




# THREADS OF MEMORY:

Poetry, Conflict Textiles,  
and Transitional Justice in Chile



# DR ANITA FERRARA

Event Organiser, Welcome Presentation and Introductions



# ROBERTA BACIC

Introduction to Conflict Textiles and Arpilleras Poéticas





La cueca sola / Dancing cueca alone (1989)

By Gala Torres

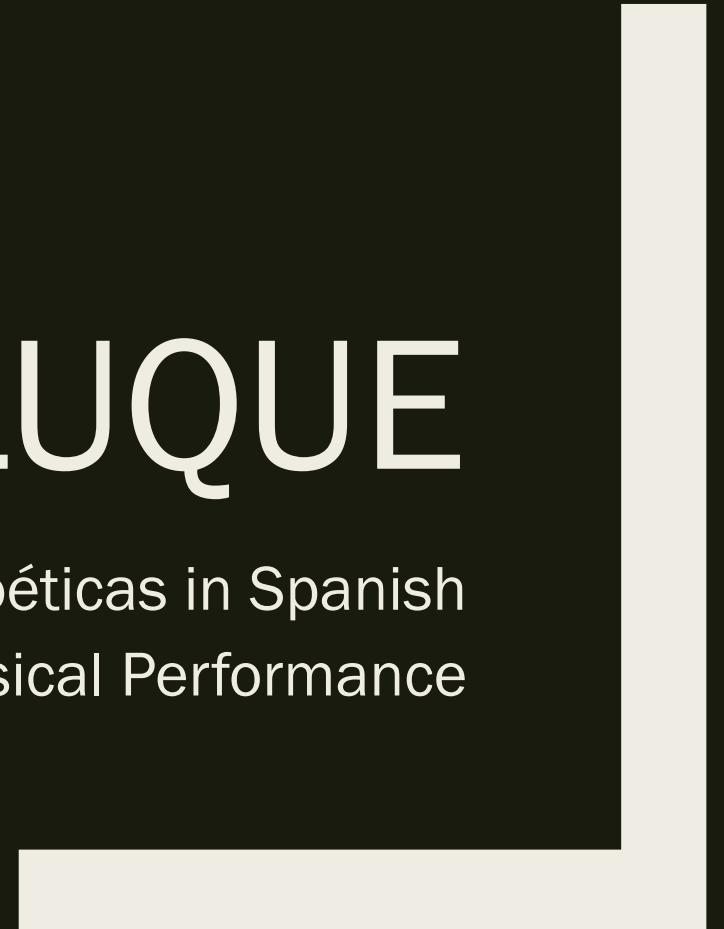
Oshima Hakko Museum collection



Cueca Sola en el Estadio Nacional  
Gala Torres dancing la Cueca Sola (12th March 1990)

# PAMELA LUQUE

Poetry Reading from Arpilleras Poéticas in Spanish  
and Musical Performance





Represión a los Mapuche / Repression of the Mapuche (2015)

By Pamela Luque

Conflict Textiles Collection

# LORNA SHAUGHNESSY

Poetry Reading from Arpilleras Poéticas,  
translated from Spanish by Lorna







Represión a los Mapuche / Repression of the Mapuche (2015)

By Pamela Luque

Conflict Textiles Collection

# THE BEST TEACHER IN THE WORLD

By Carlos Decap

The best teacher in the world  
Was also a little girl  
Who had known nightmares  
Of uniforms and weapons  
That's why she knows what to say  
To her pupils when they dream about  
Their families trapped under a sky  
Full of dark clouds and says

It's not just in Bethlehem where she  
was born  
That children grow up too fast  
She brought me to the south of the  
world  
Where the children of the earth  
Draw their homes surrounded by police  
Amongst the dry yellow fields.



Violencia en Ayacucho / Violence in Ayacucho (2009)

By FCH Mujeres Creativas workshop

Conflict Textiles collection

# Kula Marri Pura/ Poem 38

## By Jaime Huenún

There are absences that blow through your dreams  
like a sea breeze,  
Gregoria Carilaf.

There are words that all-mighty death  
can neither speak nor understand,  
Bernardo Nahuelcoy.

There are songs that flower in hiding  
about the dead who have no tomb,  
Juan Segundo Tralcal.

There are women who search in silence  
for your missing heart,  
Ceferino Yaufulem.

And still, the winged fields of wheat  
and your white horse wait for you,  
Gervacio Héctor Hauiquil.

And still, the Cautín with its little ducks  
and its icy sleet weeps for you,  
Juanito Cheuquepán.

Even now, the bay trees  
of San Juan la Costa sing for you,  
José Panguinamún.

Even now, the scrublands that  
cradled your body bleed for you,  
José Avelino Runca.

Are you still alone, watching swallows  
as they flit above the river,  
Mateo Panguilef?

Do you still hear the drumming of the waves  
and the cry of the great grebe,  
Alejo Nahuelhual?

You've been seen in Nehuentúe  
searching for nuggets of gold,  
Franciso Curamil.

You've been spotted wrestling with your shadow  
on the beaches of Pelluco,  
Carlitos Coñoecar.

Are you still hungry? Do you crave the red wine  
of the bars of Rahue,  
Juan Neicul Maripán?

Do you still wait for light and milk  
before a March set ablaze,  
Marina Painemún?

Each and every silence trembles and clings to  
the names of the fallen  
in the sound of rustling leaves.

Each and every love, inheritance and struggle  
leaves a thousand traces  
on the face of this earth, this sun.





100 Schritte Freiheit / 100 steps of freedom / 100 pasos de Libertad (2010)

Heidi Drahota

Heidi Drahota collection

# UNTITLED

by Luis Zaror

My wife paints

women in Palestine

on the outskirts of Bethlehem.

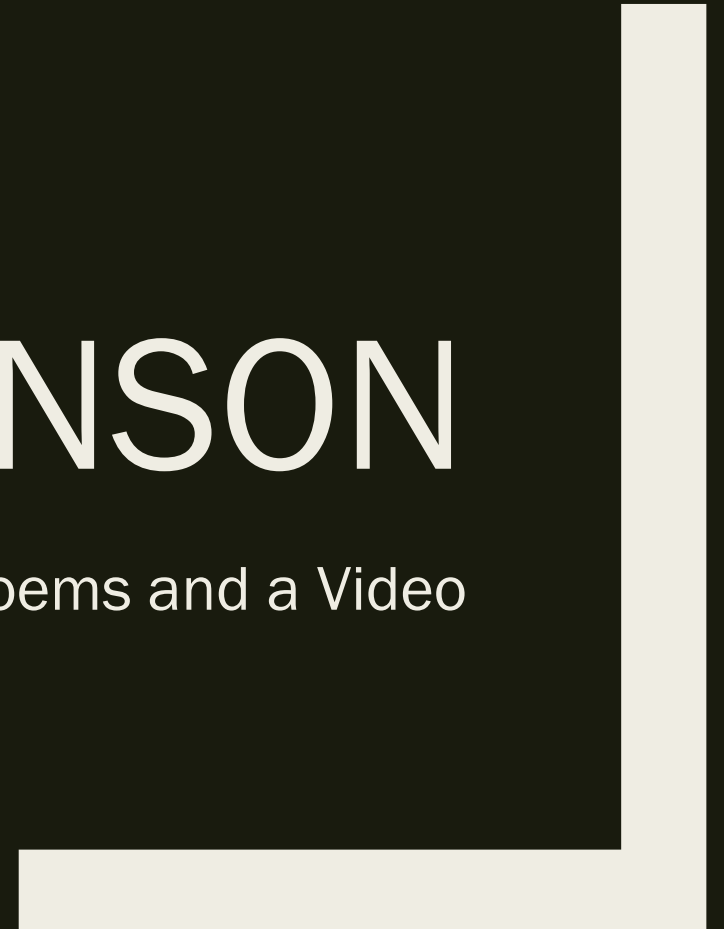
I asked her not to paint their cries,

not to immortalise their pain.



# DR RACHEL ROBINSON

Reading of 2 poems and a Video



# Cecilia Vicuña (1948-)



# PALABRASmas

Cecilia Vicuña

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editores

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55

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omismo

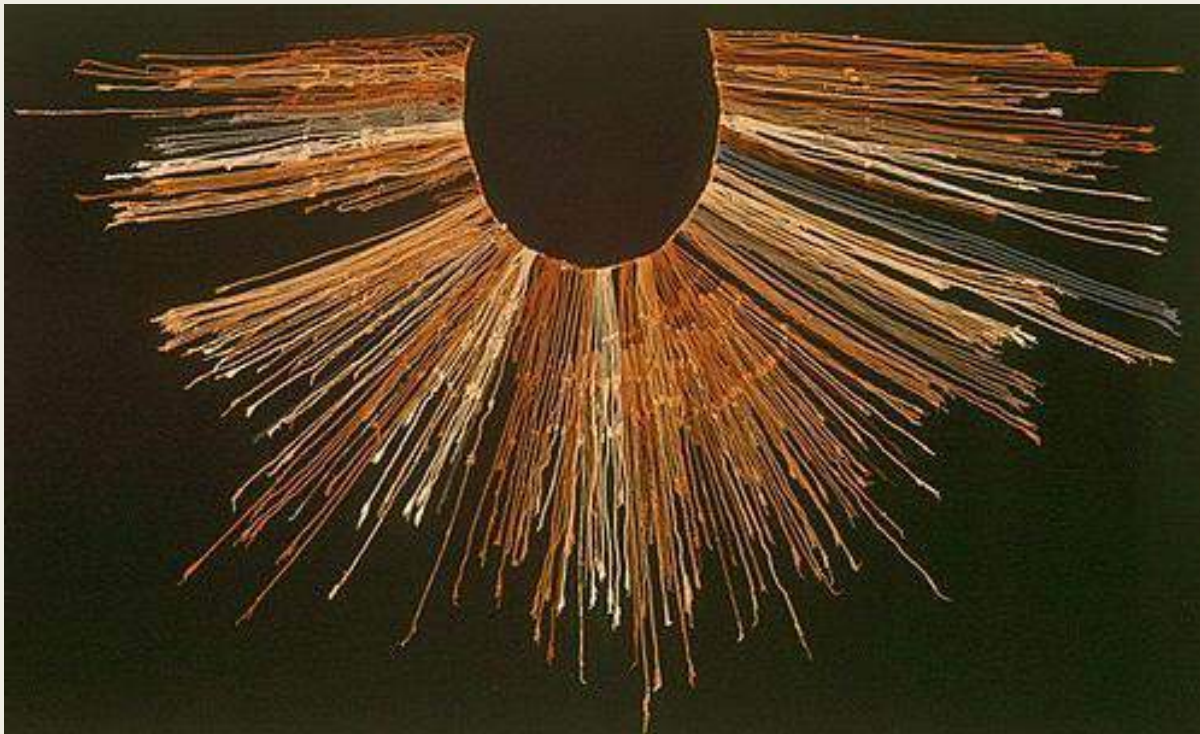
62

# Instan



“El poema cognado/the poem” (in  $\Rightarrow$   
*Instan*)

## Quipu



longue  
entwine  
the betwixt

double  
thread

madre  
del habla

imán  
del gen

palabra  
estrella

mother  
of time

el sign

no es  
si no  
irisi  
rua 1

ción



# Documenta 14 (Athens, Greece, 2017)



# Carlos Soto Román (1977-)

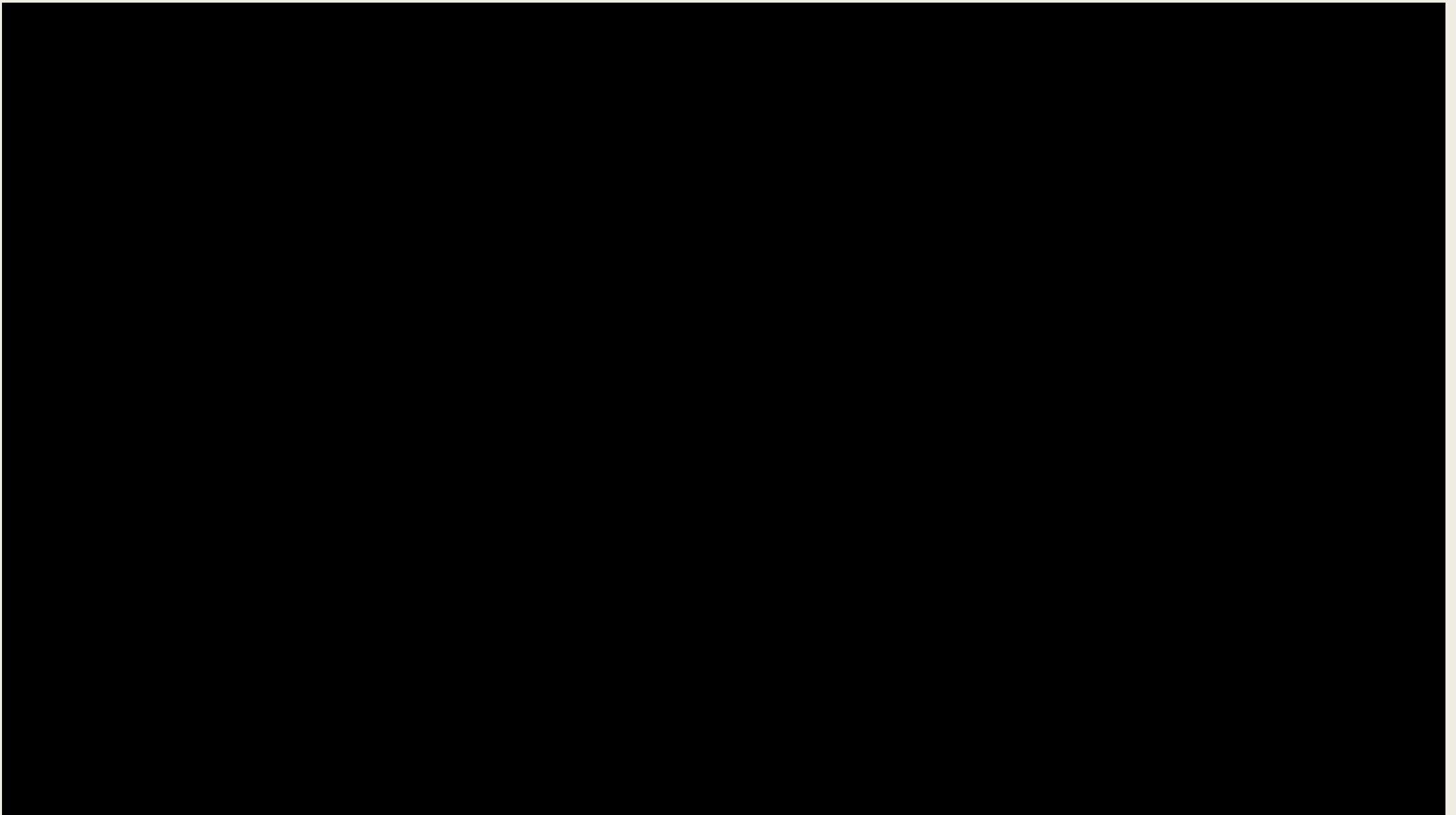


*Chile Project [Re-Classified] (2013)*



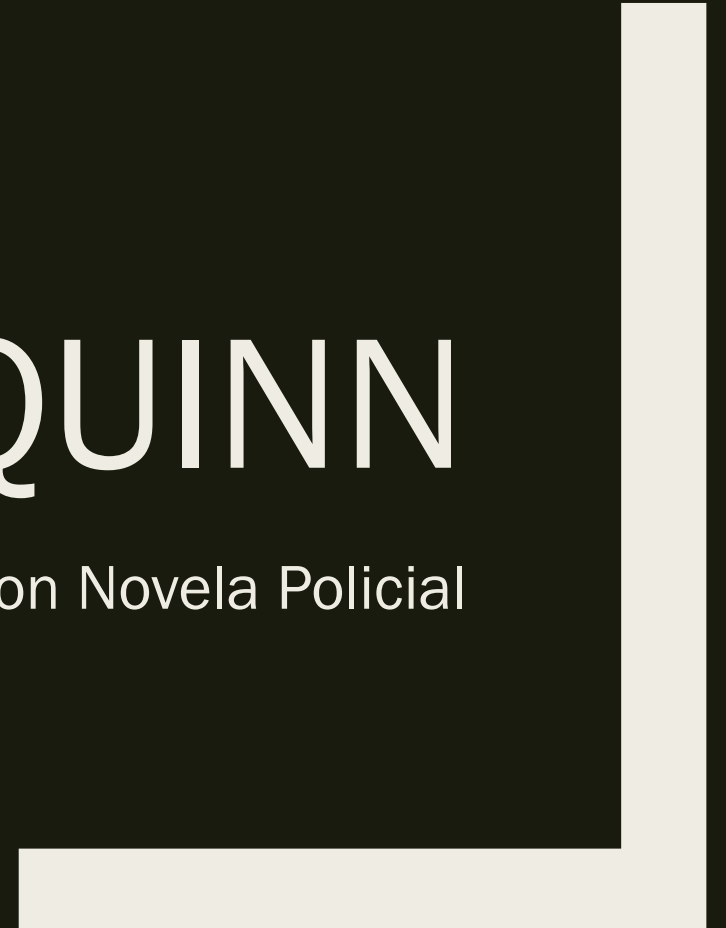
Radio  
Magallanes:  
Carlos Soto Román  
Pablo Fante  
Juan Diego Soto  
Gonzalo Henríquez





# DR KATE QUINN

Presentation on Novela Policial



# Ramón Díaz Eterovic's Heredia Series (1989- present)

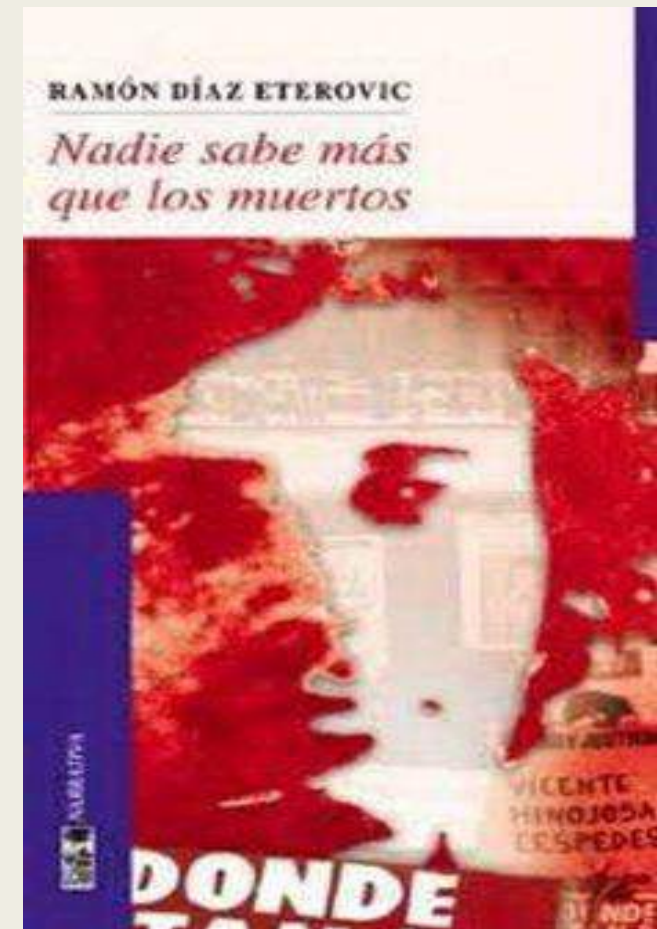


Published 2008, with the action set in 2004

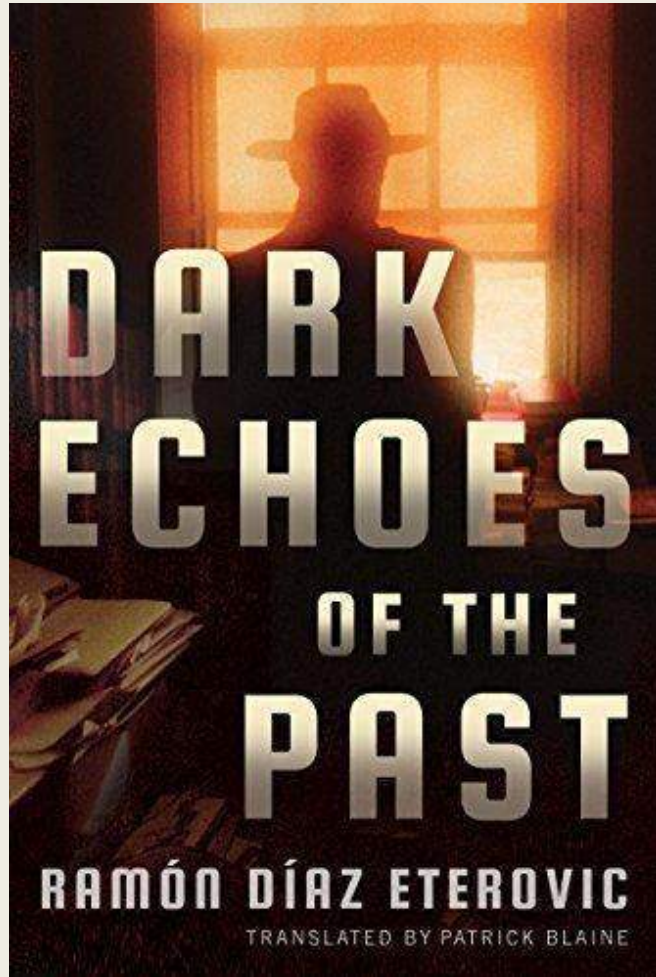


# 1993 *Nadie sabe más que los muertos*

- Set in 1989, against the backdrop of the national elections, this earlier novel reflects on the pressing human rights issue of the disappeared
- Exposes history of secret detention centres, state-sponsored disappearance, crimes by *carabineros* and the DINA.
- Discusses application of law of amnesty.
- Criticises the ‘transición pactada’ – the deal struck between the regime and the main political parties.
- Foregrounds importance of memory: ‘olvidar es hacerse cómplice de estos crímenes’.
- Rettig Report 1991
- The National Commission for Truth and Reconciliation



# The novel engages directly with the Valech Report 2004 National Commission on Political Imprisonment and Torture



- Established by President Ricardo Lagos
- Along with a follow-up commission under Michelle Bachelet, more than 38,000 victims of political imprisonment and torture were officially recognised.

# Plot Summary

- Private detective Heredia investigates a murder
- Learns the murdered man had been a victim of torture under the dictatorship
- Had testified before the Valech Commission
- Heredia speaks to human rights activists, trauma counsellors, military personnel, and relatives of victims of human rights violations
- All the while, he reads and reflects on the work of the commission
- Memory and memorialisation are central themes

# Memory and memorialisation: Visit to Villa Grimaldi (Chapter 10)

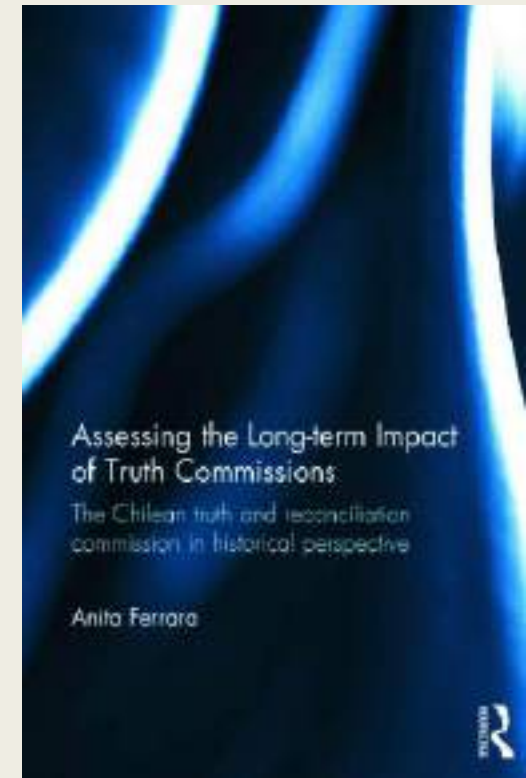
Yolanda Suazo, daughter of a torture victim, brings Heredia to visit this former detention centre, now a Peace Park and site of memory.



[Muro de los Nombres - Villa Grimaldi](#)

# Human rights research and literary studies

- Anita Ferrara 2015
- Describes the work and impact of the commissions
- Outlines the legal and political challenges to the work of justice
- Charts the changing attitudes of the Chilean population between 1991 and 2004
- Discusses approaches to memorialisation





THANK YOU FOR  
JOINING US

