

ENGLISH

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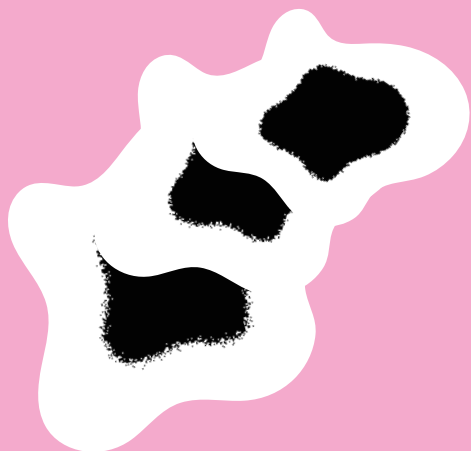
Oct./Dec. 2020

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



Ajuntament de
Barcelona

EL BORN
CCM



Conference

DIANA TAYLOR: PERFORMANCE, GENOCIDE, AND WITNESSING

Wednesday, October 7th

Conference and dialogue with
Carme Portaceli

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), *Troyanes* d'Eurípides/ Alberto Conejero (Fest. Mérida) and *Jane Eyre* by Charlotte Brontë/Anna Maria Ricart (Teatre Lliure). She was a lecturer in conduction and interpretation at Institut del Teatre (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, November 18th

Conference and dialogue with
Enric Berenguer

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 Puntí, 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).



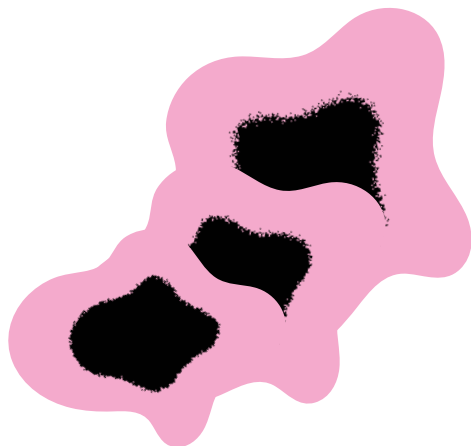
Conference

JEAN-CLAUDE MILNER: POLITICS, NAME, AND JUDAISM

Wednesday, December 9th

Conference and dialogue with
Josep Ramoneda

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 Ilustración* (2010), and *La izquierda necesaria* (2012) stand out.

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

More information at elbornculturaimemoria.cat

Programme curated by:

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



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