Workshop on "Symbolic Reparations and Artistic Expressions; International examples" (previously "Human Rights and Artistic Forms, as means for vindication and symbolic reparations").

In this workshop we will start by analyzing and discussing the basic definitions of "reparations" "survivors" "artistic forms" and "well being". Several international examples on the "transitions after violence" in South Africa, Peru, Colombia, Bosnia etc., will also be presented. These examples are connected to the reparations emerging out of the diverse Truth and Reconciliation Commissions or International Tribunals, or to contexts reflecting the failure of the reconciliation attempts after human rights violations have occurred.

Participants will be encouraged to work in groups to reflect on the examples initially provided, in addition to some of the artistic forms used in the different settings (popular theater for Peru, graffiti for Colombia, caricatures for South Africa, movies and documentaries for Bosnia and Herzegovina, monuments in Europe, and literature and music for several other different settings). We will share other examples that participants are already familiar with or suggestions that they think might improve future approaches to truth and reconciliation. Participants will end the workshop by putting together presentations on the main topic, deepening on some of the examples (old and new) to be disseminated to broader audiences. Overall, this effort points towards a deeper understanding of participatory techniques when doing human rights work.

Both theoretical analysis, and applied work will be considered. Authors from the Social Sciences doing research on Reparations as C. Martin Beristain, B. Lykes or M.Mersky, and the work of famous artists like Beuys or Picasso, will be presented along with the less visible work of local artists and human rights workers (in the oftentimes ambivalent "post-violence" international settings). Several examples will be provided of more recent techniques as photo voice, witness, graffiti, and groups composing murals, which are starting to be crucial when linking human rights work linked to local artistic forms. Music composed under this "reparations mood" in several countries and different historical moments will also be considered, and used as a background of most of the group work.

Overall, the links between the ideal work on Justice and Reparations and the realities of the survivors will raise questions and open opportunities that point towards ways of developing more participatory techniques. These need to be considered when implementing reparations that consider the spiritual and emotional needs of the survivors.