

Propositions

belonging to the dissertation

Images of Khmer Rouge atrocities, 1975-2015

**Visualizing the crimes of the Pol Pot's regime
in transnational contexts of memory**

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1. Since the demise of the Pol Pot's regime in January 1979, documentary and artistic images of Khmer Rouge atrocities have been produced and circulated in a greater diversity of transnational contexts for purposes of memorialization than up to now was assumed.
2. Enlarging the scope of selection of images of Khmer Rouge atrocities beyond evidentiary documents shifts the discussion on the representation of the Cambodian Genocide toward an analysis of the conditions in which the event is made visible.
3. In the context of transition from the Cold War to the post-Cold War period, changes in “ways of seeing” Khmer Rouge crimes reflect both continuity and shifts in the identity and motivations of the different groups involved in the memorialization of the Democratic Kampuchea past.
4. In contrast to the widespread assumption that the Khmer Rouge had an anti-visual bias, an analysis of their visual production from the civil war period to the late nineties shows that they were image-savvy in organizing their visibility for public consumption.
5. By changing structures of participation, the transition of Cambodia from communicative to cultural Khmer Rouge-related memory raises new challenges in terms of appropriation of archive images and production of afterimages in non-judicial and non-academic contexts.
6. The role of transitional justice in producing new forms of engagement with the traumatic past has been increasingly important in post-conflict societies over the past twenty years.
7. The narratives associated with the human rights discourse are often based on notions of resilience, therapy, justice, reconciliation, and reconstruction, which are expressed through a variety of community and victim-oriented projects.
8. Tensions over the interaction of local and foreign cultures in the colonial period and its long-term effect on the formation of national identity often arise in postcolonial and post-conflict societies.
9. Visual culture might contribute to a better understanding of memorialization processes in post-conflict societies since the analysis of images of pain and atrocity is being conducted in a wide array of disciplines revolving around image studies.
10. The remediation, multiplication, and diversification of visual sources, especially in the context of digital media, contribute to the formation of ever-expanding circles of uses and users, thereby making it necessary to adopt a multi-sited approach when studying images.
11. Eating *amok trei* is inspirational when writing a thesis about Cambodia.