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The Netherlands

The unruly image: memory and transmission in Argentina.

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Citation

Saab, A. P. (2024, October 15). *The unruly image: memory and transmission in Argentina*. Retrieved from <https://hdl.handle.net/1887/4094509>

Version: Publisher's Version

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Note: To cite this publication please use the final published version (if applicable).

PROPOSITIONS

1. In the Plaza de Mayo, Buenos Aires, on a Thursday in 1977, economic power began to lose its control over collective memory.
2. Memory practices in Argentina involve a *space of images* where three aesthetic configurations coexist, gravitating around three different signifiers: the document, art, and the school.
3. History seeks to make the past intelligible, while memory seeks to problematize and politicize it. The memory of the defeated opens the political dimension to history.
4. The aim of transmitting the past to future generations is not to prevent the past from repeating itself, but to deconstruct the 'glamour' of the present.
5. The difficulties in transmitting the past are not related so much to ideas but to the present political and existential conditions of perception. In the space of the image, history is decomposed: the memory image is a knowledge mediated by affect.
6. Just as the Mothers and Grandmothers of Plaza de Mayo interrupted the continuous discourse of the dictatorship, the most radical images that emerged from memory practices in Argentina evade the global network of automatism fueled by media images and the algorithmic law, restoring to us the singularity of human experience.
7. Where the professional historian discovers a meaning of the past, the survivor finds the nightmare of meaning.
8. The flame of the past goes out in school textbooks and official National Histories. That is why the artist of memory is a virtuoso of ashes.
9. For the financial elites of Latin America, cruelty was a pedagogical resource and state violence a program to lower inflation.
10. Parliamentary democracy is the reluctant homage that economic power pays to the equality of human beings.
11. Writing an academic dissertation is like traveling on the legs of a spider.
12. Courage is a women's legacy.