

Representing Disappearance

Reading List for Representing Disappearance: Cultural Responses to Argentina's Dirty War

[View Online](#)



[1]

Alberto Ciria 1986. Argentina in 1983: Reflections on the Language of the Military and George Orwell. *Canadian Journal of Latin American and Caribbean Studies / Revue canadienne des études latino-américaines et caraïbes*. 11, 21 (1986), 57–69.

[2]

Andersen, Martin Edwin 1993. *Dossier secreto: Argentina's Desaparecidos and the myth of the 'Dirty War'*. Westview Press.

[3]

Antonius C. G. M. Robben 2005. How Traumatized Societies Remember: The Aftermath of Argentina's Dirty War. *Cultural Critique*. 59 (2005), 120–164.

[4]

Arancibia, J.A. and Mirkin, Z. 1992. *Teatro argentino durante el Proceso, 1976-1983: ensayos críticos, entrevistas* Editorial Vinciguerra.

[5]

Arditti, Rita 1999. *Searching for life: the grandmothers of the Plaza de Mayo and the disappeared children of Argentina*. University of California Press.

[6]

Arenas Fernández, L. and Longoni, A. 2013. *Instantáneas de la memoria: fotografía y*

dictadura en Argentina y América Latina. Libraria.

[7]

Bassnett, Susan 1990. Knives and angels: women writers in Latin America. Zed.

[8]

Bechis, M. 2005. Garage Olimpo. Industria Argentina.

[9]

Bechis, Marco 2005. Garage Olimpo. Industria Argentina.

[10]

Bell, V. 2014. The art of post-dictatorship: ethics and aesthetics in transitional Argentina. Routledge.

[11]

Betina, K. 2012. Contesting Memories: A Brief Recount of the Struggles to Talk About the Violent Past in Argentina. 4, 8 (2012).

[12]

Bourgois, Philippe I. and Scheper-Hughes, Nancy 2004. Violence in war and peace. Blackwell.

[13]

Bouvard, Marguerite Guzman 1994. Revolutionizing motherhood: the mothers of the Plaza de Mayo. Scholarly Resources Inc.

[14]

Burucúa, Constanza 2009. Confronting the 'Dirty War' in Argentine cinema, 1983-1993: memory and gender in historical representations. Tamesis.

[15]

Callejo, A. 1985. Literatura e irregularidad en 'cambio de armas', de Luisa Valenzuela. Revista Iberoamericana. 51, 132 (Apr. 1985).
DOI:<https://doi.org/10.5195/reviberoamer.1985.4072>.

[16]

Campanella, Juan José et al. 2010. El secreto de sus ojos. Cameo Media S. L.

[17]

Copertari, G. and Sitnisky, C. eds. 2015. El estado de las cosas: cine latinoamericano en el nuevo milenio. Iberoamericana.

[18]

Corbatta, J. 1999. Narrativas de la Guerra Sucia en Argentina: Piglia, Saer, Valenzuela, Puig . Corregidor.

[19]

Danusia L. Meson and Aida Bortnik 1986. The Official Story: An Interview with Aida Bortnik. Cinéaste. 14, 4 (1986), 30-35.

[20]

Decir sí (Spanish production): <https://www.youtube.com/watch?v=o8yUz0LMhC4>.

[21]

Decir Sí (TV Pública Argentina): <https://www.youtube.com/watch?v=6SWjPhDHAts>.

[22]

Díaz, G.J. and Lagos-Pope, M.-I. 1996. *La palabra en vilo: narrativa de Luisa Valenzuela*. Editorial Cuarto Propio.

[23]

Díaz, Gwendolyn Josie 2002. *Luisa Valenzuela sin máscara*. Feminaria Editora.

[24]

Dufays, S. 2014. *El niño en el cine Argentino de la postdictadura (1983-2008): alegoría y nostalgia*. Tamesis.

[25]

El acompañamiento (film version of play):
<https://www.youtube.com/watch?v=-r69a8PY62k>.

[26]

Elena, A. and Díaz López, M. 2003. *The cinema of Latin America*. Wallflower Press.

[27]

Evangelista, L. 1998. *Voices of the survivors: testimony, mourning & memory in post-dictatorship Argentina (1983-1995)*. Garland.

[28]

Falicov, Tamara L. 2007. *The cinematic tango: contemporary Argentine film*. Wallflower Press.

[29]

Feitlowitz, M. 2011. *A lexicon of terror: Argentina and the legacies of torture*. Oxford University Press.

[30]

Fernando Ainsa and Djelal Kadir 1995. Journey to Luisa Valenzuela's Land of Fear. *World Literature Today*. 69, 4 (1995), 683–690.

[31]

Fernando Reati 1989. Argentine Political Violence and Artistic Representation in Films of the 1980's. *Latin American Literary Review*. 17, 34 (1989), 24–39.

[32]

Finchelstein, F. and Oxford University Press 2014. The ideological origins of the dirty war: fascism, populism, and dictatorship in twentieth century Argentina. Oxford University Press.

[33]

Fogliani, A. 2011. ART AS WITNESS: MEMORY OF CRISIS IN ARGENTINA'S DIRTY WAR. VDM Verlag Dr. Müller.

[34]

Foster, David William 1992. Contemporary Argentine cinema. University of Missouri Press.

[35]

Gambaro, G. 1984. Teatro. Ediciones de la Flor.

[36]

Giella, M.A. 1991. Teatro Abierto 1981. Corregidor.

[37]

Giella, M.A. 1981. Teatro Abierto: Fenómeno socio-teatral argentino'. 15, 1 (1981), 89–93.

[38]

Gorostiza, C. 1991. Teatro. Ediciones de la Flor.

[39]

Graham-Jones, Jean 2000. Exorcising history: Argentine theater under dictatorship. Bucknell University Press.

[40]

Graziano, Frank 1992. Divine violence: spectacle, psychosexuality & radical Christianity in the Argentine 'dirty war'. Westview Press.

[41]

Guest, Iain 1990. Behind the disappearances: Argentina's dirty war against human rights and the United Nations. University of Pennsylvania Press.

[42]

Gwendolyn Diaz 1995. Politics of the Body in Luisa Valenzuela's 'Cambio de armas' and 'Simetrias'. World Literature Today. 69, 4 (1995), 751–756.

DOI:<https://doi.org/10.2307/40151613>.

[43]

Hart, S.M. 1995. Is Women's Writing in Spanish America Gender-Specific? MLN. 110, 2 (1995), 335–352. DOI:<https://doi.org/10.1353/mln.1995.0030>.

[44]

Hart, Stephen M. 2004. A companion to Latin American film. Tamesis.

[45]

Hortiguera, H. 2012. Perverse Fascinations and Atrocious Acts: An Approach to The Secret in Their Eyes by Juan José Campanella. *Studies in Latin American Popular Culture*. 30, 1 (2012), 110–123. DOI:<https://doi.org/10.1353/sla.2012.0004>.

[46]

Jaroslavsky, Andrés 2004. The future of memory: children of the dictatorship in Argentina speak. Latin America Bureau.

[47]

Jaroslavsky, Andrés 2004. The future of memory: children of the dictatorship in Argentina speak. Latin America Bureau.

[48]

Jehenson, M.Y. 1999. Staging cultural violence: Griselda Gambaro and Argentina's 'Dirty War.' *Mosaic* (Winnipeg). 32, 1 (1999).

[49]

Jelin, Elizabeth 2003. State repression and the struggles for memory. Latin America Bureau.

[50]

Kaiser, S. 2005. Postmemories of terror: a new generation copes with the legacy of the 'Dirty War'. Palgrave Macmillan.

[51]

King, John 2000. *Magical reels: a history of cinema in Latin America*. Verso.

[52]

Ksenija Bilbija 1992. 'LA PALABRA ASESINO' DE LUISA VALENZUELA: LA ENTRADA EN LA

LENGUA. Confluencia. 8, 1 (1992), 159–164.

[53]

Larson, Catherine and Vargas, Margarita 1998. Latin American women dramatists: theater, texts, and theories. Indiana University Press.

[54]

Lessa, Francesca 2013. Memory and transitional justice in Argentina and Uruguay: Against impunity. Palgrave Macmillan.

[55]

Lessa, Francesca and Drulolle, Vincent 2011. The memory of state terrorism in the southern cone: Argentina, Chile, and Uruguay. Palgrave Macmillan.

[56]

Lewis, P.H. 2002. Guerrillas and generals: the 'Dirty War' in Argentina. Praeger.

[57]

López Laval, Hilda 1995. Autoritarismo y cultura: Argentina, 1976-1983. Editorial Fundamentos.

[58]

Magnarelli, S. 1987. Luisa Valenzuela's Cambio de armas: Subversion and Narrative Weaponry. Romance Quarterly. 34, 1 (Feb. 1987), 85–94.
DOI:<https://doi.org/10.1080/08831157.1987.11000424>.

[59]

Magnarelli, Sharon 1988. Reflections/refractions: reading Luisa Valenzuela. P. Lang.

[60]

María-Inés Lagos-Pope 1987. Mujer y política en 'Cambio de armas' de Luisa Valenzuela. Hispamérica. 46 (1987), 71-83.

[61]

Martínez de Olcoz, N. 1995. Cuerpo y resistencia en el reciente teatro de Griselda Gambaro. 28, 2 (1995), 7-18.

[62]

Mary Janell Metzger 1995. 'Oedipal with a Vengeance': Narrative, Desire, and Violence in Luisa Valenzuela's 'Fourth Version'. Tulsa Studies in Women's Literature. 14, 2 (1995), 295-307.

[63]

Memoria Abierta: <http://www.memoriaabierta.org.ar/>.

[64]

Méndez-Faith, T. 1985. Sobre el uso y abuso de poder en la producción dramática de Griselda Gambaro. Revista Iberoamericana. 51, 132 (Apr. 1985).
DOI:<https://doi.org/10.5195/reviberoamer.1985.4116>.

[65]

Morello, G. 2015. The Catholic Church and Argentina's dirty war. Oxford University Press.

[66]

Osiel, M. 2001. Mass atrocity, ordinary evil, and Hannah Arendt: criminal consciousness in Argentina's Dirty War. Yale University Press.

[67]

PATRICIA RUBIO 1989. Fragmentation in Luisa Valenzuela's Narrative. *Salmagundi*. 82 (1989), 287-296.

[68]

Peris Blanes, J. 2008. Desplazamientos, suturas y elusiones: el cuerpo torturado en Tiempo de Revancha, La Noche de los Lapices y Garage Olimpo. *Espéculo: Revista de Estudios Literarios*. 40 (2008).

[69]

Pitt, K.E. 2010. Body, nation, and narrative in the Americas. Palgrave Macmillan.

[70]

Podalsky, Laura 2011. The politics of affect and emotion in contemporary Latin American cinema: Argentina, Brazil, Cuba, and Mexico. Palgrave Macmillan.

[71]

Puenzo, Luis et al. 2004. The official story. Koch Lorber Films.

[72]

Rix, R. et al. 1997. Changing reels: Latin American cinema against the odds. Trinity and All Saints University College.

[73]

Robben, A.C.G.M. 2000. Cultures under siege: collective violence and trauma. Cambridge U. P.

[74]

Robben, A.C.G.M. 2007. Political violence and trauma in Argentina. University of Pennsylvania Press.

[75]

Rock, David 1993. Authoritarian Argentina: the nationalist movement, its history, and its impact. University of California Press.

[76]

Ros, Ana 2012. The post-dictatorship generation in Argentina, Chile, and Uruguay: collective memory and cultural production. Palgrave Macmillan.

[77]

Schwarzbk, S. and Caetano, I.A. 2007 Estudio crílico sobre Críica de una fugación Editorial.

[78]

Serna, R. de la et al. 2008. Chronicle of an escape. Genius Products.

[79]

Sheinin, D. 2013. Consent of the damned: ordinary Argentinians in the dirty war. University Press of Florida.

[80]

Sheinin, D. 2013. Consent of the damned: ordinary Argentinians in the dirty war. University Press of Florida.

[81]

Skloot, R. 1998. 'Where Does It Hurt?': Genocide, the Theatre and the Human Body. *Theatre Research International*. 23, 01 (Mar. 1998).
DOI:<https://doi.org/10.1017/S0307883300018216>.

[82]

Sosa, C. 2014. Queering acts of mourning in the aftermath of Argentina's dictatorship: the

performances of blood. Tamesis.

[83]

Stockwell, J. 2014. Reframing the transitional justice paradigm: women's affective memories in post-dictatorial Argentina. Springer.

[84]

Stockwell, J. and SpringerLink (Online service) 2014. Reframing the transitional justice paradigm: women's affective memories in post-dictatorial Argentina. Springer.

[85]

Tabanelli, R. 2012. The violence of history in Marco Bechis's Argentina. *New Cinemas: Journal of Contemporary Film*. 9, 2 (Nov. 2012), 127–146.
DOI:https://doi.org/10.1386/ncin.9.2-3.127_1.

[86]

Taylor, Diana 1997. Disappearing acts: spectacles of gender and nationalism in Argentina's 'dirty war'. Duke University Press.

[87]

Taylor, L. Image and Irony in 'The Official Story'. *Literature/Film Quarterly*. 17, 3.

[88]

Tierney-Tello, Mary Beth 1996. Allegories of transgression and transformation: experimental fiction by women writing under dictatorship. State University of New York Press.

[89]

Tomlinson, E. 2004. Mapping the Land of 'I-don't remember': For a Re-evaluation of La historia oficial. *Bulletin of Hispanic Studies*. 81, 2 (Jun. 2004), 215–228.

DOI:<https://doi.org/10.3828/bhs.81.2.5>.

[90]

TV Pública | Teatro Abierto: <http://www.tvpublica.com.ar/programa/teatro-abierto/>.

[91]

Valenzuela, Luisa 1999. Cuentos completos y uno más. Alfaguara.

[92]

Verbitsky, H. 2005. Confessions of an Argentine dirty warrior: a firsthand account of atrocity. Horacio Verbitsky. New Press.

[93]

Vieira, P.I. 2011. Seeing politics otherwise: vision in Latin American and Iberian fiction. University of Toronto Press.

[94]

Vierira, P. 2006. Torture and the Sublime. The Ethics of Physical Pain in Garage Olimpo. 1, 2 (2006).

[95]

Watson, I. and Epstein, S. 1995. Theatre after the Dictatorships: Developments in Chile and Argentina. New Theatre Quarterly. 11, 41 (Feb. 1995).

DOI:<https://doi.org/10.1017/S0266464X00008861>.

[96]

Werth, Brenda G. 2010. Theatre, performance, and memory politics in Argentina. Palgrave Macmillan.

[97]

Zamorano, E. 2005. Peronistas revolucionarios: un análisis político del apogeo y crisis de la organizació MontonerosDistal.

[98]

2005. Based on a true story: Latin American history at the movies. SR Books.

[99]

Censura, violencia política y memoria colectiva: la historia oficial - Dialnet.

[100]

YouTube video of performance of El acompañamiento.