

Representing Disappearance

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

[View Online](#)



1

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

2

Gambaro G. *Teatro*. 1a ed. Buenos Aires, Repúlica Argentina: : Ediciones de la Flor 1984.

3

Gorostiza C. *Teatro*. Buenos Aires, Repúlica Argentina: : Ediciones de la Flor 1991.

4

Puenzo, Luis, Piñeyro, Marcelo, Bortnik, Aída, et al. *The official story*. 2004.

5

Valenzuela, Luisa. *Cuentos completos y uno más*. 1. ed. México, D.F.: : Alfaguara 1999.

6

Bechis M. *Garage Olímpico*. 2005.

7

Campanella, Juan José, Besuievsky, Mariela, Herrero, Gerardo, et al. *El secreto de sus ojos*. 2010.

8

Serna R de la, Casero N, Delgado L, et al. *Chronicle of an escape*. 2008.

9

Sheinin D. *Consent of the damned: ordinary Argentinians in the dirty war*. Gainesville: : University Press of Florida 2013.
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.5744/florida/9780813042398.001.0001>

10

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

11

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

12

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

13

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

14

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

15

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

16

Lessa, Francesca, Druliole, Vincent. The memory of state terrorism in the southern cone: Argentina, Chile, and Uruguay. Basingstoke: : Palgrave Macmillan 2011.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doifinder/10.1057/9780230118621>

17

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

18

Lessa, Francesca. Memory and transitional justice in Argentina and Uruguay: Against impunity. Basingstoke: : Palgrave Macmillan 2013.
<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137269393>

19

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

20

Bouvard, Marguerite Guzman. Revolutionizing motherhood: the mothers of the Plaza de Mayo. 1st SR Books ed. Wilmington, Del: : Scholarly Resources Inc 1994.

21

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

22

Feitlowitz M. A lexicon of terror: Argentina and the legacies of torture. Updated. New York: Oxford University Press 2011.

23

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

24

Lewis PH. Guerrillas and generals: the 'Dirty War' in Argentina. Westport, Conn: Praeger 2002. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3000442>

25

Antonius C. G. M. Robben. How Traumatized Societies Remember: The Aftermath of Argentina's Dirty War. Cultural Critique 2005;:120-64.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/4489199>

26

Stockwell J. Reframing the transitional justice paradigm: women's affective memories in post-dictatorial Argentina. Cham: Springer 2014. <https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1007/978-3-319-03853-7>

27

Robben ACGM. Political violence and trauma in Argentina. Philadelphia, Pa: University of Pennsylvania Press 2007.

28

Robben ACGM. Cultures under siege: collective violence and trauma. 1. publ. Cambridge: : Cambridge U. P. 2000.

29

Verbitsky H. Confessions of an Argentine dirty warrior: a firsthand account of atrocity. Horacio Verbitsky. [New] ed. New York: : New Press 2005.

30

Zamorano E. Peronistas revolucionarios: un an^{alisis} pol^{itico} del apogeo y crisis de la organizaci^{on} MontonerosBuenos Aires, Argentina: : Distal 2005.

31

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

32

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

33

Fogliani A. ART AS WITNESS: MEMORY OF CRISIS IN ARGENTINA'S DIRTY WAR. neue Ausg. Saarbr^{ücken}: : VDM Verlag Dr. M^{üller} 2011.

34

Alberto Ciria. 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 1986; **11**:57-69.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41799589>

35

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

. New York: : Palgrave Macmillan 2005.

36

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

<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.5744/florida/9780813042398.01.0001>

37

Morello G. The Catholic Church and Argentina's dirty war. [First edition]. New York: : Oxford University Press 2015.

<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/acprof:oso/9780190234270.001.0001>

38

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

<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1007/978-3-319-03853-7>

39

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

<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1093/acprof:oso/9780199930241.001.0001>

40

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

41

Arenas Fernández L, Longoni A. Instantáneas de la memoria: fotografía y dictadura en Argentina y América Latina. Buenos Aires: : Libraria 2013.

42

Sosa C. Queering acts of mourning in the aftermath of Argentina's dictatorship: the performances of blood. Woodbridge, Suffolk: : Tamesis 2014.

43

Giella MA. Teatro Abierto 1981. Bs. As. [i.e. Buenos Aires]: : Corregidor 1991.

44

Arancibia JA, Mirkin Z. Teatro argentino durante el Proceso, 1976-1983: ensayos críticos, entrevistas. Buenos Aires, Argentina: : Editorial Vinciguerra 1992.

45

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

46

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

<http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doifinder/10.1057/9780230114029>

47

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

48

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

49

Jehenson MY. Staging cultural violence: Griselda Gambaro and Argentina's 'Dirty War.' *Mosaic* (Winnipeg) 1999; **32**.
.https://ezproxy.lib.gla.ac.uk/login?url=https://go.galegroup.com/ps/i.do?id=GALE%7CA54482284&v=2.1&u=glasuni&it=r&p=AONE&sw=w&asid=0c9c00fb43d6aca1f05a13354bd48448

50

López Laval, Hilda. *Autoritarismo y cultura: Argentina, 1976-1983*. 1. ed. Madrid: : Editorial Fundamentos 1995.

51

Méndez-Faith T. Sobre el uso y abuso de poder en la producción dramática de Griselda Gambaro. *Revista Iberoamericana* 1985; **51**. doi:10.5195/reviberoamer.1985.4116

52

Skloot R. 'Where Does It Hurt?': Genocide, the Theatre and the Human Body. *Theatre Research International* 1998; **23**. doi:10.1017/S0307883300018216

53

Watson I, Epstein S. Theatre after the Dictatorships: Developments in Chile and Argentina. *New Theatre Quarterly* 1995; **11**. doi:10.1017/S0266464X00008861

54

Giella MA. Teatro Abierto: Fenómeno socio-teatral argentino'. 1981; **15**:89-93.https://journals.ku.edu/index.php/latr/article/view/476/451

55

Martínez de Olcoz N. Cuerpo y resistencia en el reciente teatro de Griselda Gambaro. 1995; **28**:7-18.https://journals.ku.edu/index.php/latr/article/view/1053/1028

56

Díaz, Gwendolyn Josie. Luisa Valenzuela sin máscara. Buenos Aires, República Argentina: : Feminaria Editora 2002.

57

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

58

Pitt KE. Body, nation, and narrative in the Americas. Basingstoke: : Palgrave Macmillan 2010. doi:10.1057/9780230115347

59

Callejo A. Literatura e irregularidad en 'cambio de armas', de Luisa Valenzuela. Revista Iberoamericana 1985;51. doi:10.5195/reviberoamer.1985.4072

60

Gwendolyn Diaz. Politics of the Body in Luisa Valenzuela's 'Cambio de armas' and 'Simetrias'. World Literature Today 1995;69:751-6. doi:10.2307/40151613

61

Fernando Ainsa and Djelal Kadir. Journey to Luisa Valenzuela's Land of Fear. World Literature Today 1995;69:683-90.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/40151603>

62

Corbatta J. Narrativas de la Guerra Sucia en Argentina: Piglia, Saer, Valenzuela, Puig. Bs. As. [i.e. Buenos Aires]: : Corregidor 1999.

63

Díaz GJ, Lagos-Pope M-I. La palabra en vilo: narrativa de Luisa Valenzuela. Santiago de Chile: : Editorial Cuarto Propio 1996.

64

Hart SM. Is Women's Writing in Spanish America Gender-Specific? *MLN* 1995;110:335-52.
doi:10.1353/mln.1995.0030

65

María-Inés Lagos-Pope. Mujer y política en 'Cambio de armas' de Luisa Valenzuela.
Hispamérica
1987;:71-83.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/205392459>

66

PATRICIA RUBIO. Fragmentation in Luisa Valenzuela's Narrative. *Salmagundi*
1989;:287-96.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/40548059>

67

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

68

Magnarelli S. Luisa Valenzuela's Cambio de armas: Subversion and Narrative Weaponry. *Romance Quarterly* 1987;34:85-94. doi:10.1080/08831157.1987.11000424

69

Ksenija Bilbija. 'LA PALABRA ASESINO' DE LUISA VALENZUELA: LA ENTRADA EN LA LENGUA. *Confluencia* 1992;8
:159-64.<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/27922140>

70

Mary Janell Metzger. 'Oedipal with a Vengeance': Narrative, Desire, and Violence in Luisa Valenzuela's 'Fourth Version'. *Tulsa Studies in Women's Literature* 1995; **14**:295-307. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/463901>

71

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

72

Hart, Stephen M. A companion to Latin American film. Rochester, N.Y.: : Tamesis 2004.

73

Bechis, Marco. Garage Olimpo. 2005.

74

Elena A, Díaz López M. The cinema of Latin America. London: : Wallflower Press 2003.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=909593>

75

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

76

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

77

King, John. Magical reels: a history of cinema in Latin America. New ed. London: : Verso

2000.

78

Danusia L. Meson and Aida Bortnik. The Official Story: An Interview with Aida Bortnik. Cinéaste 1986;14 :30-5.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41686824>

79

Fernando Reati. Argentine Political Violence and Artistic Representation in Films of the 1980's. Latin American Literary Review 1989;17 :24-39.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/20119521>

80

Rix R, Rodríguez-Saona R, Canning House Library (Hispanic & Luso Brazilian Councils). Changing reels: Latin American cinema against the odds. Leeds [England]: : Trinity and All Saints University College 1997.

81

Schwarzbl S, Caetano IAStudio crílico sobre Crítica de una fuga. ed. Buenos Aires: : Picnic Editorial 2007.

82

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

83

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

84

Taylor L. Image and Irony in 'The Official Story'. Literature/Film QuarterlyLiterature/Film

Quarterly; **17**

.<https://ezproxy.lib.gla.ac.uk/login?url=https://search.proquest.com/docview/1297360511/EC2C68DDBC7646A1PQ/12?accountid=14540>

85

Tomlinson E. Mapping the Land of 'I-don't remember': For a Re-evaluation of La historia oficial. Bulletin of Hispanic Studies 2004; **81**:215-28. doi:10.3828/bhs.81.2.5

86

Censura, violencia política y memoria colectiva: la historia oficial - Dialnet.
<http://dialnet.unirioja.es/servlet/articulo?codigo=2429252>

87

Peris Blanes J. Desplazamientos, suturas y elusiones: el cuerpo torturado en Tiempo de Revancha, La Noche de los Lapices y Garage Olimpo. Espéculo: Revista de Estudios Literarios Published Online First: 2008.<https://hdl.handle.net/10550/28709>

88

Betina K. Contesting Memories: A Brief Recount of the Struggles to Talk About the Violent Past in Argentina. 2012; **4**
. https://digitalcommons.bowdoin.edu/dissidences/vol4/iss8/3/?utm_source=digitalcommons.bowdoin.edu%2Fdissidences%2Fvol4%2Fiss8%2F3&utm_medium=PDF&utm_campaign=PDFCoverPages

89

Vierira P. Torture and the Sublime. The Ethics of Physical Pain in Garage Olimpo. 2006; **1**
. <https://digitalcommons.bowdoin.edu/dissidences/vol1/iss2/10/>

90

Tabanelli R. The violence of history in Marco Bechis's Argentina. New Cinemas: Journal of Contemporary Film 2012; **9**:127-46. doi:10.1386/ncin.9.2-3.127_1

91

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

92

Hortiguera H. Perverse Fascinations and Atrocious Acts: An Approach to The Secret in Their Eyes by Juan José Campanella. Studies in Latin American Popular Culture 2012;30:110-23. doi:10.1353/sla.2012.0004

93

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

94

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

95

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

96

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

97

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

98

YouTube video of performance of El acompañamiento.
<https://www.youtube.com/watch?v=-r69a8PY62k>

99

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

100

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