

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'. Duke University Press, Durham, N.C. (1997).

2.

Gambaro, G.: Teatro. Ediciones de la Flor, Buenos Aires, Repùlica Argentina (1984).

3.

Gorostiza, C.: Teatro. Ediciones de la Flor, Buenos Aires, Repùlica Argentina (1991).

4.

Puenzo, Luis, Piñeyro, Marcelo, Bortnik, Aída, Koch Lorber Films, Historias Cinematograficas Cinemania (Firm): The official story, (2004).

5.

Valenzuela, Luisa: Cuentos completos y uno más. Alfaguara, México, D.F. (1999).

6.

Bechis, M.: Garage Olimpo, (2005).

7.

Campanella, Juan José, Besúievsky, Mariela, Herrero, Gerardo, Darín, Ricardo, Villamil, Soledad, Rago, Pablo, Godino, Javier, Francella, Guillermo, Sacheri, Eduardo A., Cameo Media: *El secreto de sus ojos*, (2010).

8.

Serna, R. de la, Casero, N., Delgado, L., Caetano, I.A., Student, E., Loyola, J., Kramer, O., Sigman, H., Tamburrini, C.M., Fernández, G., Tamburrini, C.M., IFC Films, First Take (Firm), Weinstein Company, Constantini Films, Latin American Film Company, K & S Films, Genius Products, Inc: *Chronicle of an escape*, (2008).

9.

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

10.

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

11.

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

12.

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

13.

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

14.

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

15.

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

16.

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

17.

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

18.

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

19.

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

20.

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

21.

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

22.

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

23.

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

24.

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

25.

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

26.

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

27.

Robben, A.C.G.M.: Political violence and trauma in Argentina. University of Pennsylvania Press, Philadelphia, Pa (2007).

28.

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

29.

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

30.

Zamorano, E.: Peronistas revolucionarios: un análisis político del apogeo y crisis de la organización Montoneros. Distal, Buenos Aires, Argentina (2005).

31.

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

32.

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

33.

Fogliani, A.: ART AS WITNESS: MEMORY OF CRISIS IN ARGENTINA'S DIRTY WAR. VDM Verlag Dr. Müller, Saarbrücken (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. 11, 57–69 (1986).

35.

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

36.

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

37.

Morello, G.: The Catholic Church and Argentina's dirty war. Oxford University Press, New York (2015).

38.

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

39.

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

40.

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

41.

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

42.

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

43.

Giella, M.A.: Teatro Abierto 1981. Corregidor, Bs. As. [i.e. Buenos Aires] (1991).

44.

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

45.

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

46.

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

47.

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

48.

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

49.

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

50.

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

51.

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

52.

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

53.

Watson, I., Epstein, S.: Theatre after the Dictatorships: Developments in Chile and Argentina. *New Theatre Quarterly*. 11, (1995).
<https://doi.org/10.1017/S0266464X00008861>.

54.

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

55.

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

56.

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

57.

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

58.

Pitt, K.E.: Body, nation, and narrative in the Americas. Palgrave Macmillan, Basingstoke (2010). <https://doi.org/10.1057/9780230115347>.

59.

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

60.

Gwendolyn Diaz: Politics of the Body in Luisa Valenzuela's 'Cambio de armas' and 'Simetrias'. World Literature Today. 69, 751–756 (1995).
<https://doi.org/10.2307/40151613>.

61.

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

62.

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

63.

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

64.

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

65.

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

66.

PATRICIA RUBIO: Fragmentation in Luisa Valenzuela's Narrative. Salmagundi. 287–296 (1989).

67.

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

68.

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

69.

Ksenija Bilbija: 'LA PALABRA ASESINO' DE LUISA VALENZUELA: LA ENTRADA EN LA LENGUA. *Confluencia*. 8, 159–164 (1992).

70.

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

71.

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

72.

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

73.

Bechis, Marco: *Garage Olimpo*, (2005).

74.

Elena, A., Díaz López, M.: *The cinema of Latin America*. Wallflower Press, London (2003).

75.

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

76.

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

77.

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

78.

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

79.

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

80.

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

81.

Schwarzblück, S., Caetano, I.A.: *Estudio crítico sobre Crítica de una fuga*. Picnic Editorial, Buenos

Aires (2007).

82.

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

83.

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

84.

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

85.

Tomlinson, E.: Mapping the Land of 'I-don't remember': For a Re-evaluation of La historia oficial. Bulletin of Hispanic Studies. 81, 215–228 (2004). <https://doi.org/10.3828/bhs.81.2.5>.

86.

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

87.

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

88.

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

89.

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

90.

Tabanelli, R.: The violence of history in Marco Bechis's Argentina. New Cinemas: Journal of Contemporary Film. 9, 127-146 (2012). https://doi.org/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. Tamesis, Woodbridge (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. 30, 110-123 (2012). <https://doi.org/10.1353/sla.2012.0004>.

93.

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

94.

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