

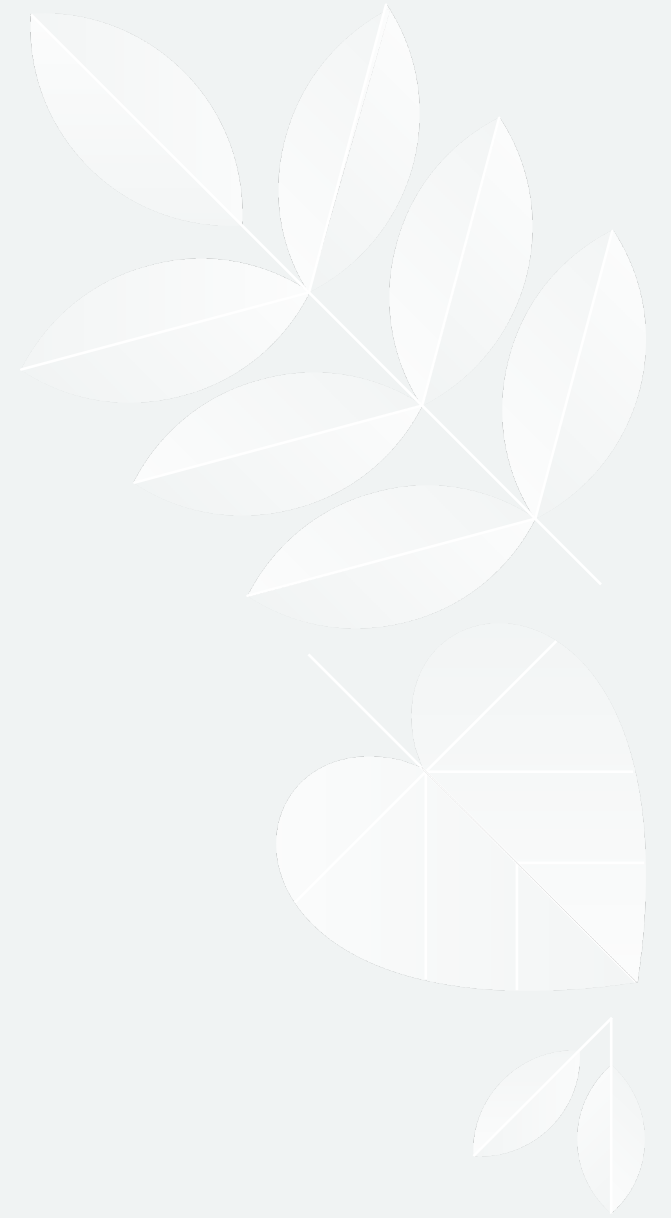


Listening Acts for Justice and Social Change

Luis.sotelo@concordia.ca

Questions:

- What does it mean for victims of corruption to be heard effectively?
- What can performance art do to facilitate listening when the law fails?



Acts of Listening Lab

[ABOUT THE LAB](#) [PEOPLE](#) [RESEARCH-CREATION](#) [ARTISTS RESIDENCIES](#) [FACILITIES](#) [NEWS & EVENTS](#)



ACTS OF LISTENING LAB

"How might an oral history performance event facilitate listening for social change?"

| luis.sotelo@concordia.ca

Transformative justice _ art

International Journal of Transitional Justice, 2020, 14, 220–231
doi: 10.1093/ijtj/ijz033
Notes from the Field

OXFORD

Not Being Able to Speak Is Torture: Performing Listening to Painful Narratives

Luis Carlos Sotelo Castro*

ABSTRACT

This Note discusses a new creative approach to intervene in the interaction between survivors who contribute their memories of a painful past and the public they want to reach. It proposes that by turning both the narrator and the public into performers of listening, they are placed in a relational context that offers an alternative space in which victims' and the public's memories, emotions and thoughts in a transitional context can be worked through. The method thereby corrects the notion of the public as a disembodied, virtual totality underlying state-led transitional justice institutions.

KEYWORDS: oral history, performance, listening, sound installation, Colombia

Downloaded from <https://academic.oup.com/ijtj/art>



Problems:

Victims' centrality as mechanism.

Voice and voicing are privileged over listening

Adversarial vs restorative approach

To build and use archives (site-specific)

Social change = alliances

The Green Line



- <https://vimeo.com/65445969>
- In the summer of 1995 [Francis Alys] performed a walk with a leaking can of blue paint in the city of São Paulo. The walk was then read as a poetic gesture of sorts. In June 2004, I re-enacted that same performance with a leaking can of green paint by tracing a line following the portion of the 'Green Line' that runs through the municipality of Jerusalem. 58 liters of green paint were used to trace 24 km. Shortly after, a filmed documentation of the walk was presented to a number of people whom I invited to react spontaneously to the action and the circumstances within which it was performed. (see all the interviews at <http://francisalys.com/category/the-green-line/>)

Lola Arias, *My Life After*, 2009



- <https://vimeo.com/61676885>
- In *My life after* six Argentinian actors born in the 70's and early 80's reconstruct their parents' youth from photos, letters, tapes, used clothes, stories, dim memories. Who were my parents when was I born? What was Argentina like before I learned to speak? How many versions are there about what happened when I was so young that I can't remember?

Museums of Corruption



- <https://www.clique.tv/le-premier-musee-de-la-corruption-est-desormais-ouvert/>
- CONCLUSION :
- Art against corruption is not the same as a restorative justice process where victims are heard