

Call for Papers

Acts of Witnessing on Film

The definitions, uses, policies, and norms of testimony continue to be debated, with discussions fueled by a large scientific literature; works of philosophy and aesthetics (Frosch, & Pinchewski, 2009, Goutte, 2016, El Madawi, 2020, Détue, 2022) explore the relationship between filmed oral testimonies and historical facts, the narrative processes created by this medium in the *Era of the Witness*, the contours of truly *cinematic* testimonies, and even of testimony as a new documentary form (Leimbacher, 2014, Katz, 2018). At the intersection of Trauma Studies, Holocaust and Genocide Studies, and Memory and Media Studies, scholars have conducted research into audiovisual productions about the Holocaust as well as repressions in Latin America, the Middle-East, North Africa, and Asia (cf. the selected bibliography). These works are characterized by a constructivist perspective and an interest in the role of documentary filmmakers in the writing of history.

This conference reflects through a on the act of witnessing on film. Beyond “testimonial” cinema (Garibotto, 2019), we hope to approach testimonies as , shaped by the specific environments of their national cinematographic cultures. How are enunciative devices reconfigured through the inherent to the production of knowledge? How can we address the social and political stakes of at the time of creation (omissions, negotiations, political pressures...)? Which epistemological approaches can be used to analyze (such as previous footage reassigned for other purposes and uses,¹ witness retractions regarding propaganda)?

Studies on the of in (most often Anglophone and Francophone) situate their emergence in the 1960s (Leimbacher, 2014). This conference also proposes to account for prior decades and to introduce a and . We wish to shed light on sensitivities to oral expression specific to various documentary traditions (Zéau, 2020), including those that developed under authoritarian and dictatorial regimes. These elements will be put in dialogue with various approaches to conceptualizing evidence, the document, and the audio trace. In so doing, we hope to pave the way for further research into the of and .

In order to understand the (Comolli, 1995) of a verbal testimony centered on personal experiences of violence, it is essential to recognize to what extent the topic is both political and conflictual. It is our wish to explore this dimension of communication in these societies that are torn apart, in particular in authoritarian regimes and police states. We also seek to question the pressures coming from and that lie behind the emergence of testimonies in cinema by comparing examples from various national cinemas. A part of the conference will be dedicated to the of filmed-based testimonies (their geographical circulation, infrastructure, breadth, and accompanying narratives).

¹ Ugg'lp'r'ctvwrc't'j g'eqplgtgpeg'ōi 'eqptgvo ru0Rtkug'gvtgrtkug'f gu'ko ci gu'hko 2 gu'gp't2i ko g'cwqtkcktgö.'Rctku'
1 University, 2022

- ∅ Verónica Garibotto, *Rethinking testimonial cinema in postdictatorship Argentina: beyond memory fatigue*, Indiana University Press, 2019.
- ∅ Martin Goutte, « Le témoignage au rythme des images et des mots : accélération et accumulation », *Écrire l'histoire* [online], 16 | 2016, pp. 155-163.
- ∅ Luba Jurgenson & Alexandre Prstojevic, *Des Témoins aux héritiers*, Paris, Petra, 2012.
- ∅ Aurélia Kalisky, « Pour une histoire culturelle du testimonial. De la notion de "témoignage" à celle de "création testimoniale" », PHD thesis, 2013, Paris 3 University.
- ∅ Rebecka Katz Thor, *Beyond the Witness. Holocaust Representation and The Testimony Of Images. Three Films by Yael Hersonski, Harun Farocki And Eyal Sivan*, Stockholm, Art and Theory Publishing, 2018.
- ∅ Irina Leimbacher, *More than Talking Heads: Non-fiction Testimony and Cinematic Form*, PHD thesis, University of Berkley, 2014.
- ∅ Sylvie Lindeperg & Annette Wieviorka, *Univers concentrationnaire et génocide : voir, savoir, comprendre*, Paris, Mille et une nuits, 2008.
- ∅ Rory O'Bryen, *Literature, Testimony and Cinema in Contemporary Colombian Culture : Spectres of la Violencia*, Woodbridge, Rochester, NY, Tamesis, 2008.
- ∅ Bhaskar Sarkar & Janet Walker (ed887 595 TJETQ3069ER.25 842 reW*ñEMC \$pan #ICID 10Za