

ENGLISH

REF EREN CIES

February/June 2020

A room for debate and reflection
on the role of memory in the
contemporary world

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The Born CCM is a member of Apropa Cultura

El Born Centre de Cultura i Memòria
Plaça Comercial, 12
08003 Barcelona
Tel: 932 566 851

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Ajuntament de
Barcelona

EL BORN
CCM

Conference

LYDIE SALVAYRE: LITERATURE, AUTOFICTION, AND MEMORY

Wednesday, February 5th

Conference and dialogue with
Marta Marín-Dòmine

Thursday, February 6th

Workshop with **Lydie Salvayre**

“Autofiction” is the name of the genre chosen by Lydie Salvayre to take on the complex relationship between memory and history by means of a literary exercise where she brings a personal narrative together with the recreation of relevant events for her family past. In the novel *Cry, Mother Spain*, winner of the Goncourt Prize in 2014, we find a combination of observations made by the French writer Georges Bernanos about the fascist repression with Montse's - the *alter ego* of the author's mother - somewhat optimistic voice, who explains her first hand experience of the Spanish Civil War, dramatically shaped by the exile in France. Through a variety of points of view, a number of questions emerge to make manifest the marks left in the present by the past as well as the importance of the voices which remained unheard. One of those marks is shown via the narrative voice throughout the text, which materially accounts for the division operated by exile in language. Memory is narrated by means of a singular language, “blended, full of confusion and of mistakes” such as *franyol* - a mixture of French and Spanish - which the Republican community who crossed over the Pyrenees used to express itself.

Lydie Salvayre

Born in France, Lydie Salvayre is the daughter of Spanish Republicans in exile in Southern France since the end of the Spanish Civil War. After graduation in Modern Languages, she joins Medical School in 1969. She specializes in Psychiatry in Marseille and remains a psychiatry practitioner for many years in Bouches-du-Rhône. In 1997, Lydie Salvayre receives the Novembre Prize for her novel *In Company of Spectres*, in 2010, the François Billeldoux for *BW*. Yet, she becomes world known when she obtains the Goncourt Prize in 2014 for *Cry, Mother Spain*.

Marta Marín- Dòmine

Marta Marín-Dòmine is a Catalan and Canadian writer, documentary maker and installation artist, translator and teacher of Peninsular Spanish Literature and Culture, and of Memory Studies at the Wilfrid Laurier University, Ontario, Canada. Director of the Center for Memory and Testimony Studies at the same university. Author of *Fugir era el més bell*, awarded in 2019 with the Special Mention of the Premi Llibreter.



Conference

SEBASTIAAN FABER: HISTORIOGRAPHY, REPUBLIC, AND TRANSNATIONAL MEMORY

Wednesday, March 11th

Conference and dialogue with **Mary Nash**

Thursday, March 12th

Workshop with **Sebastiaan Faber**

The historical memory of the Spanish Civil War transcends the borders of the Spanish State. The conflict was intensely experienced not only by the Spanish population, but likewise by the almost 35.000 foreigners who took part in it, and by some other million who became both emotionally and politically deeply involved in the war. Furthermore, given the significant scattering of Republican exile, there are many memorial communities to be found all over the world for whom the narratives of the Spanish War are of central relevance. Those narratives do indeed differ from one another, and, accordingly, differing historiographical practices have therefrom derived. However, precisely these differences turn out to be of major use to better comprehend the complexity of the link between memory and history and to enrich the narratives of the Civil War which are dominant in nowadays Spain.

Sebastiaan Faber

Sebastiaan Faber is Professor of Hispanic Studies at Oberlin College (US). He graduated from Amsterdam University and got his PhD from the University of California, Davis. He is the author of *Exile and Cultural Hegemony: Spanish Intellectuals in Mexico, 1939-1975* (2002), *Anglo-American Hispanists and the Spanish Civil War: Hispanophilia, Commitment, and Discipline* (2008) and *Memory Battles of the Spanish Civil War: History, Fiction, Photography* (2018), co-editor of *Contra el olvido. El exilio español en Estados Unidos* (2009) and of *Transatlantic Studies: Latin America, Iberia, and Africa* (2019) and co-director of the Journal *The Volunteer*, published by the Archives of the Lincoln Brigade. He regularly contributes to media including *Foreign Affairs*, *The Nation*, *Revista Contexto* or *La Marea*.

Mary Nash

Mary Nash is Emeritus Professor of Contemporary History at the University of Barcelona. She is co-director of the Women's history journal *Arenal* and was founding president of the Spanish Association on Women's History (AEIHM). In 2010 she was distinguished with an Honorary Doctorate by the University of Granada and in 2018 by the University Rovira i Virgili. Her initial research was on women in the Spanish Civil War: *Rojas. Las mujeres republicanas en la guerra civil española* (1999/7TH.ed. 2016). Her publications have also addressed the gendering of citizenship, work, feminisms and identity politics during the late Franco period and the democratic transition. Her current research is on mass tourism as a site for intercultural contact, gendered identities, cultural otherness and transformation during the late Franco regime.



Conference

JEAN-CLAUDE MILNER: POLITICS, NAME, AND JUDAISM

Wednesday, April 29th

Conference and dialogue with
Josep Ramoneda

Thursday, April 30th

Workshop with
Jean-Claude Milner

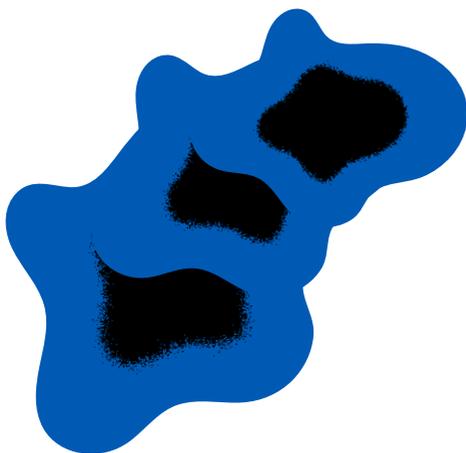
In his *Theological Political Treatise*, Spinoza explicitly considers the situation of the Jews in Spain and concludes that nothing related to them does subsist. Not even their memory subsists. That which makes it possible that nothing of the Jews in Spain does not subsist is the fact that the name "Jew" has disappeared or has changed its meaning. In this way, a Politics of Names is established and made manifest. These Politics allow for finding a solution to the problem, even the definite solution. The condition for a Politics of Names to be effective is that the name that issues a problem is forgotten. Now, is this the only possible shape of such Politics? A few examples will be elaborated on in order for different shapes to appear. With this purpose, the names Jewish, Revolution and Democracy will be subject to examination.

Jean- Claude Milner

Jean-Claude Milner is Emeritus Professor of Linguistics at the Paris VII University. Trained at the École Normale Supérieure in Paris and at the Massachusetts Institute of Technology, and disciple of Louis Althusser, Jacques Lacan and Roland Barthes. Founder with Jacques-Alain Miller of *Cahiers pour l'Analyse* (1966). Joined the Maoist movement of the Proletarian Left in the late 1960s. Translator of Noam Chomsky, reader of Roman Jakobson and theoretician of contemporary linguistics with epistemological remarks to Karl Popper and Imre Lakatos. He published *Introduction à une science du langage* (1989) where he deals with the consequences of Lacanian psychoanalysis for a language study. He teachers for years at the Institut d'études leviassiens in Paris about anti-Semitism in European culture and history and about denialism.

Josep Ramoneda

Josep Ramoneda is a journalist, a philosopher, and a writer, and also a relevant man for the development of cultural life in Barcelona and Catalunya ever since he assumed the direction of the CCCB in 1989. President of the Institut de la Recherche et de l'Innovation (IRI) in Paris since 2009 and of the Board of Directors of the Group 62 since 2014. Director of the magazine *La Maleta de Portbou* and of the European School of Humanities. Linked to the Escola de filosofia de Barcelona first and later on to the Col·legi de filosofia and to the figure and work of Xavier Rubert de Ventós. Author of numerous political essays, among which *Apologia del present*, *Assaigs de final de segle* (1989), *Después de la pasión política* (1999), *Contra la indiferencia*, *Apologia de la Il·lustración* (2010), and *La izquierda necesaria* (2012) stand out.



Conference

DIANA TAYLOR: PERFORMANCE, GENOCIDE, AND WITNESSING

Wednesday, May 6th

Conference and dialogue with
Carme Portaceli

Thursday, May 7th

Workshop with **Diana Taylor**

In *Earth* (2013), the Guatemalan performance artist Regina José Galindo performs an event recounted by survivors of genocide at the trial of the ex-dictator Efraín Ríos Montt. The archival testimony tells of how people were forced to dig a massive pit and then stand in front of it, to facilitate their execution and internment by the armed forces. The performance, which shows Galindo standing still as a backhoe digs a trench deeper and deeper around her, does not cite or allude to the testimony nor to the criminal acts that led up to it. So the question: what does the performance do or transmit? Does it expose? Denounce? Bear witness? Does it contribute to archival memory? Is the performance itself a form of testimony?

Diana Taylor

Diana Taylor is University Professor and Professor of Performance Studies and Spanish at NYU, and the 2017 President of the Modern Language Association. She is the author of the awarded *Theatre of Crisis: Drama and Politics in Latin America* (1991) and *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (2003), translated into Spanish (2015), as well as of *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's 'Dirty War'*, (1997), and of *Acciones de memoria: Performance, historia, y trauma* (2012). She is editor of *Stages of Conflict: A Reader in Latin American Theatre and Performance* (2008) and co-editor of *Holy Terrors: Latin American Women Perform* (2004). She is founding Director of the Hemispheric Institute of Performance and Politics, funded by the Ford, Mellon, Rockefeller, Rockefeller Brothers and Henry Luce Foundations.

Carme Portaceli

Carme Portaceli holds a Degree in History of Art from the University of Barcelona and has a long history as a director in the most important theatrical venues in Catalunya and in Spain of both classical and contemporary works with special emphasis on the creations on and/or by women, among which: *Mrs. Dalloway* of Virginia Woolf (Spanish Theater), *L'Enigma di Lea* (Teatre del Liceu), *Frankenstein* of Mary Shelley (TNC), *Trojanas* d'Eurípides/ Alberto Conejero (Fest. Mérida) and *Jane Eyre* of Charlotte Brontë/Anna Ricart (Teatre Lliure). He was a lecturer in conducting and interpreting at the Theater Institute (2001-2016), artistic director of the FEI, International Scenic Factory (2005-2016) and is currently the artistic director of the Teatro Español de Madrid (2016-2019).



Conference

ANGELINA HARARI: COMING OUT, AUTHORITARIANISM, AND DEMOCRACY

Wednesday, June 3rd

Conference and dialogue with
Enric Berenguer

Thursday, June 4th

Workshop with **Angelina Harari**

We have witnessed in recent years a new wave of political authoritarianism around the world. In this context, Brazil deserves to be paid special attention to, as it has experienced the exponential rise of a particular modality of this reactionary politics. Here needs to be highlighted that a particular model has emerged in which a male leader gaining the full support of religious organizations, mainly evangelical, intends to rewrite the history of the country. This mission is grounded on the banishing crucial episodes of the history of Brazil, such as dictatorship and slavery. Hence these politics occur as a memory erasure operation. However, this memory is absolutely necessary to understand the peculiarities of Brazil as well as its specific political challenges and to take on them in a truly democratic manner.

Angelina Harari

Angelina Harari is a psychoanalyst. She presides the World Psychoanalysis Association (WPA). She teaches at the Centro Lacaniano de Investigación de la Ansiedad (Clin-a/ SP-Brazil). She is the author of numerous publications with which she has promoted the study of the figure of the Other in Lacan's teachings among which: *Clínica Lacaniana da Psicose: de Clérambault a inconsistência do Outro, Contra Capa, 2006, Rio de Janeiro. Fundamentos da Prática Lacaniana: risco e corpo, Relicário, 2018, Minas Gerais.*

Enric Berenguer

Enric Berenguer is a psychoanalyst (AMP) and currently teaching at the Instituto del Campo Freudiano. He was a faculty member at the MACBA Independent Studies Program (2006-2008). He is the author, among others, of *¿Cómo se construye un caso? NED (2017)*. And he co-authored, with Pierre Dardot and Christian Laval *El ser neo-liberal*, Gedisa (2018). He curated, with Francesc Punti, the cycle "Art, madness and healing" (MACBA, 2001). He has published articles in *El País, La Vanguardia, Freudiana, Lacan Quotidien, Attana Lacaniana* and the *Zadig blog* (Zero Abjection Democratic International Group).

Conferences

Wednesday,
7:00PM - 8:30PM.

Sala Moragues.
El Born CCM.

Workshops

Thursday, 10:00AM - noon.

Auditori. El Born CCM.

Free entrance. Limited capacity.

Please, reserve your seat at elbornculturaimemoria.cat

Programme curated by:

Enric Berenguer | Ivan Flores | Paula Kuffer | Begonya Saez Tajafuerce