

VANN NATH

NÉ À BATTAMBANG EN 1946, DÉCÉDÉ EN 2011 À PHNOM PENH
BORN IN BATTAMBANG IN 1946, DIED IN PHNOM PENH IN 2011



33

EXPOSITION/EXHIBITION

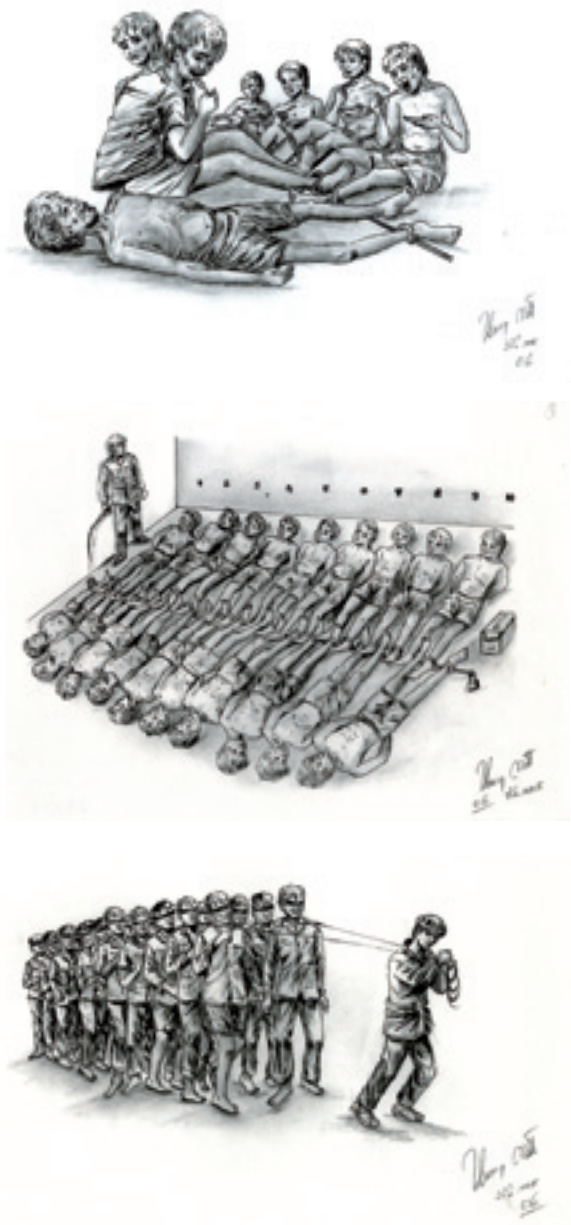


Tortue. 2008, pastels gras et encre sur papier, 150 x 180 cm. Collection particulière.

Turtle. 2008, oil pastel and ink on paper, 150 x 180. Private collection.

Vann Nath a recouru à l'allégorie de la tortue pour exprimer son expérience personnelle de la survie aux jeunes artistes des « ateliers de la mémoire » : malgré son extrême lenteur, l'animal échappe de justesse à la catastrophe pour tenter de se réfugier dans l'étang. Placée au centre de la composition et à mi-chemin entre l'eau et le feu, la tortue est ce rescapé suspendu entre deux mondes, entre les morts et les vivants, écartelé entre le passé détruit et le présent vivant.

Vann Nath employed the allegory of the turtle to convey his own personal experience of survival to the young artists at the 'memory workshops': despite being extremely slow, the turtle narrowly escapes disaster and attempts to take refuge in a pond. Placed in the centre of the canvas, midway between the water and the fire, the turtle represents the survivor caught between two worlds, between the dead and the living, torn between the destroyed past and the living present.



Sans titre. 2007-2010, mine graphite sur papier,
27 x 37 cm. Collection particulière.

Untitled. 2007-2010, graphite on paper,
27 x 37. Private collection.

Dans ces dessins montrant l'horreur à S-21, Vann Nath ne posait pas la question de l'irreprésentable, mais tentait de rendre visible l'indicible, en donnant une représentation littérale et narrative des crimes des Khmers rouges. Face aux corps meurtris, torturés ou agonisants d'un réalisme hallucinant, il est difficile de soutenir le regard. L'effet « sur-réel » (ou trop réel) que ces œuvres produisent met en évidence le délire idéologique des Khmers rouges, tout en marquant la présence insistante de ceux qui sont morts dans l'anonymat et l'indifférence.

In these drawings depicting the horror of S-21, Vann Nath did not address the issue of the unrepresentable, but instead attempted to show the unspeakable by providing a literal and narrative representation of the crimes of the Khmer Rouge. Faced with such staggeringly realistic images of wounded, tortured and dying bodies, it is difficult not to avert the eyes. The 'sur-real' (or overly real) effect produced by these works at once underlines the ideological delirium of the Khmer Rouge and illustrates the insistent presence of those who perished in anonymity and indifference.



Deux lotus. 2009, gouache et acrylique sur toile,
80 x 120 cm. Collection particulière.

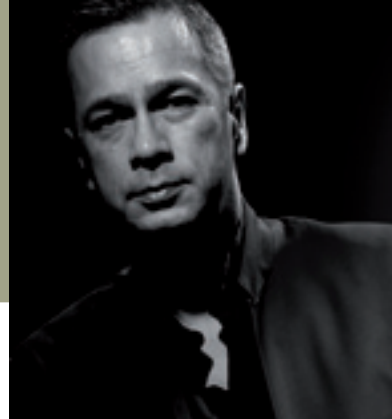
Two Lotuses. 2009, gouache and acrylic
on canvas, 80 x 120. Private collection.

Par un déplacement poétique, Vann Nath montre que, malgré un univers hostile et sec, les lotus, qui symbolisent selon les croyances bouddhiques la pureté et l'innocence, continueront à résister, à survivre. Tant qu'il y aura un souffle de vie, chacun aura envie de vivre et désirera transmettre, quelles que soient les voies empruntées. La petite fleur qui grandit, dans l'ombre protectrice de son aînée, porte l'espoir d'un avenir plus serein.

Vann Nath uses a poetic shift to demonstrate that, despite a hostile and arid environment, the lotuses, which in Buddhism symbolise purity and innocence, will continue to resist and survive. As long as a breath of life remains, each will want to live and pass on, whichever path is chosen. The small flower growing in the protective shadow of its elder carries the hope of a more serene future.

SÉRA

NÉ LE 24 JUIN 1961. VIT ET TRAVAILLE À PARIS
BORN 24 JUNE 1961. LIVES AND WORKS IN PARIS



35

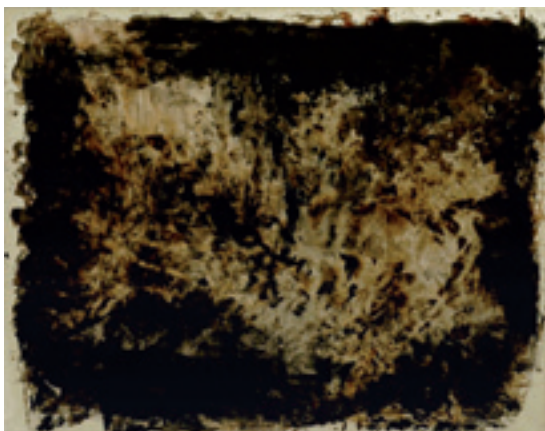
EXPOSITION/EXHIBITION



L'Éveil (orant). 2007, huile et résine sur toile, 200 x 175 cm.
The Awakening (praying figure). 2007, oil and resin on canvas, 200 x 175 cm.

Les fonds des tableaux de Séra, qui n'offrent aucun point de fuite, sont traversés par des figures à peine esquissées dans lesquelles on peut reconnaître une apsara spectrale, le buste du roi Jayavarman VII, ou, comme ici, un orant. Ces effigies semblent errer dans un espace-temps inaccessible ; elles sont comme des « âmes errantes » qui continuent à hanter un territoire infini, un lieu sans inscription.

The backgrounds of Séra's paintings, which have no vanishing point, are filled with barely visible figures in which we can make out a ghostly Apsara, the bust of King Jayavarman VII or, as in this case, a praying figure. These effigies seem to roam in an inaccessible space-time; they resemble 'wandering souls' that continue to haunt a boundless territory, a place without inscription.



Les terres avides, 1995, encre, acrylique sur toile,
162 x 114 cm chacune des toiles.
Voracious Lands.
1995, ink and acrylic on canvas, 162 x 114 cm each.

Ces paysages abstraits sont comme recouverts d'un voile de deuil ; des étendues de couleurs cendrées ou ocres évoquent autant des plaques de terre torturée, brûlée, que les stratifications douloureuses de l'Histoire. Elles renvoient à la « désolation » évoquée par Hannah Arendt, cette solitude des hommes que le système totalitaire déracine, « prive de sol » physiquement et psychologiquement.

These abstract landscapes seem to be shrouded in a mourning veil; swathes of ashen colours are as evocative of layers of tortured, scorched earth as they are the painful stratifications of History. They bring to mind the 'desolation' evoked by Hannah Arendt: the loneliness of men who are uprooted, 'deprived of soil' both physically and psychologically, by the totalitarian system.



Dessins de *L'eau et la terre* (2005) et de *Lendemain de cendres* (2007).
Matériaux mixtes, acrylique, encre et mine graphite. Dimension variable.
Drawings from L'eau et la terre (2005) and *Lendemain de cendres* (2007).
Mixed media: acrylic, ink and graphite. Varying sizes.

Séra a consacré trois albums au génocide cambodgien, qui n'avait jamais été abordé en bande dessinée jusqu'alors : *Impasse rouge* (1995), *L'eau et la terre* (2005) et *Lendemain de cendres* (2007). Tous trois relatent différents récits fictionnels ou authentiques comme autant de vies brisées qu'ont broyées les Khmers rouges. Il opte pour une forme de plasticité picturale tout en imprégnant ses images d'une charge réaliste. L'insertion de documents (cartes, photographies, slogans khmers rouges ou extraits de journaux) vient ancrer le réel historique au cœur des récits fragmentés.

Séra devoted three comic books to the Cambodian genocide, a subject that had never before been tackled in a comic: Impasse rouge (1995), L'eau et la terre (2005) et Lendemain de cendres (2007). All three relate different stories, either fictional or genuine, like so many broken lives crushed by the Khmer Rouge. He opts for a kind of pictorial aesthetic all the while imbuing his images with a powerful realism. The insertion of documents (maps, photographs, Khmer Rouge slogans or newspaper extracts) anchors the historical reality firmly at the heart of the fragmented stories.

BOR HAK

NÉ LE 18 OCTOBRE 1990. VIT ET TRAVAILLE À BATTAMBANG
BORN 18 OCTOBER 1990. LIVES AND WORKS IN BATTAMBANG



37

EXPOSITION/EXHIBITION



Yeux d'ananas.
2012, acrylique et mine
graphite sur toile,
150 x 186 cm.
Pineapple Eyes.
2012, acrylic and
graphite on canvas,
150 x 186 cm.

Entre figuration et abstraction, Bor Hak peint l'ananas en privilégiant l'effet de surface. Le tableau fonctionne comme une image-écran et rappelle le célèbre slogan des Khmers rouges : « L'Angkar a les yeux de l'ananas ». Ce fruit, qui possède une centaine d'« yeux » tournés dans toutes les directions, renvoie à la vision panoptique qui permet de tout voir sans être vu, source de tout pouvoir et de toute autorité. Les yeux de l'Angkar sont des espions (« chhlops »), recrutés parmi de jeunes adolescents qui devaient dénoncer les traîtres, y compris leur propre famille.

Between figurative art and abstract art, Bor Hak paints the pineapple with particular attention given to the surface effect. The painting functions as an image-screen and alludes to the famous Khmer Rouge slogan: "Angkar has eyes like a pineapple". This fruit, which has over one hundred 'eyes' facing in every direction, brings to mind the panoptic vision that sees all without being seen, the source of all power and authority. The eyes of Angkar are the spies (chhlops) recruited from among young adolescents who had to denounce traitors, including their own families.

BOTH SONRIN

NÉ LE 1^{ER} MARS 1988. VIT ET TRAVAILLE À BATTAMBANG
 BORN 1 MARCH 1988. LIVES AND WORKS IN BATTAMBANG



S-21. 2008, fumée de charbon
 sur toile, 150 x 180 cm.

Collection particulière.

S-21. 2008, charcoal smoke
 on canvas, 150 x 180 cm.
 Private collection.

Cette reprise singulière des photographies de S-21 par Both Sonrin, à partir de la fumée de charbon, montre que les victimes étaient déjà des fantômes au moment de la prise photographique, réalisée dès leur arrivée au centre d'extermination. Encore vivants, ils étaient considérés, sans qu'ils le sachent eux-mêmes, comme des cadavres par les Khmers rouges, qui les voyaient comme des traîtres voués à mourir rapidement. Ils étaient transformés en fantômes avant leur mise à mort, car plus personne ne s'adressait à eux dans leur humanité.

This remarkable recreation of S-21 photographs by Both Sonrin, using charcoal smoke, shows that the victims were already ghosts at the moment the photographs were taken, upon their arrival at the extermination centre. Still alive, they were considered, unbeknownst to them, as dead bodies by the Khmer Rouge, who saw them as traitors doomed for an early death. They were transformed into ghosts before their execution for they had ceased to be addressed as human beings.

CHEA SEREYROTH

NÉ 12 DÉCEMBRE 1990. VIT ET TRAVAILLE À BATTAMBANG
 BORN 12 DECEMBER 1990. LIVES AND WORKS IN BATTAMBANG



39

EXPOSITION/EXHIBITION



Image de propagande.
 2012, acrylique, mine graphite,
 sciure de bois, 200 x 220 cm.
 Collection particulière.
 Propaganda Image.
 2012, acrylic, graphite
 and sawdust, 200 x 220 cm.
 Private collection.

Le personnage portant les mottes de terre, idéalisé dans les films de propagande, signifie pour le peuple cambodgien un travail harassant et une mort certaine par épuisement physique et psychique. Chea Sereyroth le peint comme submergé, comme effacé derrière les couches de terre et de sciure, à l'instar d'une image-écran qui empêche d'accéder à la réalité du génocide. On ne peut plus discerner le fond de la forme, le corps s'efface au profit de l'effet de surface.

To Cambodians, the individual carrying lumps of earth —idealised in propaganda films— signifies gruelling work and certain death from physical and mental exhaustion. Chea Sereyroth paints it as if submerged, as if erased behind the layers of earth and sawdust, like an image-screen preventing access to the reality of the genocide. Content and form can no longer be distinguished; the body fades away and is eclipsed by the surface effect.

CHIN BOREY

NÉ LE 27 NOVEMBRE 1988. VIT ET TRAVAILLE À BATTAMBANG
 BORN 27 NOVEMBER 1988. LIVES AND WORKS IN BATTAMBANG



Paniers renversés.

2009, sanguine, colle, encre,
 acrylique sur toile, 90 x 200 cm.

Overturned Baskets.

2009, red chalk, glue, ink
 and acrylic on canvas, 90 x 200 cm.

L'œuvre de Chin Borey est une reprise d'archive, une image extraite d'un reportage sur les bombardements de Phnom Penh par les Khmers rouges. Il reprend une scène qui se déroule au marché. Un homme gît à terre près d'une corbeille de poissons renversée. Son corps est à peine distinct de l'arrière-fond terreux, mêlé aux giclures de couleurs et de sang. Il est comme déréalisé. La guerre réduit hommes, poissons et objets au même degré de réalité.

Chin Borey's work is a recreation of an archived document, an image taken from a report on the bombings of Phnom Penh by the Khmer Rouge. He recreates a scene at a market. A man lies on the ground next to an overturned basket of fish. His body is barely visible against the muddy background, mingled with spurts of colour and blood. He seems derealized. War reduces men, fishes and objects to the same degree of reality.

KONG CHANNA

NÉ LE 1^{ER} MAI 1983. VIT ET TRAVAILLE À PHNOM PENH
BORN 1 MAY 1983. LIVES AND WORKS IN PHNOM PENH



41

EXPOSITION/EXHIBITION

Gouttes (Voile de deuil).
2009, cire de bougie sur toile,
80 x 130 cm.
Drops (Mourning Veil).
2009, candle wax on canvas,
80 x 130 cm.



Le travail de mémoire entrepris par les jeunes plasticiens des « ateliers de la mémoire » est à la fois ténu et fragile, tout comme ce voile de deuil de Kong Channa, constitué entièrement de sciure de fumée et de coulures de cires multicolores, dont les différentes couches représentent autant de strates de significations. Ce drapé d'un noir lumineux ouvre sur l'apparition sensible d'une mémoire à la fois intime et vacillante.

The memory work undertaken by the young visual artists at the 'memory workshops' is both subtle and fragile, just like Kong Channa's mourning veil made entirely of candle soot residue and drippings of multi-coloured wax, the multiple layers representing so many strata of meanings. This draped cloth in radiant black opens with the tangible appearance of a memory that is both intimate and faltering.

LIM SOKCHANLINA

NÉ LE 6 SEPTEMBRE 1987. VIT ET TRAVAILLE À PHNOM PENH
 BORN 6 SEPTEMBER 1987. LIVES AND WORKS IN PHNOM PENH



| *Wrapped Future*. 2009, photographie en couleur, 76 x 111 cm.

| *Wrapped Future*. 2009, colour photograph, 76 x 111 cm.

À travers sa série *Wrapped Future*, Lim Sokchanlina se demande si notre mémoire doit être troquée pour le développement à tout prix. Les murs de tôles qui envahissent l'espace urbain témoignent des bouleversements que connaît actuellement Phnom Penh. Les grands chantiers, cachés par de grandes parois monochromes, se construisent sur des spoliations et sur des destructions de bâtiments historiques. Ses photographies abstraites, prises dans la lumière zénithale, tentent d'archiver les traces disparues, tout en dénonçant les effets de la mondialisation dans un pays qui dénie son passé.

Through his series entitled Wrapped Future Lim Sokchanlina questions whether our memory must be exchanged for development at any price. The corrugated metal fences invading the urban space bear witness to the changes afoot in Phnom Penh. The large construction sites, hidden behind large monochrome partitions, are built on plundering and the destruction of historical buildings. His abstract photographs, taken in the bright midday sun, are an attempt to archive the lost traces and denounce the effects of globalization in a country that denies its past.

LONG RAKSMEI

NÉ LE 20 OCTOBRE 1994. VIT ET TRAVAILLE À PHNOM PENH
BORN 20 OCTOBER 1994. LIVES AND WORKS IN PHNOM PENH



43

EXPOSITION/EXHIBITION



Ghost city. 2012, photographie en noir et blanc, 40 x 60 cm.

Ghost city. 2012, black-and-white photograph, 40 x 60 cm.

Hier comme aujourd'hui, Phnom Penh est habité par les fantômes du passé. En témoignent les photographies de Long Raksmei, qui montrent les rues désertées de la capitale, les bâtiments vidés de leurs habitants, les gares abandonnées. Elles rappellent l'une des pages les plus sombres de l'Histoire, lorsque les Khmers rouges ont déporté la population de toutes les villes vers les campagnes. Considérés comme des parias, les citoyens devaient se purifier par un travail harassant dans les rizières et les constructions hydrauliques. Beaucoup moururent de faim et d'épuisement. *Ghost city* est le pendant de cette utopie meurtrière.

Yesterday as today, Phnom Penh is haunted by the ghosts of the past. This is evident in the photographs of Long Raksmei, which show the deserted streets of the capital, the buildings devoid of inhabitants and the abandoned stations. They remind us of one of the darkest chapters in History, when the Khmer Rouge deported the entire urban population to the countryside. Seen as pariahs, these city dwellers had to purify themselves through back-breaking labour in the paddy fields and on hydraulic constructions. Many died of hunger and exhaustion. Ghost city is the counterpart to this bloody utopia.

NOV CHEANICK

NÉ LE 15 JUILLET 1989. VIT ET TRAVAILLE À BATTAMBANG
 BORN 15 JULY 1989. LIVES AND WORKS IN BATTAMBANG



Refuge. 2008, acrylique sur bois, 100 x 140 cm. Collection particulière.

Refuge. 2008, acrylic on wood, 100 x 140. Private collection, Paris.

Nov Cheanick choisit de montrer les affres de la solitude et de l'abandon en peignant des portraits d'enfants. Sur deux panneaux de bois assemblés, il représente trois jeunes garçons se terrant dans la pénombre. Ils sont serrés les uns contre les autres, on distingue à peine leurs traits, seuls émergent leurs yeux hagards qui semblent nous fixer. Malgré la peur et en dehors de toute lumière, un sentiment de solidarité transparaît à travers le geste protecteur de l'aîné qui entoure de ses bras l'un de ses deux compagnons d'infortune.

Nov Cheanick has chosen to depict the agony of loneliness and abandon by painting portraits of children. Using two panels of wood joined together, he represents three young boys crouching in the darkness. They are huddled together, their features barely visible; all that emerges are their eyes, which seem to stare out at us wildly. Despite the fear and away from all light, a sense of solidarity shows through in the protective gesture of the eldest child, who wraps his arms around one of his two companions in misfortune.

PEN ROBIT

NÉ LE 27 JANVIER 1991. VIT ET TRAVAILLE À BATTAMBANG
BORN 27 JANUARY 1991. LIVES AND WORKS IN BATTAMBANG



45

EXPOSITION/EXHIBITION



Bouddha. 2012, encre, acrylique sur toile, 150 x 230 cm.
Bouddha (Buddha). 2012, ink and acrylic on canvas, 150 x 230 cm.

Pen Robit est parti d'une archive montrant des sculptures de bouddhas allongées, abandonnées à l'oubli. Ces statues abîmées ressemblent à des gisants et renvoient aussi bien aux morts du génocide qu'à la persécution dont ont été victimes les bonzes durant le régime de terreur des Khmers rouges. Sur un fond rouge sang, les deux mains de bouddha, levées à hauteur de poitrine et les paumes tournées vers l'extérieur, symbolisent l'apaisement et l'absence de crainte. C'est ce geste de confiance que souligne l'artiste pour témoigner de son espoir en un avenir et une mémoire pacifiés.

Pen Robit drew inspiration from an archive depicting reclining Buddhas abandoned to oblivion. These tarnished statues resemble the recumbent figures found on tombs and allude as much to the dead of the genocide as to the persecution suffered by Buddhist monks under the Khmer Rouge reign of terror. Set against a blood-red background, the hands of the Buddha, held up at chest height with palms facing out, symbolise calm and the absence of fear. It is this gesture of confidence that the artist emphasises in order to convey his hope for a future and memory that are once again at peace.

TES VANNORNG

NÉE LE 25 SEPTEMBRE 1989. VIT ET TRAVAILLE À BATTAMBANG
 BORN 25 SEPTEMBER 1989. LIVES AND WORKS IN BATTAMBANG



Sous le Kampuchea démocratique.

2012, panier à osier, terre, bois,
 krama, toile, 150 x 50 cm.

Under Democratic Kampuchea.

2012, wicker basket, earth, wood,
 krama, canvas, 150 x 50 cm.

Depuis que Tes Vannorg a vu les archives du Centre Bophana, les paniers qui servent à porter des mottes de terre ne représentent plus pour elle de simples instruments de travail. Ils incarnaient, dans les films de propagande khmère rouge, le culte du héros-paysan. La jeune femme y accroche, grâce à des bouts de krama, des croquis qu'elle a redessinés au feutre à partir des documents. Ils montrent des scénettes de la vie sous le régime idéal du Kampuchea Démocratique : repas en collectivité, travail dans les rizières, les digues ou dans les constructions de barrages hydrauliques... Ce qui est donné à voir, c'est un imaginaire aseptisé, mensonger et mortifère.

Ever since Tes Vannorg saw the Bophana Centre archives, the baskets used to carry lumps of earth are no longer mere work tools. In the propaganda films of the Khmer Rouge they embodied the cult of the peasant-hero. Using scraps of krama, the young artist fastens to a basket sketches recreated from archived documents and drawn in felt-tip pen. They show scenes depicting life under the ideal regime of Democratic Kampuchea: communal meals, work in the paddy fields, on dikes or the construction of hydraulic dams. What is illustrated is a sanitised, illusory and deadly imaginary world.

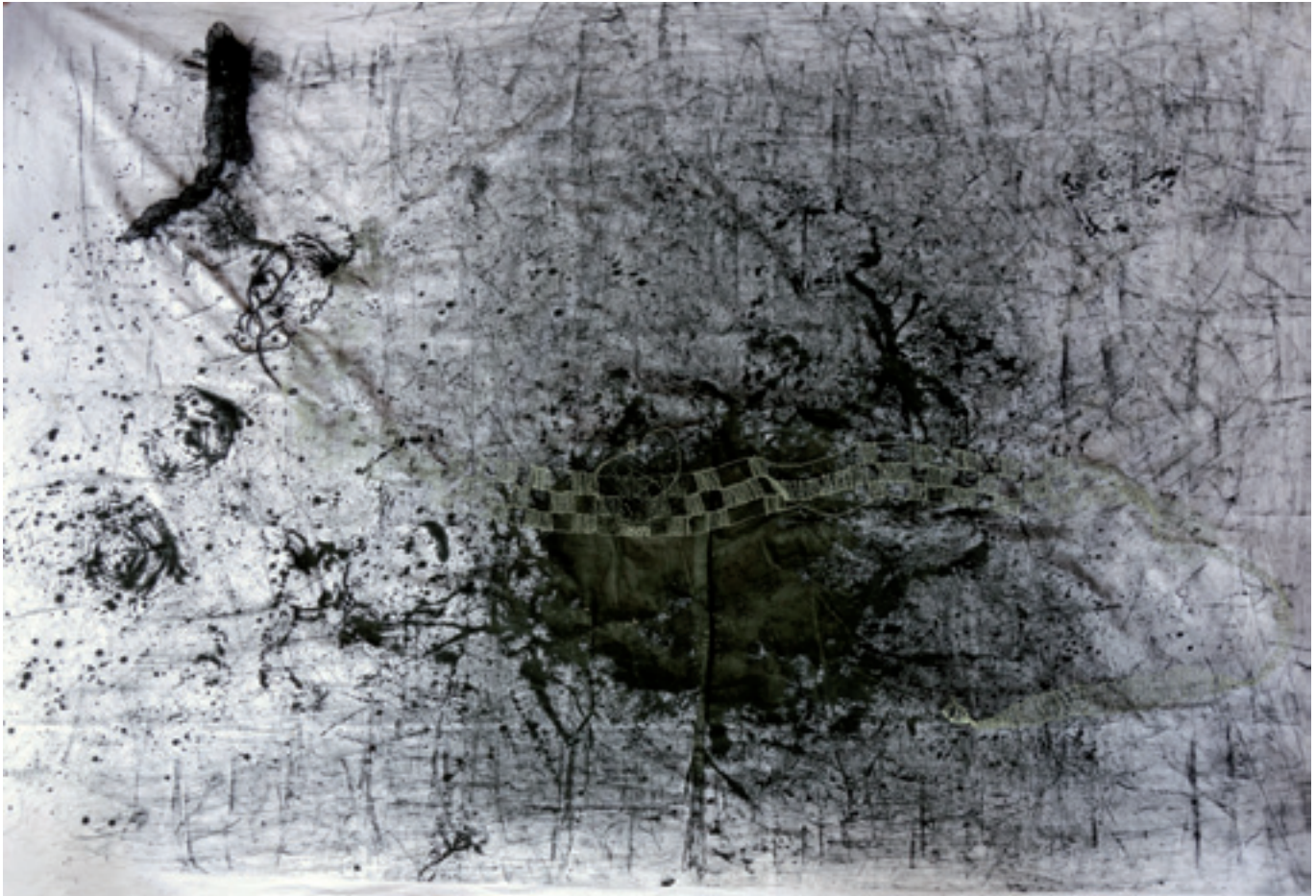
TITH KANITHA

NÉE LE 8 JUIN 1987. VIT ET TRAVAILLE À PHNOM PENH
BORN 8 JUNE 1987. LIVES AND WORKS IN PHNOM PENH



47

EXPOSITION/EXHIBITION



Encre noire. 2012, encre noire, métal sur toile, 220 x 150 cm. |

Black Ink. 2012, black ink and metal on canvas, 220 x 150 cm. |

Si Tith Kanitha utilise l'encre noire pour créer d'étranges paysages abstraits, en la jetant sur la toile ou en la répandant avec un chiffon, c'est pour mieux convoquer un souvenir fort de son enfance qui symbolise la rupture avec le passé khmer rouge : la reconstruction du Cambodge, ou encore la liberté et la paix retrouvées. Elle fut profondément marquée par les élections de 1994 qui s'organisaient sous l'égide des Nations Unies. Les électeurs apposaient leur empreinte digitale imbibée d'encre pour voter. Les taches noires informes qui renvoient au trou noir du passé sont traversées par un long bandeau en fil de fer – sorte de fil d'Ariane – que la jeune artiste a patiemment tricoté maille après maille.

If Tith Kanitha uses black ink to create strange abstract landscapes, flinging it onto the canvas or spreading it with a cloth, it is to better convey a vivid childhood memory symbolising the break with the Khmer Rouge past: the rebuilding of Cambodia, or even the return of freedom and peace. She was deeply affected by the 1994 elections held under the auspices of the United Nations. Voters used a fingerprint stained with ink in order to vote. Running through the shapeless black marks, alluding to the black hole of the past, is a long band of wire—a kind of Ariadne's thread—which the young artist patiently knitted stitch by stitch.

season of cambodia

APRIL 10-MAY 4, 2013

EXHIBITION AND INTERNATIONAL CONFERENCE

PRIMARY CONTACT AT COLUMBIA UNIVERSITY:

Shanny Peer, Director, Columbia Maison Française

Tel: 212 854-4482; e-mail: sp2865@columbia.edu

CONFERENCE APRIL 10-12, 2013

CREATION AND POSTMEMORY

Columbia Maison Française, East Gallery, Buell Hall

The conference will examine how the arts and other creative forms harness indirect memory and ensure its transmission through a variety of archives and traces. Although the Cambodian genocide will be the primary focus, other genocides of the 20th century, such as the Holocaust and the Armenian and Rwandan genocides, will be discussed in a comparative perspective.

Conference organizers : Pierre Bayard and Soko Phay-Vakalis (Paris 8 University), in collaboration with Bachir Souleymane Diagne (Columbia University) and François Cornilliat (Rutgers University)

RSVP information at www.maisonfrancaise.org

WEDNESDAY, APRIL 10, 2013

AFTERNOON

2:30 p.m. – Conference opening

3:00 p.m. – Marianne Hirsch (Columbia University) and Leo Spitzer (Dartmouth College), Keynote Address, Small Acts of Repair: The Unclaimed Legacy of Transnistria

4:00 p.m. – Film Screening, Vann Nath, the Memory-Painter (2013, 26 min.) by Pierre Bayard and Soko Phay-Vakalis

4:30 p.m. – Roundtable on Postmemory

6:00-8:00 p.m. – Public exhibition opening, Columbia Maison Française and Italian Academy

6:30 p.m. – Performance by Séra

THURSDAY, APRIL 11, 2013

MORNING

9:30 a.m. – Michael Levine (Rutgers University), Technology, Postmemory and the Archive: Derrida's Archive Fever

10:15 a.m. – Alex Hinton (Rutgers University), Darkness into Light: Art, Politics, and Memory at the Tuol Sleng Museum of Genocide in Cambodia

11:00 a.m. – Break

11:30 a.m. – Khatharya Um (Berkeley University), Memory Etchings: History, Memory and Identity Among Second Generation Cambodian-Americans

12:15 p.m. – Jeffrey Shandler (Rutgers University), Performing the Post-Holocaust Self: Testing the Limits of Postmemory

1:00 p.m. – Lunch

AFTERNOON

2:30 p.m. – Soko Phay-Vakalis (Paris 8 University), Missing Images of the Genocide and Creation in Cambodia

3:15 p.m. – Emmanuel Alloa (St. Gallen University), Afterimages : Belated Witnessing of the Armenian Catastrophe

4:00 p.m. – Break

4:30 p.m. – Pierre Bayard (Paris 8 University), Collective Rapes and Postmemory in Bosnia

5:15 p.m. – Roundtable on Postmemory and Image

6:30 p.m. – Film Screening, My Neighbor My Killer (2009, 80 min.) by Anne Aghion



FESTIVAL events at COLUMBIA UNIVERSITY

FRIDAY, APRIL 12, 2013

MORNING

- 9:30 a.m. – *Martin Mégevand (Paris 8 University),*
Repair demand, Repair attempt :
from *The Investigation* by Peter Weiss
to Grougov's Rwanda 94
- 10:15 a.m. – *Annie Epelboin (Paris 8 University),*
Polytraumatic Memory in the USSR:
Where Does the Holocaust Fit ?
- 11:00 a.m. – Break
- 11:30 a.m. – *Frédérique Leichter-Flack (Paris*
10 University), Second Generation,
Third Generation, and State Political
Postmemory : Holocaust and Creation
in Contemporary France
- 12:15 p.m. – *Sonali Thakkar (University of Chicago),*
Blood and Imagination: Adoption and
Postmemory in Contemporary Fiction
- 1:00 p.m. – Lunch

AFTERNOON

- 2:30 p.m. – *Douglas Irvin (Rutgers University),*
Traditional Midwives
and Postmemory in Cambodia
- 3:15 p.m. – *Assumpta Mugiraneza (Iriba Center,*
Kigali), Transmission of Childrens'
Names and Postmemory in Rwanda
- 4:00 p.m. – Break
- 4:30 p.m. – *Nela Navarro (Rutgers University)*
and Tom LaPointe (Bergen Community
College), Educational Spaces :
Erasing and Embracing Postmemory
- 5:15 p.m. – *Bachir Souleymane Diagne (Columbia*
University), Closing Remarks
- 6:00 p.m. – Conference ends

EXHIBITION APRIL 10-MAY 4, 2013

CAMBODIA, THE MEMORY WORKSHOP: ARTWORKS BY VANN NATH, SÉRA, AND EMERGING CAMBODIAN ARTISTS

Columbia Maison Française, East Gallery, Buell Hall
The Italian Academy for Advanced Studies

Exhibition Curated
by Soko Phay-Vakalis and Pierre Bayard

This exhibition will feature seventy works of visual arts (paintings, drawings, photographs) made by the great contemporary artists Vann Nath and Séra (both survivors of the genocide), as well as works by emerging artists who were invited to create artworks evoking the genocide during three "memory workshops" held at Bophana Center between 2008 and 2012. This exhibition will highlight the dynamism and the strength of creation of three generations of Cambodian artists. The diversity and the polysemy of their artworks testify also to the passage from I to we, from an intimate way of living and thinking to a collective consciousness.

EXHIBITION LOCATIONS:

Columbia Maison Française, East Gallery, Buell Hall

Columbia campus entrance
at 116th Street and Broadway
www.maisonfrancaise.org

Works by Vann Nath and Séra

Gallery hours: Monday–Friday; 12:00 p.m. to 5:30 pm;
also open first and last Saturdays, April 13 and May 4,
12:00 p.m.–5:30 p.m.

The Italian Academy for Advanced Studies

1161 Amsterdam Avenue (south of 118th Street)
www.italianacademy.columbia.edu

**Drawings by Séra and works by 11 young
Cambodian Artists:** Bor Hak, Both Sonrin,
Chea Sereyroth, Chin Borey, Kong Channa,
Long Raksmei, Nov Cheanick, Pen Robit,
Lim Sokchanlina, Tes Vannorng and Tith Kanitha
Gallery hours: Monday–Friday: 9:30 a.m.–4:30 p.m.

Public exhibition opening: April 10, 6–8 p.m.
Performance by Séra at 6:30 p.m.



season of CAMBODIA

New York City will host more than 125 artists from Cambodia for a major celebration of Cambodian arts, culture, and humanities when Season of Cambodia lights up the city's cultural landscape in April and May 2013. Distinctive works from master and emerging artists and scholars—in ritual, music, visual arts, performance, dance, shadow puppetry, film, and academic forums—will be presented by 30 of New York's most renowned arts and educational institutions, marking an unprecedented city-wide partnership initiative to celebrate one of the world's most vibrant and evocative cultures.

This historic collaboration featuring pioneering artists and organizations from Phnom Penh and Siem Reap comes at a critical moment in Cambodia's artistic revival. Only one generation ago the Khmer Rouge regime (1975-1979) set out to eliminate the artists and intellectuals who comprised Cambodia's flourishing artistic community; as many as 90% of them died.

As a "living arts" festival initiated by Phnom Penh-based NGO Cambodian Living Arts, Season of Cambodia serves as an international platform that not only promotes opportunities for cultural and artistic expression in a country where half of the population is under the age of 25, but also helps pave the way for long-term partnerships between members of Cambodia's arts community and pre-eminent artists and cultural institutions in New York City and around the world.

Performances and exhibitions for Season of Cambodia will run from Wednesday April 3 to Sunday May 26, 2013, with opening ceremonies scheduled to coincide with Cambodian New Year on Saturday, April 13. Leading cultural and educational institutions such as Asia Society, Brooklyn Academy of Music (BAM), Columbia University, Cornell University, Works & Process at the Guggenheim Museum, Lower Manhattan Cultural Council, Metropolitan Museum of Art, New York University, Parsons The New School for Design, Rutgers University and Arts Brookfield will participate in Season of Cambodia.

For more information, please visit
www.seasonofcambodia.org

Khmer Arts Ensemble featuring Chao Socheata (left),
Mot Pharan (center), Sao Phirom (bottom from left),
Sao Somaly and Ros Chinda in Sophiline Cheam Shapiro's
A Bend in the River, performing April 9-14
at The Joyce Theater. Credit: John Shapiro





Royal Ballet of Cambodia
performs Legend of Apsara Mera,
performing May 2-4
at Brooklyn Academy of Music

(artabsolument)

L'ART DES MOTS ET L'ABSOLU DES IMAGES

www.artabsolument.com