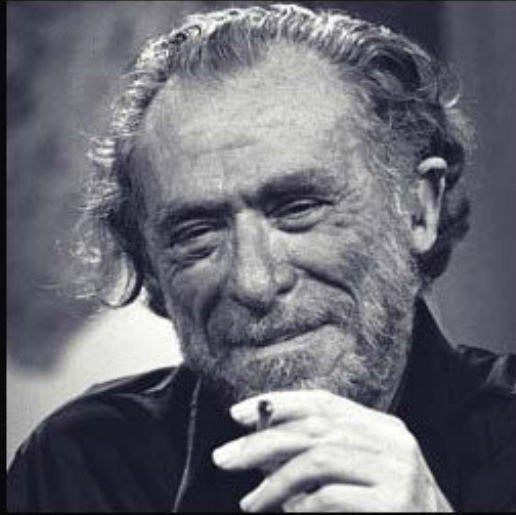


Art and Human Rights: Photography & *Los Desaparecidos*

Stephanie Wood
Center at Oregon for Research in Education
University of Oregon



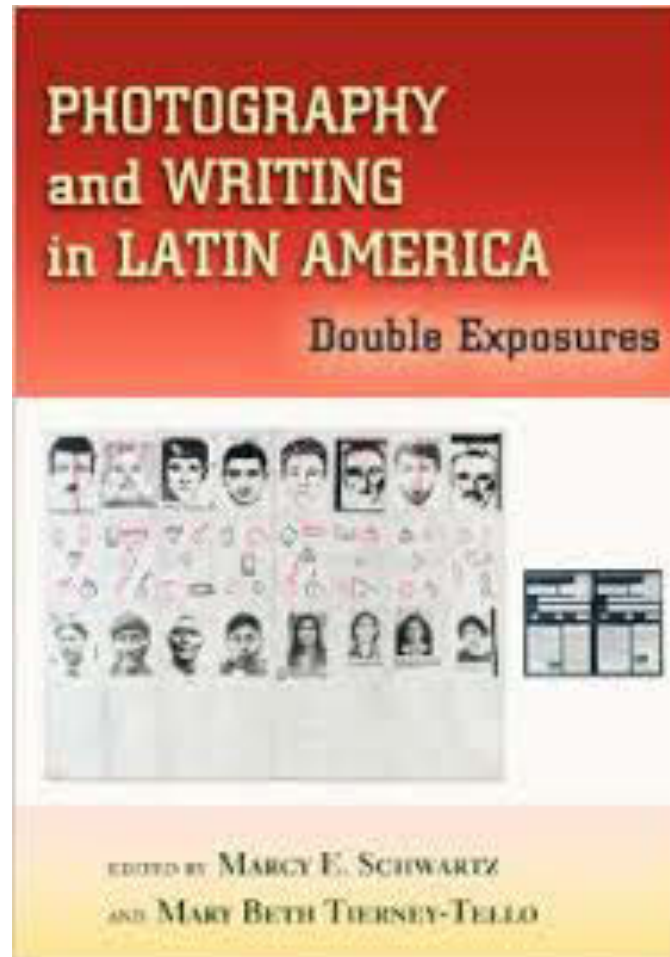
An intellectual says a simple thing in a hard way. An artist says a hard thing in a simple way.

(Charles Bukowski)

izquotes.com

(art: deceptively simple ?)

Mary Beth Tierney-Tello



Albuquerque: University of New Mexico, 2006

Mary Beth Tierney-Tello:

On Photography about the Disappeared

- make the absent *present*, represent the missing
- whether specific individuals or generic/symbolic
- e.g. repurposing the **ID photo**
(from social control to political protest)
- “*defiant ‘memory work’*”
- a *witnessing*, a *testimonial* of a life
- a guardian of *memory*
- an antidote to *erasure*
- photos can also *mediate* the memory

Gustavo Germano

“Ausenc’as” (Absences)



- making the absent present
- a witnessing, a testimonial
- a defiant guardian of memory

Gustavo Germano

“Ausenc’as” (Absences)



- making the absent felt/missed/humanized
 - making them family members
 - presenting them as innocent?

“Ausenc’as” by Gustavo Germano

(applying some of the interpretations of Tierney-Tello to the work of Germano)

- Constructions to emphasize the person’s absence
- Exaggerating the family’s loss (unique/personal)
- Making explicit the missing persons’ humanity
- Ignoring question of guilt/implying innocence?
- Repeating the theme over and over (quantity)
- Homogenizing the experience (symbolism)
- To infuse us/society with a conscience

Graciela Sacco, "Between Us," 2010

Museum of Memory, Rosario, Argentina



Graciela Sacco, “Between Us,” 2010

Museum of Memory, Rosario, Argentina



(why eyes? intentional: viewer's reflection superimposed?)

Empty Chairs and a *Cueca Sola*

(a couples dance where partner is missing; Iquique, Chile)



Stenciling the Faces

(Mexico, Ayotzinapa Solidarity March, Oct. 2014)



(repurposing the ID card photo; from social control to political protest)

Candles for the Ayotzinapa 43: solidarity installation in Oaxaca in front of a church



Merging Ayotzinapa with Tlatelolco

2 Oct. 1968, Mexico

(by Yescka)



black & white =
historicity,
gritty documentation

“Silence will never have the last word.”

Ariel Dorfman,
Speak Truth to Power



ONE MILLION BONES

MAKE A BONE. STAND
UP TO GENOCIDE.
RAISE AWARENESS.

One Million Bones is a collaborative art installation designed to recognize the victims and survivors who have been killed or displaced by ongoing genocides and mass atrocities in Sudan, the Democratic Republic of Congo and Burma. The one million bones collected from across the country and installed on the National Mall offer a visible petition, to remember victims and survivors, to bring awareness to the issue and to call upon our government to take much needed and long overdue action.

Sunday Nov 6: 2 - 5 pm
Saturday Nov 12 : 3 - 7 pm



Highlighting **genocide** in
Sudan, Burma, and the Congo.



Lead artist: Naomi Natale,
Italian-born, lives in Santa Fe,
New Mexico



One Million Bones, D.C. June 2013

K-12 Classroom Activity

Okay for all ages? Is humor okay?



Iris Brosch & Fiora Gandolfi Herrera

Italian Artists' Tableau Art (Theatre) against Femicide
(Italy, Jan.–Aug. 2012, 90 Deaths)



Iris Brosch & Fiora Gandolfi Herrera, Italian Artists' Tableau Art against Femicide



(Tierney-Tello: beware of sensationalizing,
beware of “voyeuristic looking”)

images: too objectionable? age appropriate?