

DISLOCATED CONVERSATIONS

by

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August 11, 2021 I arrived in New York.

3,626.98 miles (5,837.07 km) away from home.

3,626.98 miles (5,837.07 km) away from my family.

3,626.98 miles (5,837.07 km) that gave me enough space to look back.

Look back at my home.

Look back at my family.

August 2021 I also lost my grandfather on my father's side of the family. Ultimately this grief brought my grandmother and I closer, leading me to look back at many of our conversations, including the one about Algeria. Her name is Gisèle Chemin, she was born there, in what used to be Colomb Béchar which is now Béchar, a military base during the French colonies, in the middle of the Saharian desert. That side of the family arrived in Algeria in 1871 when they fled the prussian invasion during the War of 1870 in France. My grandmother, 3rd generation in Algeria, left with a friend in 1960, at the age of 17, for France two years before the independence of Algeria.

The Algerian War of Independence was a conflict that took place from 1954 to 1962 between France and the National Liberation Front (FLN) of Algeria. The roots of the conflict can be traced back to the French colonization of Algeria in the 19th century. In 1830, France invaded Algeria and, over time, established a colonial presence in the country. By the mid-20th century, Algeria was considered an integral part of France and was governed as a French department, with French settlers dominating the economy and political power. However, the Algerian people remained disenfranchised and marginalized, and resentment against French rule grew. This led to the founding of the National Liberation Front (FLN) in 1954, which launched a guerrilla war against French rule in Algeria. The French government, initially reluctant to grant independence, responded with a massive military campaign to crush the rebellion. The war was characterized by atrocities on both sides, including bombings, massacres, and torture. The FLN relied on guerrilla tactics and the support of the Algerian population, while the French army used a combination of conventional warfare and brutal counter-insurgency tactics. In 1962, after eight years of brutal fighting, France finally granted Algeria independence.

Looking back to the stories she used to tell me when I was a child I could not help to realize how beautiful those stories were, dreamlike almost - completely depoliticized.

3,626.98 miles (5,837.07 km) away from my family.

3,626.98 miles (5,837.07 km) that gave me enough space to look back.

Look back at my home.

Look back at my family.

Being away gave me the space I needed to look back at the stories that she used to tell me and realize that those stories were not painting the reality of that time. I started researching to dig through what has been buried and realized how much had been kept silent* by my grandmother, by family, by the school and throughout France national narratives : between 600 and 800 villages were destroyed with napalm. The use by France of sarin and Vx gas (both are extremely toxic synthetic compounds used as a chemical weapon due to their extreme potency as a nerve agent) was common in Algeria. I learned that the regroupment camp affected about one million people, according to Charles-Robert Ageron,¹ There were 936 camps in January 1959, the French army would destroy the villages and assemble all their habitants in camps.

I learned about the nuclear experiments of France² in the Sahara that left the territories and the sea still polluted (Throughout the 1960s the French army tested 17 atomic bombs in the Algerian Sahara). Harkis³ Arabs enlisted in the French army during the Algerian War without having the status of soldiers . The "harkas", highly mobile formations, were first employed locally to defend villages, then formed into offensive commandos under the responsibility of French officers. France undertook to welcome in all the Harkis and their immediate families after the Algerian war, but at the time of independence Charles De Gaulle gave the order to leave them in Algeria and thus abandoned a huge number of his troops, most of whom were killed in horrible conditions. A small number of commanders will disobey the orders and will succeed in saving some Harkis and their families and bringing them back to France. Once arrived in France they will be placed in isolated camps in inhuman conditions and until 1990. There are still no official figures on the number of Harkis massacred in Algeria and those who arrived in France.....

¹ Charles-Robert Ageron, "Modern Algeria: A History from 1830 to the Present," (London: Hurst & Co, 1991), 151.

² For more information on the French nuclear tests in the Algerian Sahara "Jerboasite: Naming French Radioactive Matter in the Sahara," e-flux Architecture, accessed Month Day, Year, <https://www.e-flux.com/architecture/half-life/508392/jerboasite-naming-french-radioactive-matter-in-the-sahara/>.

³ For more information on the status of the Harkis in the French army during the Algerian War, see Alistair Horne, "A Savage War of Peace: Algeria 1954-1962," (New York: New York Review Books, 2006), 357.

Does my grandmother know? How old was she when that was taking place ? What was I doing at that age ? Why did my grandmother never talk about it with me ? Why did my father never talk about it with me ? To what extent was her father, as a soldier, involved in the Algerian War? What was her parent's position on the Algerian war? Why did I wait that long to question this silence ?



This a picture of my studio during my first year in New York

I started a project, with those itchy, sticky, uncomfortable feelings. Eventually, I realized that these feelings would best be described as discomfort - But what does discomfort really mean?

According to the Oxford English Dictionary, discomfort is defined as "a state of physical or mental unease; a lack of comfort." It can manifest as a variety of sensations, such as pain, irritation, or stress, and can be associated with emotional distress, like anxiety or fear. The severity of discomfort can range from mild to severe, and it may be temporary or long-lasting.

What stick with that definition was :

discomfort as "a state of mental unease;
 a lack of comfort or unpleasant feeling or sensation caused by
 pain, irritation, or stress. experienced in various parts of the body, such as
 the stomach, emotional anxiety
 or fear

This seems closer but what do I do with that ? As I delved deeper into this concept of discomfort, I became curious about how it is embodied and conceptualized. I discovered that discomfort is not just a feeling, but also an affective force that is 'shaped by sociomaterial relations, physical spaces and locations, and power dynamics. It is a product of body-to-body exchanges and has an impact on methodological, interpretive, and analytic spaces.'⁴

In her article 'On the Politics of Discomfort', Rachelle Chadwick argues that embracing discomfort can be a productive and transformative process.

That same discomfort that arises when examining family histories, particularly when confronting difficult or traumatic events - Rachelle Chadwick in her article "On the Politics of Discomfort." (2021) argues that embracing discomfort can be a productive and transformative process, as it allows individuals to engage with history in a more critical and nuanced way. Through a feminist and anti-racist lens, Chadwick emphasizes the importance of exploring the messy and uncomfortable that can be aspects of personal and family histories. It is particularly important in relation to the ongoing legacy of colonialism, racism, and other forms of oppression. It is by confronting the uncomfortable and unsettling aspects of the past, that one can challenge dominant historical narratives and promote a more inclusive and nuanced understanding of history.

Discomfort can be a positive force for change, it is through that methodology that I have been able to do my research and develop my practice. Discomfort in the way that I experienced it was and is also the embodiment of the past. To embody history is to connect with the past in a way that is personal and deeply felt. It is to stay with the sticky, the messy and the uncomfortable. It involves acknowledging the ways in which historical violences and silences continue to impact the present and recognizing the role that we each play in shaping the course of our reality.

⁴ Chadwick, Rachelle. 2021. "On the Politics of Discomfort." *Feminist Theory*, January, 146470012098737. <https://doi.org/10.1177/1464700120987379>.

It is understanding this discomfort as a consequence or a symptom of my entanglement with the past exactly like in Quantum Physics, two notions here being the past and myself remain connected even when separated by vast distance - I have been going on a journey, through objects and stories. My research involved examining various sources such as family photographic archives, online research includes testimonies, documentary official national archives, political speeches, law, documentaries, film, art works, piece of writing, a never ending source of information. The story that I was looking for - the History of the Algerian War was going in all possible directions and even if all the sources were pointing toward one bigger story each felt on the ocean apart from one another. In order to move towards a more inclusive and nuanced understanding of the Algerian War and its legacy, it was necessary to adopt a multidirectional memory approach that took into account the experiences and memories of all those involved : Algerian nationals, French colonizers, soldiers on both sides, and civilians caught in the conflict...(the memories of the Algerian war is a very charged and dense subject that I will not go in detail in the essay but deserve a deeper analyses and will be a subject to explore in future works). It was only through all those layers of information, the accumulation and the missing, the gaps and the traces left by what has been excluded that I started to understand the ways in which the memory of the conflict continues to shape French society and politics today.

The memory that felt the most tangible was my grandmother's. In January 2022 I visited her for five days. Much like me she was surrounded by the past and was attempting to determine what is important to keep what is not that relevant anymore and what is missing - She was moving out of her house. While putting her life in boxes I got to ask her about her life in Algeria and to record it. I prepared tea, we sat down and over two days did interviews each time starting with a cup of tea. It resulted in 5 hours of conversations. One of them being:

6 January 2022 at 11:58 Le Miton, France

"Mamie - Would you say you're more French ? or Algerian ?

Well... I am Pieds-Noir"

Pieds-Noirs (translates to "black feet") were French colonizers and their descendants who lived in Algeria before its independence in 1962. What I had learned through the research is that many French settlers who were forced to leave Algeria during the Algerian War of Independence felt a deep sense of shame and guilt about their role in the violence and oppression of the indigenous Algerian population.

It is through the concept of the 'implicated subject'⁵ developed by Michael Rothberg that I mostly grasped the term 'Pieds-Noirs'. The term "implicated subject" refers to individuals or groups who are both responsible for and affected by the historical events and cultural processes that shape their identities and social contexts. According to Rothberg, the implicated subject is not simply a passive recipient of history, but an active participant in the construction of meaning and memory. This means that individuals and groups are not only shaped by historical and cultural forces, but also have the ability to shape and transform these forces through their own actions and interpretations.

Furthermore, Michael Rothberg's concept of the "implicated subject" is a key element in his theory of multidirectional memory⁶. This theory explores the interconnectedness of different forms of collective memory and highlights how various histories of suffering and violence intersect and influence one another. Rothberg argues that individuals and communities are implicated in multiple memory traditions simultaneously, even if they are not direct participants or victims of those events. In other words, individuals can feel a sense of connection or responsibility to events and histories that they were not directly involved in. This idea challenges the traditional notion of memory as strictly tied to personal experience.

One example of the implicated subject in Michael Rothberg's theory of multidirectional memory is the connection between African Americans and the memory of the Holocaust. While African Americans were not direct victims of the Holocaust, Rothberg argues that they can still feel implicated in its memory due to their own experiences of racism, discrimination, and oppression and their own history of suffering and struggle. They recognize the commonalities in the experiences of Jews during the Holocaust and African Americans under slavery, segregation, and ongoing systemic racism. By identifying with the memory of the Holocaust, African Americans establish a sense of shared 'victimhood' and resilience, and use it to critique and challenge the injustices they face.

Rothberg also discusses how African American writers, activists, and intellectuals have invoked the memory of the Holocaust in their works. For example, he highlights the writings of James Baldwin, who drew parallels between the experiences of African Americans and Jews, emphasizing the need for solidarity and the fight against racism and discrimination. Other African American thinkers, such as Angela Davis, have similarly connected the struggles of

⁵ Michael Rothberg, "The Implicated Subject: Beyond Victims and Perpetrators," (London: Routledge, 2018), 42.

⁶ Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Stanford, CA: Stanford University Press, 2009)

African Americans with the memory of the Holocaust to highlight the intersections of racial oppression and the importance of collective resistance.

By recognizing the interconnectedness of historical events, such as the memory of the Holocaust and the experiences of African Americans, as well as the complexities of colonial legacies and postcolonial societies, we can begin to bridge the gaps in our understanding. Rothberg's example of multidirectional memory and implication is relatively straightforward, but how can we approach the more complex case of the Pieds-Noirs?

For the Pieds-Noirs, more specifically my grandmother, the experience of leaving Algeria after the war was a traumatic event that shaped her identity and sense of belonging. Many felt that they had been abandoned by the French state, and that their experiences had been erased from official memory. At the same time, Pieds-Noirs were colonial oppressors, and their departure was a long-overdue justice for the violence and exploitation that had taken place during the colonial period. Today's France is the product of a composite demographic recomposition where postcolonial immigrants have an important place. In the same way, when we talk about the inequalities in the colonial systems, we talk about them as epiphenomena, without any link with the inequalities in our societies today. *So how can the silence that I experience within my family echoes to those very tangible inequalities ?*

6 January 2022 at 14h:12 Le Mitan, France

"So now what I want to tell you as well - I didn't talk much about it because I thought Daddy shut up, you see how stupid that is. Daddy kept quiet, that was his information, his thing. So I thought that I don't want to drag my kids into telling them what I saw, the atrocities that happened even if of course, it was not all horrible. And no, they did not care about it, you it is different, you moved in time.

At school, they didn't talk about it ?

No, they did not talk about it at school, no, no, no, they were not going to start commenting on the OAS stuff, nor the assassinations that happened in Bordj Bou-Arréridj, nor else

No, no, no, no, no they said ... How did they call it modestly ? The events of Algeria, it was not the Algerian war but the Algerian events."

Voicing what should not be voiced. She never talked about it nor with her sister nor with her father nor her mother nor her sons. *How was it talked about within French national discours ? What was the attitude of French leaders towards this colonial past after the end of the wars of independence?* It was a politic of glorification of the work and the denial of the crimes. The policy of the State was to put forward the "benefits" of the French "civilizing mission" while keeping silent about the crimes. Just after the Evian Accords in 1962 (which confirmed Algeria's independence) and until 1982, the State passed two decrees and three laws that prevented any prosecution of the crimes committed during this war⁷. These texts imposed a leaden blanket on everything that was done by the French army in Algeria, but also the role and actions of the Secret Army Organization (responsible for some of the most violent crimes especially the large use of torture). The French government only officially recognized the existence of the "war" in 1999 (which before was named 'events'). In the early 2000s, with the passage of memorial laws including the recognition of slavery and the slave trade as crimes against humanity, a greater awareness of France's colonial past began to emerge. Even if French politicians⁸ played their part in trying to bring the collective memory to the national historical narration the promulgation of the law of February 23, 2005 (education programmes have to acknowledge the positive role of the French colonies in particular) confirmed the hypocrisy of the French government at the time and to this day as the law is still in force.

The exclusive nature of French history and the absence of inclusive narratives has created a "war of memories", highlighting the need to write a common history that acknowledges the complex colonial and post-colonial relationship between France and its former colonies. The lack of recognition and representation of these histories has led to the erasure of groups and their experiences, producing individual and collective pain and resentment. The experiences of the Pieds-Noirs and the Harkis (Algerians who fought alongside the French during the war) are often overlooked or marginalized in official narratives, and the memory of the conflict remains contested and divisive. An exemplification of the divisive nature surrounding the memory of the conflict can be observed in the ongoing debates and controversies over the recognition and commemoration of certain groups' experiences. For instance, the experiences of the Pieds-Noirs and the Harkis have been subject to marginalization or neglect within official narratives. This exclusion has resulted in a sense of erasure and a lack of acknowledgment for these communities and their contributions, leading to individual and collective feelings of pain, resentment, and a sense of being sidelined in the construction of historical memory. The

⁷ Lambert, Elise. "GRAND ENTRETIEN. Pourquoi La France A-t-Elle Du Mal à Regarder Son Histoire Coloniale En Face ?" *Franceinfo*, 13 Oct. 2020

⁸ 2005, Jacques Chirac officially recognized the Madagascar massacre, 2012, François Hollande in Dakar officially recognized the Thiaroye massacre, 2017 Emmanuel Macron called colonization a "crime against humanity" and launch, three years later, a mission on the memory of colonization and the Algerian War

contestation and divisiveness surrounding the memory of the conflict reflect the deeper fractures and unresolved tensions within the broader historical discourse, emphasizing the urgent need for a more inclusive and comprehensive approach to writing a shared history that encompasses the complex colonial and post-colonial relationship between France and its former colonies.

An additional ramification stemming from the aforementioned neglect has manifested in the response of the second generation of Pieds-Noirs.

26 December 2021 at 13:41 Equemauville, France - interview with my father about his grandparents who lived in Algeria.

“No, I knew them quite well, but in general we did not take that much. We were talking about the present moment, when we were together. and it’s true that the grandfather was quite impressive. It’s true that when you were a young child you wouldn’t spontaneously ask him questions which I regret because I have always loved the colonial past and it is true that for me there is a little nostalgia for the colonial era.”

This particular cohort has fostered a sentiment of nostalgia toward the colonial empire, despite not having firsthand experience of its existence. This phenomenon can be attributed, at least partially, to the glorification of the colonial empire perpetuated within the national discourse. By idealizing and romanticizing the colonial past, these individuals have constructed an imagined connection to a history they did not directly encounter, resulting in a nostalgic yearning for a bygone era. This response serves as an indication of the lasting impact of the omission of inclusive narratives and the propagation of a selective historical framework.

In the two years of my investigation, I have been using the methodology of layering, entangling the personal, the historical, the political, the national, the collective, and the missing through video editing, which feels to me like weaving, collaging, and putting different layers of the past in the present. It was only when I discovered Raoul Peck's documentary series titled "Exterminate All the Brutes" (2021) that I fully grasped the immense possibilities inherent in these layers. Peck's series are a complex and multifaceted work that uses a wide range of footage and visual techniques to explore the interconnected nature of historical violences and the ongoing impact of colonialism, racism, and violence on the present. To me, Peck's approach to the documentary is multidirectional in nature, as he draws on a range of historical sources and perspectives to explore the complex and interconnected nature of historical traumas. The films are structured as a collage of archival footage, reenactments, interviews, and other forms of media, which Peck uses to create a layered, powerful and unsettling critique of Western

civilization and its legacy of violence. He brings together diverse voices and experiences, including those of Indigenous peoples, African Americans, and others who have been marginalized or excluded from dominant historical narratives. Peck also uses a variety of editing techniques to create a sense of disorientation and unease. Quick cuts between different historical eras, for example, help to illustrate the continuity of Western violence and the ways in which it has been rationalized and justified over time. The use of split screens and superimposed images further reinforces this sense of dislocation, as different historical events and perspectives are brought into dialogue with one another. In doing so, Peck challenges the notion of a single, unified history, and emphasizes the importance of recognizing the perspectives and experiences of multiple groups and individuals.

What resonated with me the most is Raoul Peck's intention in his documentary series "Exterminate All the Brutes" - placing himself at the center of this story because, he says, "there is a moment when it is no longer about neutrality. It's about me, my eyes and my story.". Highlighting the significance of personal perspective and subjective experience in storytelling. It also leads me to contemplate the role of embodiment in the context of memory.

Unlike the notion of perfect recall, which can be likened to a camera capturing discrete moments or places, memory is intricately entwined with the imperfect and continuous movement of the body through time and space. It is through our bodies that we experience and engage with the world, and our memories are shaped by these embodied encounters. Understanding this profound connection between memory and the body, I begin to explore the implications within my own work. In this exploration, I pose several questions: Do the works I create serve as mere evidence, aids to memory, or tangible artifacts that prompt critical reflection on the past? Or do they go beyond that, becoming living memories themselves, physically activating the continuity of the past within the present? These inquiries delve into the transformative power of art and its potential to evoke visceral responses, invoking lived experiences and bridging the gap between past and present. By embracing the embodied nature of memory and acknowledging the limitations of neutrality, I seek to create works that not only capture historical narratives but also breathe life into them. Through this artistic process, I aim to ignite a profound connection between the viewer and the past, fostering a deep understanding and empathy that goes beyond passive observation. In this way, I strive to contribute to a collective journey of remembrance, reconciliation, and critical engagement with our shared history.

Materiality assumes a significant role as memory, existing in a liminal temporal space between the past and the present. *How does one give tangible form to memory within their artistic*

endeavors? How can one anchor a sensorial present while delving into and evoking the bygone?

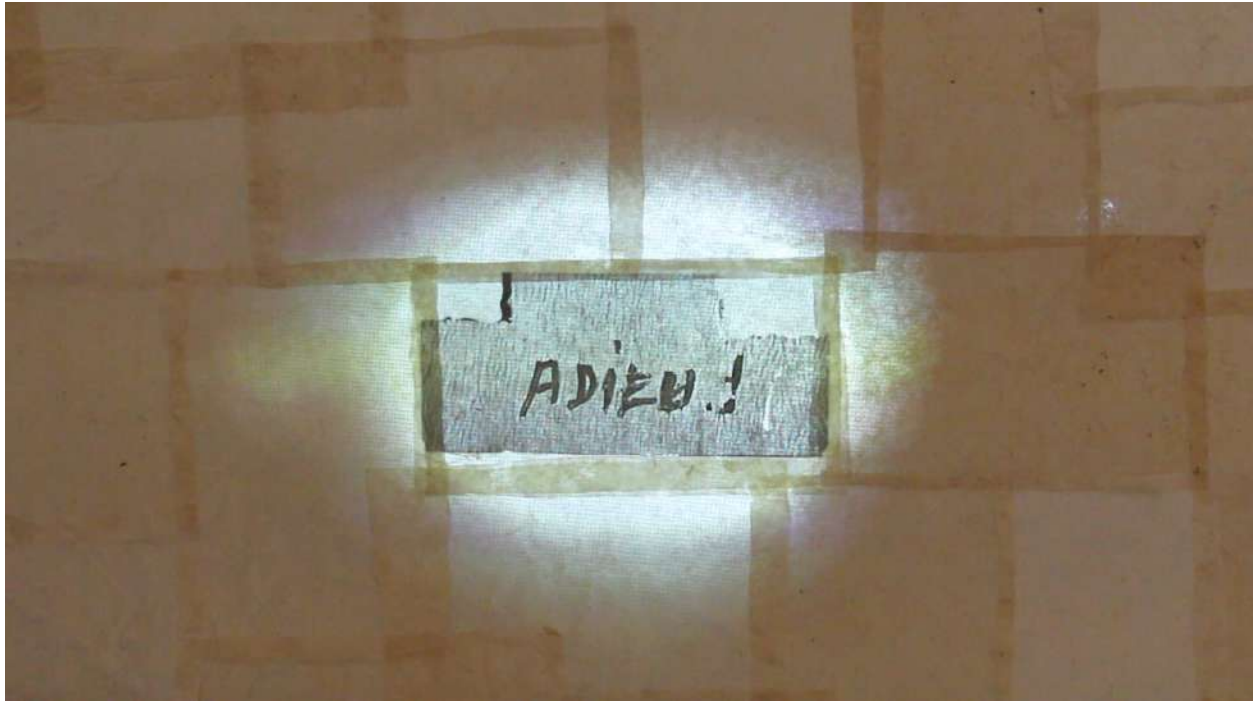


Installation of my thesis work 'Dislocated Conversations' at the Anna-Maria and Stephen Kellen Gallery, NYC for the exhibition 'Matter as Fallen Light' curated by Keagan Sparks, 2023.

Historical narratives, archives, interviews, performance, and audiovisual research - coming together in one multi-channel video installation 'Dislocated Conversations'. This last iteration of the work aims to deal with the transmission or occlusion of history within the ecosystems of family. Examining the high stakes and overarching concepts of colonialism, its legacies and historical representation, and generational trauma. It approaches these themes through a personal perspective, exploring the mechanisms of repair and their connection to memory and communal historiographies in the context of post-colonialism. Assuming the roles of investigator, translator, and facilitator, I perform the projected history and theory. Through the video I am inviting the viewer to fill my shoes and follow the role of the playful instigator, questioning such narratives (rather than addressing them as a historian).

The dialogue established between the projected image and the screen that is made of tea bags (a reference to the shared moments I had with my grandmother as she was narrating the experience of her life in Algeria, and who also happens to be the inspiration for this project) creates a third space, effectively transforming into a living memory. The mediation of memory is

a key element, as language, specifically through narrative translation, becomes a material entity. While the story predominantly revolves around a European perspective, I sought to translate inherited information in order to make the work accessible and relatable to a wider audience. As the themes of violence, silence, and oppression explored within the work transcend the European context.



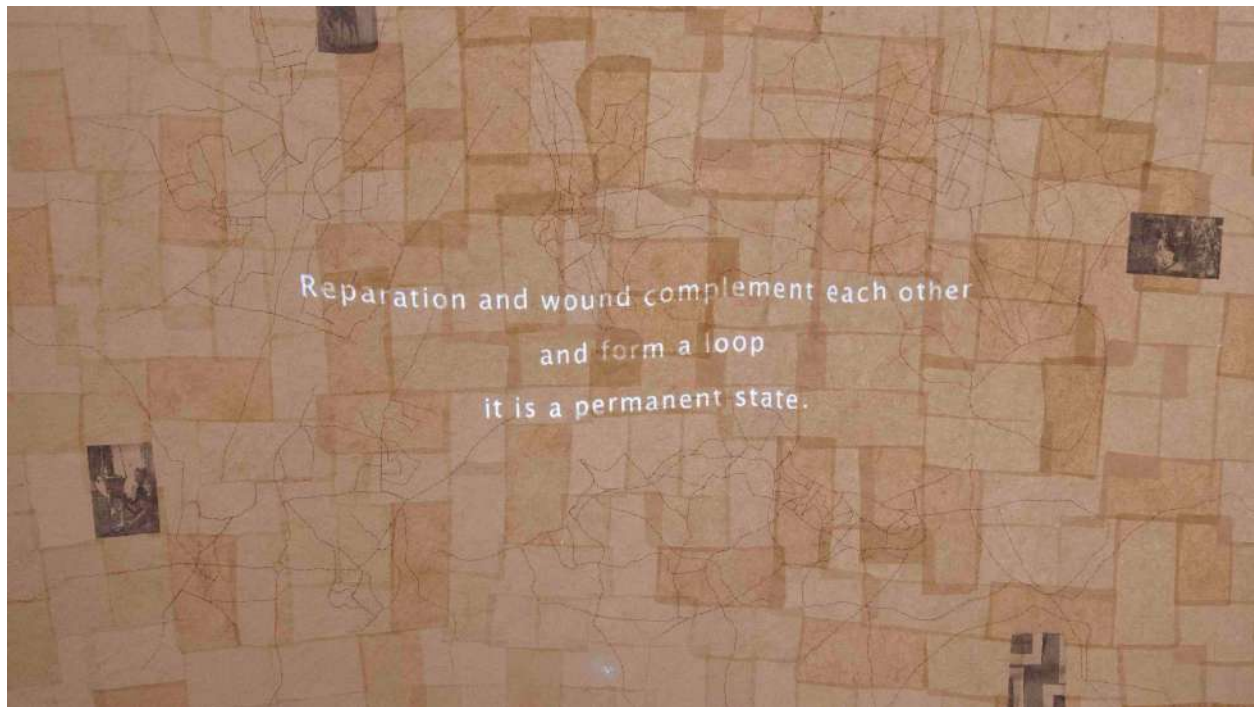
Close up shot of my thesis work 'Dislocated Conversations' at the Anna-Maria and Stephen Kellen Gallery, NYC for the exhibition 'Matter as Fallen Light' curated by Keagan Sparks, 2023.*

Within the context of discourse and engagement, I have been contemplating the introduction of a disruptive rupture as a means of fostering open-ended dialogue and allowing for the exploration of what remains absent. This installation, as an intersectional screen that engages the body, presents intriguing possibilities. It compels me to question the boundaries between coherence and rupture within a narrative of this nature, and whether a rupture is necessary or not.

Within the screen, family archival photographs are embedded on tea bags and are activated throughout the video with beams of lights. The scale of the photograph is aimed to create a sense of intimacy, to which the role of the viewer shifts to a participant in the investigation. *In the specific image above, you can see a photographic documentation of my family photo album on which was hand written 'ADIEU !' next to photographs of the villa 'Mon rêve' constructed by my great great grandfather in Oran, Algeria. The tea bags screen is holding space as evidence

or testimony, embodying a living memory. It is the site of the archive where it has the possibility of being unearthed, a space of tension in which lies the historical past and my relationship with my family.

On the tea bag screen are hand drawn with a red cotton thread the different geographies that ties the project together : Bechar (where my grandmother was born in Algeria), Algiers (where my grandmother last lived in Algeria before leaving to France), le Miton (the town in which she lives in France), Marseilles (the French city where the family arrived after leaving Algeria) and Brooklyn New York (where I currently live). The geopolitical borders of intimacy living in one space and being activated throughout the work has the source material answers to the location.



Close up shot of my thesis work 'Dislocated Conversations' at the Anna-Maria and Stephen Kellen Gallery, NYC for the exhibition 'Matter as Fallen Light' curated by Keagan Sparks, 2023.

An unfinished temporality necessitates ongoing acts of remembrance, bridging the gaps within individual and collective experiences. The impossibility of repair itself generates a politics and aesthetics of memory. It becomes evident that memories are not solely concerned with the past; they inherently point towards the future.

This is what Kader Attia phrases as an immaterial wound, which metaphorically devours the strong symbols of Western culture. He is a contemporary French-Algerian artist known for his multidisciplinary approach and exploration of cultural identity, colonialism, and the impact of

globalization on non-Western cultures. The fact that "repair"⁹, in traditional cultures, is a device of the visible, of a renewal that modifies forever the first form of the object. In the modern western world, on the contrary, repairing is synonymous with the return to the initial state of things and the disappearance of the wound... The Western thought¹⁰ of modernity and the politics that is the result of it operate in the denial of the wound, a denial that reinforces a priori and a posteriori, through European colonialism, the alleged chaos of traditional non-Western societies, which must be civilized through a new modern economic, cultural and religious order. Now, this dogma of progress, imposing borders, a History, a culture and an economy, has the world that existed before its arrival - and in a way that is still visible today.

This conceptual framework has been translated in my work through the consideration of the audience and their interpretation of the work, the video plays in a continuous loop, devoid of a definitive beginning or end. This deliberate approach offers numerous entry points, akin to the research process, inviting diverse perspectives and engagement. Utilizing a dynamic interplay between archival resources and my own recorded footage, I delve into the realms of both the past and the present. I employ the domestic space, which serves as a metaphorical mirror reflecting the utilization of archival material and its implications as an institutional process intertwined with historical narratives. This utilization is intimately connected to my personal dwelling, emphasizing the relationship between intangible data and the physical environment in which these narratives reside. Concurrently, I seek to challenge the authority of the visual image by purposefully omitting images from the recorded interview footage, thereby creating ample room for the audience to sit with the missing information. This intentional approach prompts viewers to imaginatively interact with the piece, consequently provoking a departure from preconceived notions.

"If we are to stop reading time through a paradigm of linearity or progression (...) we might see memory, not as the reminiscence of the past, but as what we call "the past" happening simultaneously with what we call "the present." ¹¹

In my work, I have been diligently striving to embrace and integrate this theoretical perspective, which not only invites but impels us to challenge the conventional paradigm of perceiving time

⁹ Attia, Kader. "MONTRE TES BLESSURES." Translated by Marie-Thérèse Weal. *Multitudes*, no. 60 (2015): 29-33. Accessed Month Day, Year. DOI: 10.3917/mult.060.0029.

¹⁰ Baudrillard, Jean. "Simulacra and Simulations." In Jean Baudrillard: Selected Writings, edited by Mark Poster, 165-184. Stanford, CA: Stanford University Press, 1988.

¹¹ Rothberg, Michael, and Léopold Lambert. "History in Copresence: Creating a Multidirectional Memory of the Holocaust in the Age of Decolonization." *THE FUNAMBULIST MAGAZINE*, November 29, 2021. <https://thefunambulist.net/magazine/they-have-clocks-we-have-time/histories-in-copresence-creating-a-multidirectional-memory-of-the-holocaust-in-the-age-of-decolonization>.

as a linear or progressive construct. This perspective prompts a fundamental reevaluation of memory, beckoning us to transcend the notion of memory as a mere recollection of the past. Instead, it beckons us to perceive memory as an intricate amalgamation, where what we traditionally classify as "the past" harmoniously coexists with what we categorize as "the present.". In the same way, by acknowledging the interconnectedness between reparation and wounds, one realizes that they are not mutually exclusive, but instead intertwine and complement each other. This symbiotic relationship forms a perpetual loop, fostering a state of enduring permanence.

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