights, advice, and suggestions of secondary level teachers and professors in relation to teaching about various facets of genocide. The contributions range from basic concerns when teaching about genocide to a discussion about why it is critical to teach students about more general human rights violations during a course on genocide, and from a focus on specific cases of genocide to a range of pedagogical strategies for teaching about genocide.

Redescriptions L. I. T. Verlag Staff, Lit Verlag Lit Verlag, 2009-11-25 Following the profile of recent issues of the Yearbook, volume 13, 2009, of *Redescriptions* focuses on contemporary debates around the concept of democracy. Several articles by scholars from different fields: political theory, philosophy, history, rhetoric, women's studies, law, discuss the present state and future prospects of democracy, its relationship to other concepts, deliberation, rhetoric, parliament, majority vs. minority, as well as its compatibility with the power of the courts and the expertise. In this volume, examples of conceptual histories are provided by articles on women's suffrage and friendship.

Alfredo Jaar Edward A. Vazquez, 2023-12-12 A richly illustrated survey of Alfredo Jaar's *Studies on Happiness* 1979-1981 and its deep political stakes in the historical context of Chile's neoliberal transition. Between 1979 and 1981, Alfredo Jaar asked Chileans a deceptively simple question: Are you happy? Through private interviews, sidewalk polls, and video recorded forums among other interventions, Jaar's three-year and seven-phase project *Studies on Happiness* addressed a furtive and fearful population living under Augusto Pinochet's military dictatorship. It also spoke to a country in transition as a newly adopted constitution remade Chile through privatisation and other neoliberal reforms. In its varied interventions and direct mode of address, *Studies on Happiness* functioned as a feedback device meant to catalyse a critical awareness with its

blunt questioning Edward A Vazquez contextualises Studies on Happiness within Jaar's early production and situates his practice within a Chilean art world haunted by the residues of political violence This study foregrounds the project's historical embeddedness and the deep political stakes of its apparent sociality recognising the crucial role that context has always played in Jaar's practice By turning to the Santiago of Studies on Happiness Vazquez explores the work's political and art historical environment and provides a wedge to realign current interpretations of Chilean art and hemispheric conceptualism with the openness central to Jaar's project

Monochrome Craig Staff, 2015-09-17 The monochrome a single colour of paint applied over the entirety of a canvas remains one of the more contentious modernist artistic inventions But whilst the manufacture of these pictures of nothing was ostensibly straightforward their subsequent theorisation has been anything but More than a history Monochrome Darkness and Light in Contemporary Art is the first account of the monochrome's lively role in contemporary art Liberated from the burden of representation the monochrome first stood for emancipation an ideological and artistic impulse that characterised the avant garde of the early twentieth century Historically the monochrome embodied the most extreme form of abstraction and pure materiality Yet more recently adaptations of the art form have focused on a broader range of cultural and interpretive contexts Provocative innovative and timely this book argues that the latest artistic strategies go beyond stylistic concerns and instead seek to re-engage with ideas around authorship process and the conditions of the visible as they are given and understood through both light and darkness Discussing works by artists such as Katie Paterson Hiroshi Sugimoto Tom Friedman Bruno Jakob Sherrie Levine and Ceal Floyer the book shows that the debates around an artwork's form and its possibility for meaning that the monochrome first engendered remain very much alive in contemporary visual culture

Visual Peace Frank Möller, 2013-10-18 This book introduces a new research agenda for visual peace research providing a political analysis of the relationship between visual representations and the politics of violence nationally and internationally Using a range of genres from photography to painting it elaborates on how people can become agents of their own image

International Politics and Performance Jenny Edkins, Adrian Kear, 2013-11-07 In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled and often troubling relationship between politics and aesthetics Whilst examination of political aesthetics aesthetic politics and politics of aesthetic practice has been central to research in both disciplines for some time the emergence of a distinctive performative turn in International Politics and a critical return to the centrality of politics and the concept of the political in Performance Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into dialogue and mutual relation Exploring a wide range of issues including rioting youth driven protests border security practices and the significance of cultural awareness in war this text provides an accessible and cutting edge survey of the intersection of international politics and performance examining issues surrounding the politics of appearance image event and place and

discusses the development and deployment of innovative critical and creative research methods from auto ethnography to site specific theatre making from philosophical aesthetics to the aesthetic thought of new securities scenario planning The book s focus throughout is on the materiality of performance practices on the politics of making spectating and participating in a variety of modes as political actors and audiences whilst also seeking to explicate the performative dynamics of creative and critical thinking Structured thematically and framed by a detailed introduction and conclusion the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR performance studies and cultural studies

Introduction to Public History Cherstin M. Lyon,Elizabeth M. Nix,Rebecca K. Shrum,2017-03-06 Introduction to Public History Interpreting the Past Engaging Audiences is a brief foundational textbook for public history It is organized around the questions and ethical dilemmas that drive public history in a variety of settings from local community based projects to international case studies This book is designed for use in undergraduate and graduate classrooms with future public historians teachers and consumers of history in mind The authors are practicing public historians who teach history and public history to a mix of undergraduate and graduate students at universities across the United States and in international contexts This book is based on original research and the authors first hand experiences offering a fresh perspective on the dynamic field of public history based on a decade of consultation with public history educators about what they needed in an introductory textbook Each chapter introduces a concept or common practice to students highlighting key terms for student review and for instructor assessment of student learning The body of each chapter introduces theories and basic conceptual building blocks intermixed with case studies to illustrate these points Footnotes credit sources but also serve as breadcrumbs for instructors who might like to assign more in depth reading for more advanced students or for the purposes of lecture development Each chapter ends with suggestions for activities that the authors have tried with their own students and suggested readings books and websites that can deepen student exposure to the topic

The Art of Emergency Chérie Rivers Ndaliko,Samuel Anderson,2020-01-03 The Art of Emergency charts the maneuvers of art through conflict zones across the African continent Advancing diverse models for artistic and humanitarian alliance the volume urges conscientious deliberation on the role of aesthetics in crisis through intellectual engagement artistic innovation and administrative policy Across Africa artists increasingly turn to NGO sponsorship in pursuit of greater influence and funding while simultaneously NGOs both international and local commission arts projects to buttress their interventions and achieve greater reach and marketability The key values of artistic expression thus become healing and sensitization measured in turn by impact and effectiveness Such rubrics obscure the aesthetic complexities of the artworks and the power dynamics that inform their production Clashes arise as foreign NGOs import foreign aesthetic models and preconceptions about their efficacy alongside foreign interpretations of politics medicine psychology trauma memorialization

and so on Meanwhile each community embraces its own aesthetic precedents often at odds with the intentions of humanitarian agencies The arts are a sphere in which different worldviews enter into conflict and conversation To tackle the consequences of aid agency arts deployment volume editors Samuel Mark Anderson and Ch rle Rivers Ndaliko assemble ten case studies from across the African continent employing multiple media including music sculpture photography drama storytelling ritual and protest marches Organized under three widespread yet under analyzed objectives for arts in emergency demonstration distribution and remediation each case offers a different disciplinary and methodological perspective on a common complication in NGO sponsored creativity By shifting the discourse on arts activism away from fixations on message and toward diverse investigations of aesthetics and power negotiations The Art of Emergency brings into focus the conscious and unconscious configurations of humanitarian activism the social lives it attempts to engage and the often fraught interactions between the two

Visual Politics of Psychoanalysis Griselda Pollock,2013-10-08 In this innovative collection a distinguished group of international authors dare to think psychoanalytically about the legacies of political violence and suffering in relation to post traumatic cultures worldwide They build on maverick art historian Aby Warburg s project of combining social cultural anthropological and psychological analyses of the image in order to track the undercurrents of cultural violence in the representational repertoire of Western modernity Drawing on post colonial and feminist theory they analyze the image and the aesthetic in conditions of historical trauma from enslavement and colonization to the Irish Famine from Denmark s national trauma about migrants and cartoons to collective shock after 9 11 from individual traumas of loss registered in allegory to newsreels and documentaries on suicide bombing in Israel Palestine and from Kristeva s novels to Kathryn Bigelow s cinema

Historical Dictionary of Rwanda Aimable Twagilimana,2015-11-06 Blessed with natural beauty and rich vegetation Rwanda is often called the land of a thousand hills *le pays des mille collines* a reference to its many lush and green rolling hills Moreover for many Rwandans at least in the past Rwanda in spite of its small size is vast in fact it means the universe This idyllic view however sharply contrasts with the sad history of ethnic strife that unfolded since the 1950s the 1959 Hutu Revolution followed by years of anti Tutsi pogroms undemocratic regimes the civil war of 1990 1994 and more significantly the April July 1994 genocide against the Tutsi and the killing of Hutu who opposed the killings The 1994 genocide against the Tutsi remains the most defining single event in contemporary Rwanda and many people in the world today know of this central African nation from the prism of extreme mass violence that sullied the end of the 20th century amid international indifference and has since haunted the world s conscience This second edition of Historical Dictionary of Rwanda contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 300 cross referenced entries on important personalities politics economy foreign relations religion and culture This book is an excellent access point for students researchers and anyone wanting to know more about Rwanda

Imagining the International Nesam McMillan,2020-09-08 International crime and justice are powerful ideas

associated with a vivid imagery of heinous atrocities injured humanity and an international community seized by the need to act Through an analysis of archival and contemporary data Imagining the International provides a detailed picture of how ideas of international crime crimes against all of humanity and global justice are given content foregrounding their ethical limits and potentials Nesam McMillan argues that dominant approaches to these ideas problematically disconnect them from the lived and the specific and foster distance between those who have experienced international crime and those who have not McMillan draws on interdisciplinary work spanning law criminology humanitarianism socio legal studies cultural studies and human geography to show how understandings of international crime and justice hierarchize spectacularize and appropriate the suffering of others and promote an ideal of justice fundamentally disconnected from life as it is lived McMillan critiques the mode of global interconnection they offer one which bears resemblance to past colonial global approaches and which seeks to foster community through the image of crime and the practice of punitive justice This book powerfully underscores the importance of the ideas of international crime and justice and their significant limits cautioning against their continued valorization

Ethics and Images of Pain Asbjørn Grønstad, Henrik Gustafsson, 2012-04-27 Few phenomena are as formative of our experience of the visual world as displays of suffering But what does it mean to have an ethical experience of disturbing or traumatizing images What kind of ethical proposition does an image of pain mobilize How may the spectator learn from and make use of the painful image as a source of ethical reflection Engaging with a wide range of visual media from painting theatre and sculpture to photography film and video this interdisciplinary collection of essays by leading and emerging scholars of visual culture offers a reappraisal of the increasingly complex relationship between images of pain and the ethics of viewing Ethics and Images of Pain reconsiders the persistent and ever pertinent nexus of aesthetics and ethics the role of painful images as generators of unpredictable forms of affect the moral transformation of spectatorship the ambivalence of the witness and the representation of affliction as a fundamental form of our shared scopic experience The instructive and illuminating essays in the collection introduce a phenomenological context in which to make sense of our current ecology of excruciating images one that accentuates notions of responsibility empathy and imagination Contributors trace the images of pain across a miscellany of case studies and amongst the topics addressed are the work of artists as disparate as Doris Salcedo Anselm Kiefer and Bendik Riis photographs from Abu Ghraib and Rwanda Hollywood war films and animated documentaries performances of self immolations and incidents of police brutality captured on mobile phones

Visual Impact Terence Wright, 2024-11-01 From the office to domestic interiors to shops images surround us in modern life The internet has increased this visual onslaught exponentially Is there a systematic order to this seemingly endless array of pictures and depictions Looking at picture making traditions around the world the author demonstrates how schemes of depiction are ordered throughout all ages and across all cultures Drawing on a wide range of examples from painting and drawing to film photography and the Web Visual Impact analyzes the theory and practice of visual

representation Pictures and images provide a cognitive context through which people can explore and understand their world They frame and shape daily life By considering the techniques and systems that inform visual displays the author examines how cultural values and traditions shape particular visual styles Drawing on the growing field of visual anthropology Visual Impact sets image making in an historical and global context and uses it as a window for exploring the human condition at a deeper level Anyone interested in the cultural role of art film the internet and interactive media will find this book an exciting and stimulating read

Art's Claim to Truth Gianni Vattimo, 2010-04-26 Following Heidegger's interpretation of the history of philosophy Gianni Vattimo outlines the existential ontological conditions of aesthetics paying particular attention to the works of Kandinsky which reaffirm the ontological implications of art Vattimo then builds on Hans Georg Gadamer's theory of aesthetics and provides an alternative to a rationalistic positivistic criticism of art This is the heart of Vattimo's argument and with it he demonstrates how hermeneutical philosophy reaffirms art's ontological status and makes clear the importance of hermeneutics for aesthetic studies In a final section Vattimo articulates the consequences of reclaiming the ontological status of aesthetics without its metaphysical implications holding Aristotle's concept of beauty responsible for the dissolution of metaphysics itself

Between Hope and Despair Roger I. Simon, Sharon Rosenberg, Claudia Eppert, 2000-03-15 At the end of a century of unfathomable suffering societies are facing anew the question of how events that shock resist assimilation and evoke contradictory and complex responses should be remembered Between Hope and Despair specifically examines the pedagogical problem of how remembrance is to proceed when what is to be remembered is underscored by a logic difficult to comprehend and subversive of the humane character of existence This pedagogical attention to practices of remembrance reflects the growing cognizance that hope for a just and compassionate future lies in the sustained if troubled working through of these issues

Art and War Laura Brandon, 2012-11-25 This is a truly encyclopedic survey of artists' responses both official and personal to the horrors of war Art and War reveals the sheer diversity of artists' portrayals of this most devastating aspect of the human condition from the heroic paintings of Benjamin West and John Singer Sargent to brutal and iconic works by artists from Goya to Picasso and the equally oppositional work of Leon Golub Nancy Spero and others who reacted with fury to the Vietnam War Laura Brandon pays particular attention to work produced in response to World War I and World War II as well as to more recent art and memorial work by artists as diverse as Barbara Kruger Alfredo Jarr and Maya Lin She looks finally to the reactions of contemporary artists such as Langlands and Bell to the US invasion in 2001 of Afghanistan and the War on Terror

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