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#MemoriaLatAm



## Speaker Abstracts and Bios

Virtual Conference: Memory and Representation in Latin America

Congreso Virtual: Memoria y Representación en América Latina

8-10 April 2021

Thursday 8<sup>th</sup> April // Jueves 8 de abril

Session 1, 15:00-16:30 (UK) // 09:00-10:30 (COL)

Welcome video and opening remarks from Prof Claire Taylor (University of Liverpool)  
Followed by the **Sew and Talk Cultural Projects Discussion Workshop**

**Moderator:** Dr Lucia Brandi (University of Liverpool)

**Speakers:** Prof Berit Bliesemann de Guevara (Aberystwyth University), Dr Lorna Dillon (Ulster University), Dr Danielle House (University of Reading) Jimena Pardo Zamora (Independent)

**Abstract:** In this workshop we will experience and discuss the relationship between cultural projects, memory, academia and activism in Latin America. Participants are invited to stitch textiles related to memory and human rights (or work on their own sewing, knitting, art or craft project); to speak about their own work and to explore issues related to cultural projects, memory, trauma therapy, curation and mobilizations against human rights abuses.

**Workshop overview:** The workshop organisers will start the conversation by briefly speaking about projects that use needlework as a way of addressing issues related to memory in Latin America. Dr Berit de Bleiseman will speak about '(Un)Stitching the Subjects of Colombia's Reconciliation Process', a project which explores the subjectivities constructed by ex-combatants in the process of disarmament, demobilization and reintegration (DDR) in Colombia. Jimena Pardo will speak about the project 'Bordando por la Memoria', a collective associated with the Chilean exile community in England, which embroiders textiles with the names of people who were disappeared and politically executed in Chile between 1973 and 1989 and which also makes textile art about more recent state violence. The project aims to keep alive a part of history that is being systematically eradicated. Dr Lorna Dillon will speak about the way needlework projects in Latin America today form physical and virtual communities using exhibitions and the internet to form new diasporas of collaboration thus establishing powerful transnational art movements. Finally, to get the conversation going, Dr Danielle House will pose difficult questions about the way the current trend to use textile art affects the politics of some of the human rights movements.

Current art practices are working with textiles making large banners, arpilleras, embroideries, working predominantly with recycled materials and using stitching, painting, screen printing, lino printing, and weaving to explore themes of self, memory, community, loss and human connections.

**Berit Bliesemann de Guevara** is a professor of International Politics at Aberystwyth University, Wales. Her recent research explored the reintegration of peace signatories of the former FARC guerrilla into civilian life in Colombia through narratives and needlework. Email: [beb14@aber.ac.uk](mailto:beb14@aber.ac.uk)

**Lorna Dillon** is a Leverhulme Early Career Fellow. Her research focus is Latin American textile art. Her current project explores the link between visual art and human rights through the critical lens of transnational art movements and diasporas. The project is entitled 'The Symbolic in Processes of Transitional Justice: Textile Art in Latin America'. Lorna is looking at embroideries, quilts and arpilleras (appliqués) created by artists and art collectives in Colombia, Mexico and Chile. Lorna's doctoral research was on the embroideries, papier-mâché sculptures and oil paintings created by the Chilean artist Violeta Parra and this led to two books, the edited volume Violeta Parra: Life and Work (Tamesis, 2017) and the monograph Violeta Parra's Visual Art: Painted Songs (Palgrave, 2020). Lorna's work confronts the dehumanizing legacies of colonialism as well as exclusionary biases in the art world, particularly with regard to craft work, participatory textile art movements and the art of the Global South. Email: [Lornadillon@protonmail.com](mailto:Lornadillon@protonmail.com)

**Danielle House** is a postdoctoral researcher on the HERA funded project 'Cemeteries and crematoria as public spaces of belonging in Europe: migrant and minority cultural inclusion, exclusion, and integration', in the School of Archaeology, Geography and Environmental Science, University of Reading, UK. She completed her PhD research on memory and memorialisation of the disappeared in contemporary Mexico in 2019 in the Department of International Politics at Aberystwyth University, UK. Her thesis is entitled 'In Search of Presence: Disappearance and Memory in Mexico'. In 2017 she co-organised the textile exhibition 'Stitched Voices' at the Aberystwyth Arts Centre. Email: [d.r.house@reading.ac.uk](mailto:d.r.house@reading.ac.uk)

**Jimena Pardo** is a second-generation Chilean who arrived in England with her mother Cristina in 1976 at the age of two. Jimena studied a degree in Fine Art Painting and Art for Society at Wolverhampton University, her artwork strongly reflects her family's experience, including her parent's imprisonment, and the exiled identity. After completing a PGCE in Art and Design at Middlesex University in 2007 she now works as an Art Teacher in East London. Since February 2018 has been facilitating workshops for the project 'Bordando por la Memoria' – Embroidering Memory. A collaborative textile art project with the Chilean exiled community. Remembering events from the dictatorship and creating a physical archive of memory. During the quarantine she was also a lead facilitator in the project Stitch for Change with artist Janey Moffatt and Rossana Leal from the Refugee Buddy Project in Hastings. Where four 'Pandemic' quilts were made and due to be exhibited at The De La Warr in 2021. Email: [ximenapardo@hotmail.com](mailto:ximenapardo@hotmail.com)

**\*BREAK: 16:30-16:45 (UK) // 10:30-10:45 (COL)\***

**Session 2, 16:45-18:15(UK) // 10:45-12:15 (COL)**

**Panel 2a – Memory, Violence and Representation**

Moderator: Prof Matthew Brown (University of Bristol)

Speakers: Prof Alison Ribeiro de Menezes, Prof Thea Pitman, Alejandro Valderrama Herrera

**Prof Alison Ribeiro de Menezes (University of Warwick)**

Remembering Violence in Trujillo, Valle del Cauca, Colombia: The Parque-Monumento and Eco-Memory Trujillo, Valle del Cauca, Colombia: The Parque-Monumento and Eco-Memory

Abstract: This paper examines the questions of the memory and representation of violence through an analysis of the Parque Monumento of Trujillo, a town in the Cauca Valley infamous for a decade of killings and disappearances linked to narcotrafficking, repression and paramilitary activities in the late 1980s and early 1990s. Following a recommendation from the Comisión Interamericana de Derechos Humanos, victims' relatives constructed a memory garden and cemetery, which is managed through the grassroots organization, Asociación de Familiares de Víctimas de Trujillo (Afavit). Many of the victims were local labourers and small agricultural producers, who had collectivized with the help of the local priest, Father Tiberio Fernández, himself a victim. Drawing on ethnographic research gathered during a visit led by a member Afavit, the paper examines the manner in which the garden evidences unique features of the Trujillo conflict, and yet also locates itself in a wider history of Latin American twentieth-century violence and atrocity. In particular, the paper examines the intersections between violence and agri-production, and thus between the fields of memory studies, environmentalism and sustainability. Ultimately, the paper argues that Trujillo points the way to an eco-memory studies embedded in the configurations of particular conflicts but with wider application.

**Alison Ribeiro de Menezes** is Professor of Hispanic Studies at the University of Warwick. Her research focuses on questions of cultural memory. She has published on civil-war and dictatorship memory in contemporary Spain and is now writing a monograph on cultural representations of the disappeared in Chile and Argentina. She was also Principal Investigator on an Arts and Humanities Research Council project examining Chilean experience of exile in the UK following the 1973 coup. Email: [alison.Menezes@warwick.ac.uk](mailto:alison.Menezes@warwick.ac.uk)

**Prof Thea Pitman (University of Leeds)**

Occupy MAM!: Indigenous Curatorial Agency in the Arte Eletrônica Indígena Exhibition'

Abstract: In August 2018 the Museu de Arte Moderna da Bahia in Salvador, Brazil hosted an exhibition entitled 'Arte Eletrônica Indígena'. I was involved in the project throughout and present for the opening weekend's activities. While it can be argued that the project did not deliver a complete epistemological revision of electronic art from an Indigenous perspective, the presence of twenty Indigenous participants in the museum during the opening weekend did go some way towards decolonising the institution, at least on a temporary basis, as they found ways to exercise curatorial agency over the exhibition. To illustrate my findings in this regard, I will show a short (7:30min) research video that I made in collaboration with the project director, Sebastián Gerlic.

**Thea Pitman** is Professor of Latin American Studies at the University of Leeds. Her research interests lie in the field of contemporary Latin American cultural production, especially online, and more broadly digital, works, as well as the appropriation of new media technologies by Indigenous communities. She has published the anthology *Latin American Cyberliterature and Cyberculture* (LUP, 2007) and the book *Latin American Identity in Online Cultural Production* (Routledge, 2013), both with Claire Taylor, as well as numerous other articles and pieces of short-form scholarship. Her current research focuses on Indigenous new media arts in the Americas. Her book *Decolonising the Museum: The Curation of Indigenous Contemporary Art in Brazil* will be published in April by Tamesis. Email: [T.Pitman@leeds.ac.uk](mailto:T.Pitman@leeds.ac.uk)

**Alejandro Valderrama Herrera (independent)**

More than a witness

Abstract: Much has been said about the role of the researcher in social sciences, how we need to observe, listen, and learn differently and the need to open itself to alternative forms of knowledge and alternative traditions by which knowledge is generated and shared. Even when participatory research covers a wide range of practices and is recognised as a powerful way of making a change in complex situations, it never guarantees that people can play an active role in the research by making their ideas and experiences known, where participants engage in types of dialogue and sharing experiences. How can research be a process that implies reciprocity, is collaborative, interactive, collective, co-authored, negotiated and participatory? I'm part of the Arts Dialogue Collective, a group of artists, researchers and peace activists representing different countries and experiences, including Northern Ireland, UK, Tanzania, Greece, Colombia, Israel, Palestine, Sri Lanka and the US. Since 2017 until today, the people involved in twin activities in NI and Colombia, shared, explored and developed notions of what an arts dialogue approach is, and how it is in peacebuilding practices at local level. Visual arts, music making and collaboration have been used as a means to transform experiences at both individual and collective level.

**Alejandro Valderrama Herrera (1977)** is a Colombian Social anthropologist relocated to Ireland. Consultant, practitioner and independent researcher specialised in the fields of Education, Human Rights and Development. Almost 20 years working with numerous marginalised communities: He belongs to the Arts Dialogue Collective in Northern Ireland. Email: [alejovaldo@yahoo.es](mailto:alejovaldo@yahoo.es)

**Panel 2b – Conversatorio con Patricio Vogel**

**Bárbara Palomino (independiente)**

En diálogo con el artista chileno Patricio Vogel

Resumen: pendiente

Perfil: pendiente. Email: [bpalomin@gmail.com](mailto:bpalomin@gmail.com)

**\*BREAK: 18:15-18:30 (UK) // 12:15-12:30 (COL)\***

### **Session 3, 18:30-20:00 (UK) // 12:30-14:00 (COL)**

#### **Panel 3a – Conflict Textiles Workshop: Following the Footsteps of the Disappeared**

Speaker: Roberta Bacic, Founder of Conflict Textiles and Breege Doherty

This session, incorporating a variety of methodologies and elements, will be facilitated by curator Roberta Bacic and assistant curator Breege Doherty, with inputs from several Conflict Textiles collaborators.

Focusing on the present online exhibition at the Ulster Museum Following the footsteps of the disappeared, we will commence with a screening of the exhibition film (6.48 minutes). This shows the pieces displayed live, in conversation with the Conflict Textiles team. This will be complemented by a brief presentation on the Conflict Textiles online archive by Gillian Robinson. We will then shift our focus to *Tras las huellas de los/as desaparecidos/as / Following the footsteps of the disappeared*, an exhibition in Osorno, Chile, marking International Day of the Disappeared, 30th August 2019, which has its genesis in curator Roberta Bacic's work with children of the disappeared (1985-1988).

Thirdly, we will screen a 90-second clip of a film made in 1987 amidst the Pinochet dictatorship era and which the Museum of Memory in Chile re-mastered in 2019. Filmmaker Gayla Jamison will join us from Atlanta and show a three-minute clip of her film *Scraps of Life*, filmed in Chile in 1989 with original footage of that period. She will briefly refer to her experience while there. Ana Zlatkes, textile artist with two pieces in the exhibition will join us for three minutes from Buenos Aires and will comment about her work on this subject. Esther Pardo will facilitate a 15-minute participatory exercise focused on arpilleras within the exhibition. Esther Vital will briefly refer to arpillera workshops she facilitated in Brazil (2011) from which several arpilleras "were born", one of which is part of the exhibition.

Curator Roberta Bacic will close the session focusing on the forthcoming textile display at the Ulster Museum, Belfast (30th August 2021), which will mark the 10th anniversary of the inaugural observance of the International Day of the Victims of Enforced Disappearances in 2011. Bacic will also refer to the journey of this exhibition which will be exhibited in Mexico City, January-February 2022. The final phase of this exhibition will take place at the Memorial of Political Resistance, Sao Paulo, March 2022; the location for the "Arpilleras of Chilean political resistance" exhibition (2011). Email: [roberta.conflictextiles@gmail.com](mailto:roberta.conflictextiles@gmail.com)

#### **Panel 3b - Memoria y cultura popular**

Moderadora: Dra Celina de Jesús Trimiño Vásquez

Panelistas: Prof Kristine Vanden Berghe, Dr Boris Alfonso Salinas Arias, Elías Robles

#### **Prof Kristine Vanden Berghe (Université de Liège)**

"Disfruta la verdadera aventura salvaje". De la Hacienda Nápoles al Parque temático

Abstract: La Hacienda Nápoles fue construida por el narcotraficante Pablo Escobar en 1979 como un lugar de descanso donde pudiera disfrutar con su familia y recibir visitas. Después de la muerte de su propietario, se convirtió en 2007 en un parque acuático enfocado en la

cultura africana donde los turistas pueden participar en una aventura jurásica o divertirse con el acuasaurus. Una minoría de ellos sale del agua para entrar en un pequeño museo de memoria histórica construido en el centro del parque con el propósito de recordar el origen del mismo.

En mi ponencia analizaré cómo se construye el reciente conflicto entre Escobar y el Estado colombiano, primero en el Parque Temático y luego en el museo. Los nuevos propietarios (se trata de una iniciativa privada/pública) representan la violencia de los años ochenta y principios de los noventa como un enfrentamiento entre los malos (los narcos) y los buenos (las instituciones estatales). La pregunta que guía mi análisis es hasta qué punto esta simplificación contribuye a la catharsis del pueblo colombiano.

**Kristine Vanden Berghe** es profesora titular de literaturas hispanoamericanas en la Universidad de Lieja. Sus principales áreas de investigación son la literatura y la cultura latinoamericanas de los siglos XX y XXI. En su último libro publicado, titulado *Narcos y sicarios y la ciudad letrada* (Albatros, 2019), analiza la representación de los bandidos colombianos en la literatura mexicana y colombiana reciente en relación con la figura del intelectual. Uno de sus proyectos actuales trata de las problemáticas relacionadas con los lugares de memoria en la Colombia contemporánea. Email: [kristine.vandenbergh@uliege.be](mailto:kristine.vandenbergh@uliege.be)

**Dr Boris Alfonso Salinas Arias (Red de Universidades Estatales de Colombia, RUDECOLOMBIA, Universidad de Tolima)**

Música Pop de Colombia, Memoria y Educación para la paz

Resumen: Colombia ha vivido durante décadas un doloroso conflicto armado interno que le ha dejado una cantidad incalculable de huellas de dolor, trauma y culpa. La presente propuesta de ponencia se realizó con una aproximación metodológica a profundidad con el estudio de casos múltiples, analizando el discurso de canciones del género Música Pop Latino hecho en Colombia frente a las realidades sociales del conflicto armado entre los años 2002 y 2016, usando como categorías de análisis la paz positiva, paz neutra e imaginación moral propuesta desde la Investigación para la Paz. Los hallazgos encontrados demuestran que, en algunos casos, la música fue un espacio que visibilizó la violencia directa, neutralizó la violencia cultural y promovió la imaginación moral. No obstante, en otros ejemplos musicales se promovió la indiferencia anulando la empatía, elemento que se constituye como promotor de violencia cultural. La investigación concluye con una propuesta de educación para la Paz desde una audición crítica de la música comercial.

**Boris Alfonso Salinas Arias:** Músico ibaguereño, creador de la Corporación Ima, organización sin ánimo de lucro desde la cual ha creado y gestionado proyectos como Música para mi Barrio y Simposio Regional de Educación Artística. Creador y director del grupo de Investigación IMA, el cual en su corta existencia se encuentra en la categoría C de grupos de investigación de Colciencias. Salinas es gestor cultural, educador e investigador en formación, ganador del Premio para la publicación de Investigación Cultural de la Alcaldía de Ibagué 2015, Tesis Meritoria de pregrado en el programa de Licenciatura en Música, mención Tesis Laureada de Maestría, estudiante del Doctorado en Ciencias de la Educación Red de Universidades Estatales de Colombia. Email: [Boris.salinasarias@gmail.com](mailto:Boris.salinasarias@gmail.com)

**Elías Robles Andrade, Museo Legislativo “Sentimientos de la Nación” de la Cámara de Diputados del H. Congreso de la Unión de los Estados Unidos Mexicanos**  
Tardes de Cine Club. Un espacio de reflexión sobre derechos humanos

Resumen: En México no existe una larga tradición en materia de reconocimiento, respeto, protección y garantía de los derechos humanos. Tampoco existe mucho arraigo respecto de una cultura de promoción de la memoria histórica, para introducir en el imaginario colectivo la necesidad de evidenciar eventos trágicos u ominosos que no se deben repetir, visibilizar a las víctimas de estos y procurar el cumplimiento de la obligación de la reparación del daño.

En este sentido, puede echarse mano del cine para ir sembrando premisas fundamentales de una cultura pro derechos humanos y pro garantista que ponga el acento en la conmemoración de efemérides internacionales propuestas por la propia Asamblea general de Naciones Unidas.

El séptimo arte puede ser un gran aliado para que las instituciones museísticas puedan llegar a una gran variedad de públicos, sin muchos requerimientos humanos, materiales o logísticos y facilitando la difusión de contenidos, temáticas o problemáticas que resultaría complejo exhibir a través de otros medios. Más aún, tomando en cuenta la dependencia y la estricta vinculación que guardan la mayoría de los museos en Latinoamérica con los gobiernos en turno.

Un programa cultural de este tipo puede abonar a la reflexión y a la sensibilización sobre derechos humanos y memoria.

**Elías Robles Andrade.** Cursando el Doctorado en Ciencias Administrativas de la ESCA de Santo Tomás del Instituto Politécnico Nacional (México); con una maestría en Derechos Humanos y Democracia en la Universidad Latinoamericana de Ciencias Sociales (FLacso), dos licenciaturas en la Universidad de Guadalajara (Derecho y ciencias políticas) y sendos diplomados en el Tribunal Electoral del Poder Judicial de la Federación, la Universidad Anáhuac, La Universidad Iberoamericana y el Tecnológico de Monterrey, ha desarrollado la mayor parte de su experiencia profesional en el sector público. En donde se ha desempeñado en áreas como administración pública, técnica legislativa, derecho parlamentario, planeación estratégica, políticas públicas, sistema electoral y museología. Asimismo, ha contribuido como investigador en algunas publicaciones relacionadas con estas materias. Email: [desuddes@yahoo.com.mx](mailto:desuddes@yahoo.com.mx)

**\*BREAK: 20:00-20:15 (UK) // 14:00-14:15 (COL)\***

**Session 4, 20:15-21:45 (UK) // 14:15-15:45 (COL)**

**Panel 4a – Memory, Women and Agency**

Moderator: Dr Brigid Lynch (independent)

Speakers: Dr Isabelle Gribomont, Bridget Blankley, Prof Katy Jenkins, Dr Antonia Carcelen & Juanita Bone

**Dr Isabelle Gribomont (University of Liverpool)**

The Representation of Women in the Context of the Colombian Conflict: A Corpus-Assisted Comparison of the Discourse issued by La Ruta Pacífica and the Colombian Press

Abstract: La Ruta Pacífica is a feminist movement which advocates for the women who have been impacted by the Colombian conflict. Since 1996, the organisation fights for women's right to obtain truth, justice and reparation, and promotes the pacification of the Colombian society. In this paper, I discuss my progress in the investigation of the linguistic representation of the women impacted by the conflict in the discourse issued by La Ruta Pacífica. To do so, I aim to contrast this discourse with the Colombian press. Over the past several decades, the media has contributed to shape the Colombian public's understanding of the conflict and its actors. Therefore, by exploring linguistic elements such as grammatical agency and the vocabulary of victimhood, I hope to assess whether La Ruta Pacífica's contribution to the post-conflict feminist struggle in Colombia is reflected at the linguistic and discursive level. Potential research questions include: Where do the representations of women impacted by the conflict coincide, and where do they differ? Is this representation homogenous in either discourse, or does it differ widely in accordance with the points discussed and the arguments made? Which linguistic patterns and mechanisms enact the discursive empowerment or victimisation of women in this context?

**Isabelle Gribomont** is a postdoctoral researcher on Dr Ruth Nugent's UKRI Future Leader's Fellowship "Digital Library of British Historic Mortuary Science and Investigation". She is a literary scholar by training, specialised in contemporary Latin America. During her PhD at the University of St Andrews, she has used computational methods to analyse the political discourse issued by the Zapatista movement in Mexico. In her current position, she focuses on designing and implementing digital methods to investigate the evolution of perceptions and practices of exhumation in Britain from the 7th to 19th centuries. Prior to joining the University of Liverpool, she was an Impact Research Associate at the University of Nottingham. Email: [isabelle.gribomont@liverpool.ac.uk](mailto:isabelle.gribomont@liverpool.ac.uk)

**Bridget Blankley (University of Birmingham)**

In Her Footsteps: Shoes as Counter-Memorials for the Disappeared.

Abstract: This paper will examine the use of pre-owned shoes as Memory Objects in counter-memorial art for women; questioning its legitimacy as a representation, the victims of drug funded violence. Having argued that these women should be considered as civilian casualties of war, I will examine the ways in which artists have to memorialise these victims. Using two examples of women artists who use pre-owned footwear as indices to represent the victims. I will demonstrate that by using shoes the artists both personalise and anonymises the women being remembered.

Doris Salcedo has used individual shoes from women kidnapped by the FARC as indexical signs of the women themselves. Whereas Elina Chauvet, has used a massed pre-worn shoes in order to represent the numbers of women killed by drug gangs in Northern Mexico. Unlike Salcedo, Chauvet used shoes that have no connection to the victims.



I will contend that, although the shoes in Salcedo's work trigger emotional reactions by virtue of the imprints of the individual, Chauvet's art, which includes an element of public interaction, has equal, if not greater validity as a work of mourning, due both to its location and visual impact which more closely aligns to traditional, official war memorials.

**Bridget Blankley** is a Post Graduate Researcher in art history at the University of Birmingham, Her current research, *The Spaces Left Behind*, examines the use of clothing in memorials and counter memorials for women. Email: [BXB912@student.bham.ac.uk](mailto:BXB912@student.bham.ac.uk)

**Prof Katy Jenkins, Dr Antonia Carcelen-Estrada (Universidad San Francisco de Quito) and Juanita Bone (Northumbria University)**

Harnessing Afro-Ecuadorian women's heritage to promote peaceful and equitable development in Esmeraldas, Ecuador

**Abstract:** Afro-Ecuadorian women in Esmeraldas, Ecuador, are amongst the most marginalised groups in the country. Living in a region severely affected by large-scale extractivism and associated socio-environmental conflicts, they also face the impacts of drug trafficking and climate-change induced environmental degradation. The conditions under which Afro-Ecuadorian women live are also rooted in a longer history of colonialism, with its own local discriminatory practices. In this paper, we reflect on the initial stages of our BA/GCRF funded project, which is working with a community arts NGO, *Mujeres de Asfalto*, to create spaces for collective reflection on Afro-Ecuadorian women's identity, as a means of valuing culturally specific narratives, practices, memories, and heritage, while harnessing these for equitable development. We consider the challenges of undertaking this sort of memory work in contexts of precarity and discrimination, as well as exploring the tensions of cross-generational participatory research.

**Katy Jenkins** is Professor of International Development at Northumbria University and Co-Director of the Centre for International Development. She is an interdisciplinary feminist scholar with specialisms in gender and development; women's activism and volunteering; gender and large-scale resource extraction. She is committed to working in partnership with grassroots and community organisations, with a focus on feminist and participatory approaches. She is currently principal investigator on a British Academy/GCRF-funded project 'RECLAMA: Harnessing Afro-Ecuadorian women's Heritage', and has recently completed a Leverhulme Fellowship undertaking a participatory photography project with women anti-mining activists in Peru. Katy is a committee member of the Society for Latin American Studies committee and the Development Geographies Research Group of the Royal Geographical Society. Katy has published extensively in relation to gender and development, women's community organising and activism, and feminist and participatory methodologies, in journals including *Antipode*; *Transactions of the Institute of British Geographers*; *Emotion, Space and Society*; and *Gender, Place and Culture*. Email: [katy.jenkins@northumbria.ac.uk](mailto:katy.jenkins@northumbria.ac.uk)

**Antonia Carcelén-Estrada** teaches oral literature and intercultural translation at USFQ, Ecuador and is currently Co-Investigator on the British Academy/GCRF funded project 'RECLAMA: Harnessing Afro-Ecuadorian women's Heritage'. Her decolonial research connects early-modern Transatlantic literature and historiography, translation studies, and today's intercultural conflicts with an emphasis on cultural politics and performance. As an

interdisciplinary scholar and translator, she connects peoples and ideas across disciplines and borders, among them Islamic, Afro-descendant, Jewish, and Indigenous histories, to better articulate a decolonial resistance to current oppressive regimes. She has published her work with University of Massachusetts Press (2010), Palgrave (2016), and Routledge (2018a, 2018b), as well as with journals such as Translation (2012), Translation Studies (2015), and New Diversities (2017). Her forthcoming publications include studies on medieval intercultural literary practices with Viator (2021), and on issues of historiography, race, and memory with Disabilities Studies Quarterly (2021), the History Journal in the UK (2021), and Journal of Latino-Latin American Studies (2021). Her work with black feminists in the Great Chocó will be featured in Radical History Review (2022) and the European Journal of Politics and Gender (2022). Her manuscript, Cervantes and Islam is currently being prepared for UPenn UP, Golden Palimpsests for Arizona UP, and Sumak Kawsay under Siege for Duke UP. Email: [acarcelen@usfq.edu.ec](mailto:acarcelen@usfq.edu.ec)

#### **Panel 4b – Memoria y pedagogía**

Moderador: William Ernesto Condiza Plazas (Universidad Pedagógica y Tecnológica de Colombia)

Panelistas: Lina Margarita Remolina Granados, Andrés Javier Bustos Ramírez, Andrés Gómez Barrera

#### **Lina Margarita Remolina Granados (Universidad Pedagógica y Tecnológica de Colombia)**

Fragmentos de memoria: experiencias museales en el contexto de la Universidad Pedagógica y Tecnológica de Colombia

Email: [lina.remolina@uptc.edu.co](mailto:lina.remolina@uptc.edu.co)

Resumen: Esta ponencia plantea un recorrido relacionado con las experiencias museales en el marco de la investigación en convenio con la Universidad de Liverpool “Memoria, Víctimas y Representación del Conflicto Colombiano”, específicamente aquellas ligadas con la UPTC, desde la perspectiva de apoyo asistencial en la investigación.

Asimismo, destacar reflexiones en primera persona sobre lo que implicó llevar a cabo estas muestras, los espacios previos, los momentos de encuentro y diálogo, en los que se abrazó la posibilidad de crear imágenes más inclusivas, enfatizando en el protagonismo de las mujeres víctimas y también de las organizaciones nacionales y regionales que trabajan por los derechos de personas sobrevivientes del conflicto armado colombiano. Lo anterior se materializó en la creación de obras alternativas de representación, en las cuales ellas participaron de forma activa, haciendo posibles las piezas que componen estas exposiciones. Por último, mencionar la tarea de registro de las distintas expresiones artísticas y de memoria presentes al interior de la universidad, como resistencia al olvido de los estudiantes que han perdido la vida en las últimas décadas.

Abstract: This paper presents a journey related to museum experiences as part of the collaboration agreement with the University of Liverpool, for the research “Memory, Victims and Representation of the Colombian Conflict”, specifically those linked to the UPTC, from the perspective of the research assistance support. Furthermore, to highlight thoughts in first person about what it was to carry out these exhibitions: the previous spaces, moments of

meeting and dialogue, in which the possibility of creating more inclusive images was embraced, emphasizing the protagonism of women victims and national and regional organizations that work for the rights of survivors of the Colombian armed conflict. This materialized in the creation of alternative works of representation, in which they actively participated, making possible the pieces that make up these exhibitions. Lastly, mention the task of recording the different artistic and memory expressions present within the university, as a resistance to the oblivion of the students who have lost their lives in recent decades.

**Lina Margarita Remolina Granados** es asistente de Investigación del Proyecto “Memoria, Víctimas y Representación del Conflicto Colombiano” en convenio con la Universidad de Liverpool y la UPTC. Integrante de la Colectiva Semilla Feminista, en Boyacá y Consejera Consultiva de Tunja. Profesional en Administración de Empresas de la Universidad Pedagógica y Tecnológica de Colombia. Cuenta con experiencia en trabajo en organizaciones y fundaciones sociales, comunitarias y culturales, en procesos de formación dirigidos a mujeres y niñas en pedagogía de los feminismos y estudios de géneros.

Research Assistant for the Project "Memory, Victims and Representation of the Colombian Conflict" in agreement with the University of Liverpool and the UPTC. Member of the “Semilla Feminista” Collective, in Boyacá, and Tunja Women's Advisory Council for the juvenile sector. Professional in Business Administration from the Universidad Pedagógica y Tecnológica de Colombia. She has experience working in social, community and cultural organizations and Human Rights foundations, in education processes for women and girls in feminist pedagogy and gender studies. Email: [lina.remolina@uptc.edu.co](mailto:lina.remolina@uptc.edu.co)

**Andrés Javier Bustos Ramírez (Universidad Pedagógica y Tecnológica de Colombia)**

Memoria en la escuela colombiana: un campo en disputa. Un análisis a partir de experiencias educativas // Memory in the Colombian school: a disputed field. An analysis from educational experiences.

**Andrés Javier Bustos Ramírez.** Estudiante de Doctorado en Ciencias de la Educación de la UPTC, Magíster en Literatura de la Universidad de Los Andes y Licenciado en inglés de la Universidad Distrital Francisco José de Caldas. Ganador de la beca FLTA de la comisión Fulbright, así como de los programas becarios del centro de español de la Universidad de los Andes y del Ministerio de Educación Nacional para el desarrollo de estudios de maestría y doctorado respectivamente. Es miembro de la Red de maestras y maestros investigadores CHISUA, así como cofundador y coordinador del Seminario internacional “Realidades y desafíos de la educación rural latinoamericana”. Es miembro del programa “Maestras y maestros que inspiran” del instituto para la investigación educativa y el desarrollo pedagógico IDEP, así como profesor de la Corporación universitaria Uniminuto, y maestro rural de la Secretaria de Educación de Bogotá.

Doctoral student in Education Sciences at UPTC, Master in Literature from Universidad de Los Andes and Bachelor of English from Universidad Distrital Francisco José de Caldas. Winner of the FLTA scholarship from the Fulbright commission, as well as the scholarship programs of both, the Spanish center from Universidad de los Andes and the Ministry of National Education for the development of master's and doctoral studies, respectively. He is a member

of CHISUA, a network of teacher researchers, as well as co-founder and coordinator of the international Seminar "Realities and challenges of Latin American rural education". He is a member of the "Teachers who inspire" program of the Institute for Educational Research and Pedagogical Development IDEP, as well as a professor at Uniminuto Corporation, and a rural teacher at the Secretary of Education of Bogotá.

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### **Andrés Gómez Barrera (Universidad Pedagógica y Tecnológica de Colombia)**

Tensiones en la formación ciudadana escolar en Colombia

Resumen: En un país desigual como el colombiano, con un proyecto democrático por consolidar, con una historia extensa de conflicto social y armado, la pregunta por la formación ciudadana y su real incidencia en las prácticas democráticas en sociedades como la colombiana no pierde vigencia y pertinencia. En el ámbito escolar la formación de sujetos capaces de incorporarse al orden social, económico y político contemporáneo es imperativo, así como la necesidad de convertir los espacios escolares en escenarios de participación, inclusión y paz. Estos supuestos permiten enunciar desde instituciones como el Ministerio de Educación Nacional estrategias de formación como los estándares de competencias ciudadanas.

El presente estudio parte de la hipótesis, de que la formación ciudadana en Colombia se sustenta en una serie de supuestos derivados de la Constitución política de 1991, que poco responden a contextos concretos del país. En esta medida, los discursos asociados a la formación ciudadana terminan replicando el imaginario de un ciudadano virtual que se manifiesta en un marco democrático ideal produciendo una serie de tensiones entre lo que debe ser esta formación y su puesta en práctica. A partir de la revisión bibliográfica de investigaciones y textos dedicados a la formación ciudadana producidos en Colombia, en lo transcurrido del siglo XXI, se indaga por las formas en que este campo explica su relación con la escuela, mediante qué conceptos y desde qué significados, estableciendo tendencias y supuestos epistemológicos que permitan inferir las tensiones que cruzan este tipo de formación.

In an unequal country such as Colombia, with a democratic project to consolidate, with an extensive history of social and armed conflict, the question of citizen training and its real impact on democratic practices in societies such as Colombia does not lose its validity and relevance. In the school environment, the training of subjects capable of joining the contemporary social, economic and political order is imperative, as is the need to convert school spaces into scenarios of participation, inclusion and peace. These assumptions allow institutions such as the Ministry of National Education to state training strategies such as citizen competencies standards.

This presentation is based on the hypothesis that citizen training in Colombia is based on a series of assumptions derived from the 1991 political constitution that respond little to specific contexts in the country. To this extent, the discourses associated with citizen training end up replicating the imaginary of a virtual citizen that manifests itself in an ideal democratic framework, producing a series of tensions between what this training should be and its implementation. Based on the bibliographic review of research and texts dedicated to

citizenship education produced in Colombia during the XXI century, it is investigated the ways in which this field explains its relationship with the school, through what concepts and from what meanings, establishing trends and epistemological assumptions that allow inferring the tensions that cross this type of formation.

**Andrés Gómez Barrera.** Licenciado en Ciencias Sociales y Económicas de la Universidad Pedagógica y Tecnológica de Colombia, Magister en Historia de la Pontificia Universidad Javeriana y Doctorando en Ciencias de la Educación RUDECOLOMBIA-U.P.TC.

Se ha desempeñado como docente de Ciencias Sociales, de investigación y pedagogía, actualmente es directivo docente de la secretaria de educación de Bogotá, se encuentra en una comisión de estudios doctorales otorgada por la SED y hace parte de la misión de educadores y sabiduría ciudadana de la ciudad de Bogotá.

Es ganador del concurso nacional de la banca escolar a la banca central del Banco de la Republica en el año 2011. Autor del libro: Elecciones, junta revolucionarias y Bandidos. la violencia política en Villavicencio 1946 – 1953 y los artículos: Elecciones y Junta revolucionaria. Villavicencio 1947-1948 y de la resistencia Gaitanista a la resistencia Liberal 1948 – 1950. Desarrolla el proyecto doctoral titulado: tensiones en la formación ciudadana escolar en Colombia: apropiación y reproducción. Email: [gomezbarrerandres@gmail.com](mailto:gomezbarrerandres@gmail.com)

**\*END: 21:45 (UK) // 15:45 (COL)\***

**Friday 9<sup>th</sup> April // viernes 9 de abril**

**Session 5, 15:00-16:30 (UK) // 09:00-10:30 (COL)**

### **Panel 5a – Interactive Workshop: The Imaginary Constitution of Conflict in Latin America**

Moderator: Dr Jordana Blejmar (University of Liverpool)

Speakers: Dr Philippa Page (Newcastle University) Dr Nick Morgan, Dr Cecilia Sosa (Royal Holloway) Dr Eduardo Restrepo

Convenors: Nick Morgan (Newcastle University), Philippa Page (Newcastle University), Eduardo Restrepo (Pontificia Universidad Javeriana, Bogotá), Cecilia Sosa (Royal Holloway, London). Email: [Philippa.Page@newcastle.ac.uk](mailto:Philippa.Page@newcastle.ac.uk)

The conceptual and methodological concerns explored in this workshop emerge from the AHRC funded project, “Screening Violence: A Transnational Study of Post-Conflict Imaginaries”. Two Latin American countries, Argentina and Colombia, come under the purview of this project, which uses film, both documentary and fiction, as a tool to spark discussions intended to reveal the nature of the local imaginaries of conflict. Our decision to focus on the social imaginaries of conflict is based on the premise that it is within the imaginary that the meanings of these struggles are fixed. A key feature of the project is its interdisciplinary and participatory approach to knowledge production, which draws on film reception and in-depth ethnographic work with a small number of participants as a way into the rich textures, ambiguities and inconsistencies of symbolic worlds. This rich qualitative material helps to orientate the comparative analysis around which the project is built. We

work with the medium of film in a multi-faceted way: as a methodological tool designed to set up spaces of discussion that allow us to chart social imaginaries; as an imaginary space itself, both reflective and constitutive of the popular imaginaries in question; and as creative expression, as we work with local filmmakers to capture our engagement with our participants, ultimately co-creating a cinematic cartography of the imaginaries that emerge in each site throughout the project.

In the workshop, we intend to show some footage taken from the project, and we will provide a brief sketch of our progress. This will introduce, in particular, what happened when groups in Argentina were invited to discuss the Colombian documentary *Falsos positivos* (dir. Simone Bruno and Dado Carillo, 2009) and groups in Colombia were invited to discuss the Argentine documentary *¿Quién soy yo?* (dir. Estela Bravo, 2007) and animated short, *Padre* (dir. Santiago Bou Grasso, 2014). The bulk of the workshop, however, is aimed at fomenting a debate between all participants about a series of interlinked themes. These include, but are not limited to:

- The role of social imaginaries in the constitution of collective memory
- The challenges raised by using the term imaginary, rather than, say, discourse or memory itself
- The role and particular relevance of film in exploring social imaginaries
- The methodological problems of working with focus groups.

Participants with interests in any part of Latin America and the Caribbean are welcome.

A taster video of footage from our fieldwork in Argentina is available to view here: <https://vimeo.com/327549556> Password: ESMA2019

A taster of footage from our Colombia fieldwork is available to view here: <https://www.youtube.com/watch?v=vKi-CU9I938&feature=youtu.be>

### **Panel 5b - Memoria, ciudadanía y educación**

Moderadora: Catalina Delgado Rojas (Universidad de Manchester)

Panelistas: David Felipe Alarcón Ospina, Jorge Fernando Vargas Cruz, Laura Marcela Caballero León

#### **David Felipe Alarcón Ospina (Universidad Pedagógica y Tecnológica de Colombia)**

Estado, memoria y educación en Colombia: Itinerarios de una cuestión irresuelta

Resumen: En esta ponencia analizamos las características y el sentido que en Colombia han asumido las políticas reparatorias, particularmente las políticas de memoria y, dentro de estas, aquellas cuyo propósito es la enseñanza o transmisión de la historia reciente y de memorias asociadas al conflicto armado, en la educación institucionalizada del país. Para esto, se realiza una conceptualización del Estado, las políticas públicas y las políticas de memoria, buscando problematizar el sentido interpretativo que caracteriza buena parte de las formas de comprensión de su desarrollo histórico en el país. En este sentido, se aborda la cuestión de la memoria, los usos públicos del pasado y su traducción en políticas de Estado,

presentando un recorrido general por su desarrollo histórico, el papel que en este proceso han cumplido actores de la sociedad civil, así como algunos de sus rasgos específicos. Asimismo, se realiza un recorrido por las políticas educativas de memoria en Colombia, destacando sus regularidades históricas, el lugar que se le ha conferido al conflicto armado como tema susceptible de ser incorporado en la escuela, así como sus virajes recientes en el contexto de “apertura política” en desarrollo desde hace cerca de una década en el país. Finalmente, realizamos una contrastación con experiencias educativas de otros contextos nacionales, relacionadas con el abordaje educativo de pasados marcados por experiencias de violencia límite, buscando situar las principales limitaciones que encontramos en el caso colombiano.

This paper analyses the characteristics and meaning that reparation policies have assumed in Colombia, especially the memory policies and within these, those whose purpose is the teaching or transmission of recent history and of memories associated to armed conflict in the institutionalized education of the country. For that, a conceptualization of the State, the public policies and memory policies is carried out, trying to problematize the interpretative sense that characterizes a good proportion of the types of understanding of its historical development in the country. In this order, the matter of memory, the public uses of the past and its translation into State policies is addressed, exposing a general overview of its historical development, the role that civil society actors have played in this process, as well as some of its specific features. Additionally, a track of the educational policies of memory in Colombia is made, highlighting its historical regularities, the place that has been conferred on the armed conflict as a subject likely to be incorporated into the school, as well as its recent changes in the context of "political aperture" in development for nearly a decade in the country. Finally, a contrast with educational experiences from other national contexts, related to the educational approach of pasts marked by experiences of borderline violence is realized, seeking to locate the main limitations that we find in the Colombian case.

**David Felipe Alarcón Ospina.** Asistente Académico del Doctorado en Ciencias de la Educación de la UPTC/RUDECOLOMBIA. Becario del Ministerio de Educación de Argentina como estudiante de la Maestría en Historia y Memoria en la Universidad Nacional de La Plata. Integrante del Comité Permanente por la Defensa de los Derechos Humanos (CPDH), seccional Boyacá. Licenciado en Ciencias Sociales de la Universidad Pedagógica y Tecnológica de Colombia (UPTC), con énfasis de investigación en educación y pedagogías para la paz, y en las interrelaciones entre educación y memoria. Con experiencia de trabajo en organizaciones sociales y culturales en procesos de educación comunitaria, así como en formación y defensa de los Derechos Humanos.

Academic Assistant of the UPTC/RUDECOLOMBIA Doctorate in Educational Sciences. Grant holder at the Education Ministry of Argentina as student in the History and Memory Master's degree in La Plata National University. Member of the Permanent Committee for the Defense of Human Rights (CPDH), sectional Boyacá. Graduate Professor of the Pedagogical and Technological University of Colombia (UPTC) with emphasize on educational investigation and pedagogies for the peace, and on the interrelationships between education and memory. With working experience in social and cultural organizations with community education processes, as well as in defense and education on Human Rights. Email: [felipealarosp@gmail.com](mailto:felipealarosp@gmail.com)

**Jorge Fernando Vargas Cruz (Universidad Pedagógica y Tecnológica de Colombia)**

Deserción escolar en periodo de pandemia Tunja año 2020 y estrategias de permanencia en las instituciones educativas oficiales Tunja

Resumen: En la situación actual hay dos problemas de permanencia de estudiantes en el sector educativo de Tunja los cuales son: la deserción escolar y de acceso de estudiantes en la educación principalmente en la población víctima de conflicto armado y migrantes venezolanos, lo que implica realizar un conjunto de estrategias que reduzcan la deserción y, por tanto, incrementen la permanencia en las aulas escolares de forma remota o por alternancia. Aunque la administración municipal ha implementado estrategias nacionales y locales, tales como la gratuidad escolar, transporte escolar, alimentación escolar entre otros. Se reunieron a los directivos docentes para que planten las estrategias de acceso y permanencia de cada Institución Educativa Oficial de Tunja, la cual servirán como bitácora para el seguimiento y prevención de los estudiantes desertores en el municipio de Tunja en este periodo de pandemia correspondiente al año 2020.

Con esta investigación se desea identificar las condiciones para que los estudiantes en riesgo de deserción permanezcan en el sistema educativo y culmine sus estudios. Con ayuda de las Instituciones educativas oficiales de Tunja, se pretende diseñar de esquemas de estrategias de acceso y permanencia para la ciudad de Tunja en este periodo de pandemia (Covid-19).

At present, there are two problems of student stay in the Tunja education sector, which are the most worrying figures of school dropout and student access to education. This implies a set of strategies that reduce attrition and, therefore, increase the permanence in the school classrooms. Although the municipal administration has implemented national strategies such as school gratuity, school transportation and school feeding. It is intended to bring together the rectors and teaching directors to plan the strategies of access and permanence of each Official Educational Institution of Tunja, which will serve as a logbook for the monitoring and prevention of students deserters in the municipality of Tunja.

**Jorge Fernando Vargas Cruz.** Estudiante de doctorado Ciencias de la Educación, Magister en Ciencias Educación, Licenciado en Matemáticas, Universidad Pedagógica y Tecnológica de Colombia. Integrante: Grupo de Investigación de Educación Matemática PIRÁMIDE y Semillero: Grupo colaborativo en ambientes virtuales de aprendizaje de la geometría. Universidad Pedagógica y Tecnológica de Colombia. E-mail: [jorgefernando.vargas@uptc.edu.co](mailto:jorgefernando.vargas@uptc.edu.co)

**Laura Marcela Caballero León (Universidad Pedagógica y Tecnológica de Colombia)**

Violencia escolar: Discursos y Subjetividad en la Escuela

Resumen: El surgimiento y trayectoria de la idea nacen de la reflexión como maestra de aula, del contexto de realidad de la escuela y la dimensión práctica/educativa de la realidad Colombiana. A partir del análisis documental y de la reflexión, surge la pregunta: ¿Cómo se ha constituido el discurso de la violencia escolar en Colombia, con qué definición de sujeto violento y a partir de qué procesos de subjetivación? El objetivo principal de la investigación es el analizar la forma como se ha constituido el discurso de la violencia escolar en Colombia



y su incidencia en los procesos de subjetivación en estudiantes de básica secundaria del colegio Costa Rica de Bogotá, con el fin de proponer una comprensión pedagógica de dicha violencia. Como primer resultado, se identifican dos tendencias de estudio de la Violencia escolar: psicológica y sociológica y se problematiza la existencia de un enfoque histórico social que ubique en un plano principal del discurso la comprensión de los estudiantes. Dentro del diseño metodológico se determina un carácter de tipo cualitativo, investigación etnográfica que tiene presente el discurso y las prácticas. Investigación diseñada para estudiantes del nivel de educación básica secundaria, entre otros aspectos, porque es allí donde más se evidencian situaciones de convivencia.

**Laura Marcela Caballero León.** Licenciada en Ciencias Sociales de la Universidad Pedagógica y Tecnológica de Colombia, Magistra en Estudios Políticos de la Pontificia Universidad Javeriana, interesada por la formación política de los sujetos, los mecanismos de participación y la escuela. Actualmente estudiante del Doctorado en Ciencias de la Educación RUDECOLOMBIA UPTC, Doctorado que reúne 5 facultades de educación de 5 universidades públicas de Colombia. Docente nombrada por la secretaría de educación de bogotá, con comisión de estudios doctorales otorgada por la Secretaría de Educación. Profesora de Ciencias Sociales en el nivel de secundaria en el colegio público Distrital Costa Rica, de la ciudad de Bogotá. Su principal interés es la enseñanza de las ciencias sociales a partir del análisis crítico de la realidad que viven sus estudiantes de los niveles más pobres de Bogotá. Actualmente se encuentra escribiendo su tesis doctoral en la que cuestiona la constitución de sujetos a partir de discursos y relaciones de poder en el sistema educativo colombiano. Email: [lmcaballeroleon@gmail.com](mailto:lmcaballeroleon@gmail.com)

**\*BREAK: 16:30-16:45 (UK) // 10:30-10:45 (COL)\***

**Session 6, 16:45-18:15(UK) // 10:45-12:15 (COL)**

**Panel 6a – Memory and Transitional Justice**

Moderator: Dr Niamh Thornton (University of Liverpool)

Speakers: Dr David Rojinsky, Dr Camilo Tamayo Gómez, Dr Cherilyn Elston

**David Rojinsky, (independent)**

Transnational Memory and the Guatemalan Civil War

Abstract: The premise of this paper is the notion that, until recently, the genocide of Ixil-Mayan communities during the Guatemalan counter-insurgency campaigns of the early 1980s had not received as much international attention as other instances of state terror in the region. Convinced of this relative invisibility, Guatemalan photographer and human rights activist, Daniel Hernández Salazar decided to create installations of his celebrated photographic collage, El Ángel callejero, at a number of iconic memory sites around the world during the 2000s. More recently, a number of transnational documentary films have been released which have dealt with post-conflict memory politics and campaigns for retroactive prosecution of war crimes in Guatemala. The first question I will consider is the extent to which the specificities of local state terror are banalized by a homogenising iconography of transnational monumentality when national artworks become global installations. I will then pose a similar question as regards a homogenising discourse of depoliticised victimhood in

films such as *Granito* (2011) and *Finding Oscar* (2016). My overarching aim is to ponder the ethico-political issues raised by the transnational representation of local conflicts (in photography and film) and the potential pitfalls of inserting those same conflicts within a global memory circuit.

**David Rojinsky.** I am an independent researcher based in Leeds, UK. My current book project, *Visual Memories of Dictatorship* (under contract with the University of Wales Press), is focused on post-dictatorship photography in Guatemala, Portugal and the Southern Cone, but I am more generally interested in the intersection between visual studies (photography, film, art) and anti-imperialist discourse within the context of the (last) Cold War (1947-91). I hold a PhD in Hispanic Cultural Studies from the University of Michigan, USA, and have published research on different historical periods and cultural themes in both Latin America and Iberia. My latest article, 'Reconciling Myth with Photographic Histories' appeared in the *Bulletin of Spanish Visual Studies* in 2020.

Soy investigador independiente radicado en Leeds, Reino Unido. En mi libro, *Visual Memories of Dictatorship*, de próxima aparición por la University of Wales Press, me centro en la fotografía de la pos-dictadura en Guatemala, Portugal y el Cono Sur, aunque mi área de investigación actual abarca un interés más general en la relación entre los estudios visuales (fotografía, cine, artes visuales) y discursos anti-imperialistas durante la última Guerra Fría (1947-91). Soy doctor en Estudios Culturales Hispánicos por la Universidad de Michigan, EEUU, y he publicado trabajos de investigación sobre varias épocas históricas y temas culturales tanto latinoamericanos como ibéricos. Mi último ensayo, 'Reconciling Myth with Photographic Histories', se publicó en el *Bulletin of Spanish of Visual Studies* en 2020. Email: [davidrojinsky@gmail.com](mailto:davidrojinsky@gmail.com)

**Camilo Tamayo Gómez (Birmingham City University)**

Victims' politics of memory as a Transitional Justice Mechanism: Addressing the Role of Local Communities in the Configuration of their Memory Regimes after the War

Abstract: Transitional justice discourses are underpinned by an assumption that truth commissions, tribunals and trials will assist societies to 'come to terms' with, and move on from, complex legacies of violence. However, local practices of memorialization and commemoration developed by victims' groups can disrupt these assumptions. Local communities are endeavouring to turn the page of violence and conflict in ways that may contrast distinctly from the official approaches of the state, or the priorities of sponsored transitional justice institutions. As a result, these local practices of memory are indicating that survivors of armed conflicts are resisting, challenging and transforming official narratives of memory. In this context, the construction of victims' politics of memory in post-conflict societies is central to understanding the turbulent past, its social repercussions, and support transitional justice mechanisms. This paper argues the importance of comprehending victims' politics of memory as a tool to help divided societies to appropriate its political past, in an ongoing attempt to mould its future. Addressing the case of post-conflict Colombia, this paper's significance rests in the idea that the establishment of victims' politics of memory initiatives encourages collective remembrance and socio-political actions from non-official perspectives; supporting the demand of truth, and the construction of contested narratives in processes of transitional justice. It establishes that the tension between different

narratives of political memory is a part of transitional justice scenarios in which the clash of diverse sets of values defines positions of power and recognition inside contexts of transition.

**Camilo Tamayo Gómez** is Senior Lecturer in Criminology and Security at the School of Social Sciences, Birmingham City University (UK). Senior Adviser in Transitional Justice for the United Nations Development Programme (UNDP) appointed to Colombia's Truth and Reconciliation Commission. Board Member of the Research Committee on Social Movements, Collective Action and Social Change (RC48) of the International Sociological Association - ISA - (2018 - 2022). Member of The Centre for Security and Extremism at Birmingham City University (UK). Dr Gomez' research agenda focuses on the relationship between violence, armed conflict, social justice, human rights, and security from a socio-political perspective. It explores how social movements and victims of armed conflict and violent contexts are implementing communicative citizenship actions to claim human rights and security in local and regional public spheres; and how these actions are affecting the construction of political and cultural memory, dimensions of social recognition, and degrees of solidarity and power in divided societies. Email: [Camilo.TamayoGomez@bcu.ac.uk](mailto:Camilo.TamayoGomez@bcu.ac.uk)

#### **Dr Cherilyn Elston (University of Reading)**

Gender, Memory and Grassroots Transitional Justice in Colombia: the Case of Antígonas, Tribunal de Mujeres

Abstract: After more than half a century of armed conflict, in recent years discourses of memory and transitional justice have emerged in Colombia. Commonly defined as the set of processes or mechanisms societies use to come to terms with large-scale human rights abuses (UN 2004), transitional justice has largely been framed as a state-led, legalistic practice. This framing, however, as scholars have increasingly begun to analyse, erases the informal, grassroots and non-official memory and transitional justice processes that proliferate in societies emerging from conflict (McEvoy and McGregor 2008; Androff 2012; Zunino 2019); as well as the significant role of arts-based and creative methodologies in seeking truth, justice and reconciliation (Ramírez-Barat 2014; Rush and Simic 2014). Illustrating how arts-based, grassroots transitional justice initiatives led by victims' groups have proliferated in Colombia, this paper analyses one of the most significant examples of this practice, the performance piece Antígonas, Tribunal de Mujeres (2014). A collaboration between theatre practitioners and female victims of state crimes, I will analyse how the play represents a popular tradition of arts-based memory work that seeks to challenge the state-centrism of normative transitional justice mechanisms, as well as official narratives of the conflict that minimise crimes committed by the Colombian state.

**Cherilyn Elston.** Cherilyn Elston is a Lecturer in Latin American Cultural Studies at the University of Reading, UK. She researches Colombian history, literature and culture, with a particular focus on women's writing, the feminist movement and memories of the armed conflict. Her first monograph, *Women's Writing in Colombia: An Alternative History* (Palgrave Macmillan, 2016), was awarded the 2018 Montserrat Ordóñez Prize by the Latin American Studies Association. She currently forms part of the UK and Ireland Hub, supporting the work of the Colombian Truth Commission in the diaspora. Email: [c.elston@reading.ac.uk](mailto:c.elston@reading.ac.uk)

## **Panel 6b - Memoria y Derechos**

Moderator: Dr Lucia Brandi

Speakers: Dr Celina de Jesús Trimiño Vásquez, Lineth Katherine Coronado Vitolo, Rubén Chababo, Dr Alba Lucia Cruz Castillo

### **Dr Celina de Jesús Trimiño Vásquez, Universidad Pedagógica y Tecnológica de Colombia**

Derechos Humanos, Memoria y Paz, Aportes desde una Perspectiva de Género. Experiencia situada en Colombia

Se requiere mostrar la interrelación entre los derechos humanos, la memoria y la paz, toda vez que con frecuencia se soslaya, fragmentando la posibilidad de un análisis integral de estos procesos, lo que podría contribuir, junto con reformas profundas, a la tramitación de los conflictos socioeconómicos y políticos, que se presentan en las sociedades y que en algunos países adquieren dimensiones trágicas, como los conflictos armados y otros subyacentes a la violencia estructural. Esto afecta a la población, con consecuencias violatorias de los derechos de las personas, generando numerosas víctimas directas o indirectas.

Lo anterior, se aborda desde un enfoque crítico y con perspectiva de género. Se ubica en la experiencia situada de Colombia, para acercarse a realidades de algunas comunidades específicas, que han sido vulneradas de diversas formas. En este marco, el objetivo se enfoca en reconocer las voces de las mujeres, como uno de los sectores excluidos, así como valorar sus historias y relatos en la recuperación de la memoria, valorar sus aportes sobre la paz, tanto en la teoría como en la práctica, aspectos relevantes que coadyuvan a la transformación de los espacios públicos y privados, avanzando hacia la construcción de contextos de igualdad socioeconómica y política.

**Celina de Jesús Trimiño Vásquez.** Doctora en Derechos Fundamentales, Universidad Carlos III de Madrid, España. Magíster en Análisis de Problemas Políticos, Económicos e Internacionales Contemporáneos. Universidad Externado de Colombia en convenio con el Instituto de Altos Estudios para el Desarrollo de París (Francia). Economista, Universidad de la Amistad de los Pueblos “Patricio Lumumba”, Moscú (Rusia). Profesora de la Universidad Pedagógica y Tecnológica de Colombia, Facultad de Ciencias de la Educación. Docente de la Escuela de Ciencias Sociales, del Doctorado en Ciencias de la Educación y de las Maestrías en Derechos Humanos. Investigadora sobre educación en derechos humanos, conflictos, memoria y paz; feminismos, géneros, intersecciones e historias de las mujeres. Ponencias en eventos internacionales y nacionales sobre las temáticas señaladas. Con publicaciones sobre los temas anotados. Integrante Grupo de Estudios en Feminismos, Géneros y Derechos Humanos, GIEPEG-UPTC. Directora y jurada de tesis doctorales, trabajos de Grado en maestrías y pregrados. Evaluadora de Revistas nacionales y extranjeras. Email: [celina.trimino@uptc.edu.co](mailto:celina.trimino@uptc.edu.co)

### **Lineth Katherine Coronado Vitolo, Universidad Pedagógica y Tecnológica de Colombia**

Memorias de mujeres sobrevivientes del conflicto armado en Colombia y la vulneración de sus derechos humanos

La violencia en el conflicto armado en Colombia, tiene una afectación importante en las mujeres víctimas, acentuando aún más en ellas los daños emocionales por el hecho de ser

mujeres. Aunque el departamento de Boyacá es reconocido históricamente como remanso de paz, es por ello precisamente que no es priorizado a nivel nacional para un manejo adecuado con las víctimas, de hecho, les invisibiliza y les resta importancia, disminuyéndoles y negándoles un trato adecuado y digno. Al tratar directamente con una mujer campesina originaria de zonas rurales del país se deja ver la dificultad al acceso efectivo de la justicia. Expuestas de manera abierta expresan de manera conmovedora en sus relatos que esta guerra parece eterna y dista de una efectiva reparación dificultando aún más los procesos de reconstrucción de memoria. En esta investigación se evidenció que no se está tan lejos de la guerra en Colombia cuando abiertamente se encuentran conocidos y allegados que también la padecieron. La finalidad de este proceso consistió en contribuir significativamente en los procesos de reconstrucción de memoria por medio de un mural 3D itinerante, donde cada vez que sea expuesto las personas puedan conocer los efectos colaterales del conflicto en Boyacá y que quienes no han podido hacer una manifestación lo escriban de manera anónima y lo consignen en la metodología de recolección de información dispuesta para ello, de forma segura.

**Lineth Katherine Coronado Vitolo.** Psicóloga. Especialista en psicología jurídica y forense. Magister en Derechos Humanos. Email: [katherinevitoloc@hotmail.com](mailto:katherinevitoloc@hotmail.com)

**Rubén Chababo (Universidad Nacional de Rosario / Museo Internacional para la Democracia, Argentina)**

Imagen y poder: borrar/eliminar lo que no debe ser visto

Resumen: ¿Cómo esconder un cuerpo no deseado? ¿Cómo sustraerlo de la vista sin que deje huella alguna sobre la piel del mundo? ¿Cómo hacer para que ese arrebato sea sutil, por nadie recordado? Son estas las preguntas que cualquier asesino se formula ante la necesidad de esconder un cadáver que lo incrimina. Son las mismas preguntas que el poder, aquí en América latina y en cualquier sitio del mundo, se ha formulado y se formula con insistencia a la hora de deshacerse de los cuerpos indeseables.

Vivimos en un mundo plagado de indeseables. Hombres y mujeres que ocupan un lugar que perturba el orden imaginado, cuyas presencias deben ser alejadas de nuestra vista. ¿Pero cómo, de qué modo, con qué estrategias? Ningún asesino, ningún perpetrador desea cargar con la culpa de ser el mentor de la violencia, de allí la destreza en el arte de esconder los cuerpos que han sido eliminados.

Esta presentación reflexiona en torno a la relación fotografía-poder, y en especial en torno a la obra de un conjunto de fotógrafos documentalistas latinoamericanos en su esfuerzo por develar los modos con que el poder despliega ha desplegado, a lo largo del siglo XX, su capacidad homicida sobre los cuerpos considerados desechables en América latina.

**Rubén Chababo.** Profesor en Letras por la Universidad Nacional de Rosario. Ex Director del Museo de la Memoria (2002-2014). Ha dictado cursos y conferencias dedicadas al tema específico de la memoria y los Derechos Humanos tanto en el país como en el extranjero en carácter de profesor invitado en, Vassar College (Nueva York), Universidad de Colonia (Alemania), Instituto Cervantes de Chicago (USA), Universidad de Pescara (Italia), Casa América (Barcelona), Universidad de Antioquia (Colombia), Universidad Javeriana de Bogotá

(Colombia) entre otros. Fue miembro del Consejo Asesor Internacional del Centro Nacional de Memoria Histórica de Bogotá. Es Docente del Seminario “Memoria y Derechos Humanos” de la Facultad de Humanidades y Artes de la Universidad Nacional de Rosario y del Seminario “Memoria” de la Universidad de Antioquia (Colombia). Es miembro del Consejo académico de la maestría de Estudios Culturales de la Universidad Nacional de Rosario. Es director de la Editorial académica de la Facultad de Humanidades y Artes de Rosario y Director del Museo Internacional para la Democracia. Es autor de La piedra y el fusil, ensayo sobre el heroísmo (Casagrande editores). Email: [rubenchababo@gmail.com](mailto:rubenchababo@gmail.com)

**Dr Alba Lucia Cruz Castillo (Universidad de La Salle)**

Sanación del dolor en procesos de violencia sexual y desplazamiento en Colombia: una experiencia desde el saber afrocolombiano

Resumen: La ponencia da cuenta de una investigación doctoral que tiene como objetivo visibilizar las prácticas pedagógicas que subyacen a partir de la lectura de saberes ancestrales en acciones colectivas en el caso de mujeres negras afrocolombianas integrantes de la Asociación de Mujeres Afro por la Paz (Afromupaz) y mujeres pertenecientes a AFRODES (Asociación de Nacional de Afrocolombianos-as Desplazados-as en su componente de mujeres); desde una lectura de sus procesos a partir de iniciativas colectivas que han elaborado para afrontar los daños ocasionadas por el conflicto armado en Colombia; la investigación indaga la forma en que el saber ancestral cobra valor, se constituye como dinamizador y potencializador para sanar los daños y afectaciones que las mujeres negras víctimas sobrevivientes de desplazamiento y violencia sexual han vivido en el contexto del conflicto. Para este propósito la investigación analiza la posición política de las mujeres negras como víctimas sobrevivientes y las acciones colectivas para su reconocimiento como tal, así como los principios que emergen desde sus prácticas autónomas para la reparación como comunidad negra. La investigación está abordada desde una perspectiva decolonial la cual permite un acercamiento a las experiencias de las mujeres integrantes de las asociaciones y el sentido que ellas atribuyen a estas vivencias colectivas para sanar el dolor. Adicionalmente la investigación ilustra la manera en que las mujeres se han posicionado como sobrevivientes logrando un apoyo y un afrontamiento activo de la situación traumática desde el uso de prácticas ancestrales chocuanas (negras), en donde se ponen en acción bailes, música y tradiciones, y las prácticas sociales de mujeres negras en torno a la empatía, el cuidado, la sociabilización política de la solidaridad y la confianza transmitidas a través del cuidado como potencializador de pedagogías desde apuestas políticas de las mujeres negras en torno a estrategias de reparación.

**Alba Lucia Cruz Castillo.** Trabajadora Social, Magister en Estudios y Desarrollo Fomento, Doctorado en Antropología Social, actualmente candidata al Doctorado en Educación sociedad de la Universidad de La Salle; con experiencia laboral en procesos de reintegración social, conflictos, memoria colectiva y reparación y formulación de proyectos sociales; ha trabajado como consultora nacional e internacional en procesos de cooperación internacional para el desarrollo de los movimientos comunitarios y sociales. Ha creado experiencias de construcción de memoria y paz en escenarios de conflictos armados en los procesos de desmilitarización y memoria colectiva desde territorios rurales en Colombia. Actualmente trabaja como investigadora en la Universidad de La Salle en las áreas de investigación

formativa y temática sobre memoria, paz y reparación colectiva. Email: [alcruz@unisalle.edu.co](mailto:alcruz@unisalle.edu.co)

**\*BREAK: 18:15-18:30 (UK) // 12:15-12:30 (COL)\***

**18:30-20:00 (UK) // 12:30-14:00 (COL)**

**Session 7 - Colectiva artística: Hada Candelaria**

**SPECIAL EVENT TO commemorate the National Day of Memory and Solidarity with the Victims of the Armed Conflict in Colombia // EVENTO ESPECIAL PARA conmemorar el Día Nacional de la Memoria y la Solidaridad con las Víctimas del Conflicto Armado**

Moderadora: Prof Claire Taylor (University of Liverpool) con Angélica Quintero (independiente)

**Angélica Quintero** is a Colombian poet living in the UK. While working as a consultant producer in a theatre play, Angélica developed the feeling that poetry could and should be interpreted and expressed by other arts – this is what Angélica refers to as an *ensemble of poetry*. In particular, Angélica saw how stories of the Colombian armed conflict, collected in the format of testimonies by exiles living in the UK, through the *Mujer Diáspora / Diaspora Woman* network and the Truth Commission could be transformed into poetry, and go on to be interpreted by other art expressions.

In this way, Angélica created the project *Poetry in Ensemble* and invited four other artists to jointly re-create her poem *I Survived (Me Salvé)*, using dance, music, painting and audiovisual arts. This multidisciplinary piece captures the story of Rosa Gómez (Rosita), a Colombian-British human rights activist, who in 2010 was heavily wounded in an attack on her in Barranquilla (Colombia). Since then, Rosita has courageously re-emerged to continuing living her life, and in 2019 gave public testimony to the Truth Commission of her story and the events surrounding the attack, in an event organised by Diaspora Woman in London. Today, Rosita is a Labour Councillor for the ward of Churchfields.

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**\*BREAK: 20:00-20:15 (UK) // 14:00-14:15 (COL)\***

**Session 8, 20:15-21:45 (UK) // 14:15-15:45 (COL)**

**Panel 8a - Memory, Solidarity and Justice**

Moderator: Dr Eve Hayes de Kalaf (University of Liverpool)

Speakers: Dr Edward Paulino & Dr Megan Jeanette Myers, Dr Brigid Lynch, Dr Alexandra García Marrugo

Abstract: Our proposed panel brings together—albeit virtually—the two Editors of the forthcoming (June 2021) open-access publication titled *The Border of Lights Reader: Bearing Witness to Genocide in the Dominican Republic* (Amherst College Press). Myers' and Paulino's contribution to the panel will foreground the motivation behind the multimodal anthology

and emphasize the importance of the Reader which highlights local border residents from the Dajabón and Ouanaminthe and breaks with the focus of traditional anthologies on academic essays. The co-editors will also discuss the notion of memory within a Dominican and Dominican American context; one example Myers and Paulino will discuss is the Memorial Museum of Resistance in Santo Domingo. The Border of Lights Reader builds on previous anthologies focused on the Dominican Republic and/or Haiti such as Transnational Hispaniola, The Dominican Republic Reader, The Haiti Reader, Masacre de 1937: 80 años después and Libète: A Haiti Anthology, but it is also different from these other volumes addressing Dominican-Haitian issues for two main reasons. First, with the exception of Masacre de 1937, these earlier anthologies concerning Hispaniola follow a traditional print format. The Border of Lights Reader instead is an open-access resource specifically created for online access. This virtual format allows for the Reader to fall into the hands of a global public, one that both includes and extends beyond its diverse group of contributors. The goal is that anyone, especially Haitian and Dominican students on both sides of the border, are able to access the contents of this Reader—free of charge. Myers and Paulino seek not to publicize the forthcoming publication of the anthology project, but instead to discuss the challenges in the compilation of the work and to highlight some of the voices and perspectives that emerge within its pages.

**Dr Eve Hayes de Kalaf (University of Liverpool/Institute of Latin American Studies, ILAS, University of London)**

**Eve Hayes de Kalaf** is a research associate in Iberian and Latin American Studies based at the Department of Modern Languages and Cultures, University of Liverpool and is the Institute of Latin American Studies (ILAS) Visiting Stipendiary Fellow 2020-2021. Eve obtained a distinction in a PGDip in Human Development, a Master's degree in Latin American and Caribbean Studies from the University of London and a PhD from the University of Aberdeen. Eve is particularly interested in how states are documenting and identifying populations and the impact of social policy practices on questions of race, citizenship and belonging. Her first book "Legal Identity, Race and Belonging in the Dominican Republic: From Citizen to Foreigner" is part of the Anthem Series in Citizenship and National Identities and is out in spring 2021. Email: [eve.hayesdekalaf@liverpool.ac.uk](mailto:eve.hayesdekalaf@liverpool.ac.uk)

**Dr Edward Paulino (John Jay College of Criminal Justice) and Dr Megan Jeanette Myers (Iowa State University)**

The Border of Lights Reader: Memorializing the 1937 Haitian Massacre in a Digital Format

**Edward Paulino** is an Associate Professor in the department of global history at CUNY's John Jay College. His book *Dividing Hispaniola* traces the origin and relationship of the Dominican state with Haiti through its porous border region and its local citizens, including anti-Haitian policies such as the genocidal massacre of 1937. He is a co-founder of Border of Lights, an organization that since 2012 bears witness to the victims of 1937 Haitian genocide while promoting solidarity and understanding between Haitians and Dominicans. Paulino is also a board member for the non-profit Coalition for Immigrant Freedom in NYC. His forthcoming co-edited and open-source book, *The Border of Lights Reader*, will be published in June 2021 by Amherst College Press. Email: [epaulino@jjay.cuny.edu](mailto:epaulino@jjay.cuny.edu)

Megan Jeanette Myers is an Associate Professor of Spanish and Affiliate Faculty in the U.S. Latino/a Studies Program at Iowa State University. In 2019, Myers published *Mapping*



Hispaniola: Third Space in Dominican and Haitian Literature with the University of Virginia Press. Mapping Hispaniola considers the ways Dominicans, Haitians and their US diasporas have imagined the physical and metaphorical border(s) that divide the island of Hispaniola. Currently Myers is working on co-editing an anthology titled *The Border of Lights Reader: Bearing Witness to Genocide in the Dominican Republic* and she has recently published on Caribbean and Latinx literature in journals including *Hispania*, *Chiricú*, *Confluencia*, and *Caribe*. Email: [mjmyers@iastate.edu](mailto:mjmyers@iastate.edu)

**Dr Brigid Lynch (University of St. Andrews)**

Reanimating Solidarity: Postmemory and Post-Fordist Plasticity in *Nae Pasarán* (2018)

Abstract: Released in early 2018 and directed by Belgo-Chilean Felipe Bustos Sierra, the feature-length documentary *Nae Pasarán* chronicles the industrial action taken by workers and trade union activists at the Rolls Royce factory in the Scottish new town of East Kilbride from 1974-78, in protest against the Chilean military dictatorship. Combining oral testimony, archival media footage and animation, the film uncovers the affective and material consequences of this act of transnational solidarity in both Chile and Scotland. The child of Chilean exiles, Bustos Sierra seeks to repair the fractures inflicted upon the historiographic record by state violence, and to articulate a new and revitalised subjectivity of solidarity grounded in collective memory. In a comparative analysis, this paper will consider how *Nae Pasarán* invokes the aesthetic and thematic sensibilities of seminal cultural texts of Southern Cone postmemory within a contemporary transnational context. Through an intermedial consideration of these commonalities of mnemonic subjectivity and form, in conjunction with an interpretation of Mark Fisher's writings on the radical potential of collective action, this presentation will analyse *Nae Pasarán* as a clarion call for the reanimation of solidarity as political and social force in both Latin America and the United Kingdom. Email: [lynchbrigid09@gmail.com](mailto:lynchbrigid09@gmail.com)

**Dr Brigid Lynch.** I completed my PhD at the University of St Andrews in August 2018, where my doctoral thesis examined cultural articulations of horizontalism and historicity in the post-Crisis era in Argentina. My research focus is contemporary Argentine culture and I am currently conducting independent research in this field, focusing on the ludic in cultural articulations of citizenship during the Kirchner era. Email: [lynchbrigid09@gmail.com](mailto:lynchbrigid09@gmail.com)

**Alexandra Garcia Marrugo, University of Sydney**

'Dead of a Lesser God': Victims' Voice and Representation in the Colombian Press

Abstract: The signature of the peace agreement between FARC guerrillas and the Colombian government has prompted reflection on the role that different sectors of society, including the mainstream media, have played in the perpetuation of the internal conflict. As the 'first draft of history', media representations of events have a significant impact on the collective memory of a community. This paper contrasts the representation of victims in a 300,000+ word corpus of newspaper reports of violent acts committed by right-wing paramilitaries and Marxist guerrillas between 1998 and 2006, the most violent period of the conflict. The results clearly indicate not only a significantly higher word count for guerrilla victims' statements, but also significantly more frequent examples of personalization such as given names, kinship, and emotional language. On the other hand, paramilitary victims are backgrounded by the

significantly more frequent use of generic terms. These findings are consistent with previous studies on the topic, which identified the systematic concealment of the responsibility of the paramilitaries in serious human right violations.

**Alexandra Garcia Marrugo** obtained her PhD from Macquarie University in 2013. Her doctoral research project investigates the representation of perpetrators, violence, and victims in the internal conflict in the Colombian press. The findings of this research project have been widely disseminated, not only in academic contexts, but also in online independent media and cited in 'Le Monde Diplomatique'. Her research interests include language and ideology, systemic functional linguistics, corpus linguistics and critical discourse analysis. She is currently honorary affiliate of the department of linguistics at the University of Sydney and coordinates the language, identity and culture research group. Email: [alexandra.garcia@sydney.edu.au](mailto:alexandra.garcia@sydney.edu.au)

### **Panel 8b – Memory and Cinema**

**Note: this is a big panel. It will take place at the end of the day in case the speakers need extra time.**

Moderator: Dr Ailsa Peate (University of Westminster)

Speakers: Dr Niamh Thornton, Dr Jordana Blejmar, Dr María Antonia Vélez Serna, Dr Gabriele Biotti, Dr Maria Chiara D'Argenio

#### **Dr Niamh Thornton (University of Liverpool)**

Traces of the Aftermath: Uses of the Perpetrator Archive in Mexican Film

Abstract: This paper considers the integration of real footage or hyper-realist representations of death in three distinct Mexican films that challenge the viewer to consider their implication in the use of perpetrator footage: *Los de abajo/The Underdogs* (Servando González, 1976), *Los Poquianchis* (Felipe Cazals, 1976) and *Canoa* (Felipe Cazals, 1976). All released in the same year and heavily influenced by the 1968 massacre yet set at different moments in the past, this paper considers how each film deals with traumatic death and its display. The films stand as examples of filmmakers grappling with what Marianne Hirsch describes as 'an aesthetics of the aftermath' (2014: 334). All three films employ archival footage and documentary elements which ground the films in reality. With the ghosts of 1968 haunting the films as well as the spectres from the distinct events they portray, Cazals and González's specific uses of the archive become an exploration of the audio-visual techniques utilised by perpetrators. This paper will explore how the films navigate this controversial terrain in ways that uphold and disrupt the perpetrators' position.

**Dr Niamh Thornton.** Bio: pending. Email [n.thornton@liv.ac.uk](mailto:n.thornton@liv.ac.uk)

#### **Dr Jordana Blejmar (University of Liverpool)**

(Over)Exposed Bodies: Photography, Identity and Representation in Fernández Mouján's *Damiana Kryggi* (2012)

This paper analyses the photographic representation of the indigenous body in *Damiana Kryggi* (Fernández Mouján, 2012). The film tells the story of Damiana, a 14-year-old girl from

the Paraguayan ethnic group Aché, abducted when she was two years old by the murderers of her family. Damiana was forced to work as a maid in the family house of a renowned Argentine psychiatrist, who in turn gave her away to German anthropologist Robert Lehmann-Nietsche (1872-1938), then director of the Anthropological Museum of La Plata, in the Province of Buenos Aires. To prove his theories about the inferiority of some races, Lehmann-Nietsche took a photograph of Damiana, naked, two months before she died of tuberculosis. The photograph, not least following circulation via social media, has become the focal point of heated debate about the risks of re-victimising Damiana in the digital age.

W.J.T. Mitchell famously asked: 'what do images want?' Images are like living organisms. They have desires, appetites, needs, demands. Damiana's photograph haunts us, enrages us, moves us. But what does it want from us? What is missing from this image? What is its blind spot? To answer these questions, we need to understand both how the image has been variously displayed over time in film, social media, anthropological reports and signs, and also what narratives, discourses and political agendas those montages conceal.

**Jordana Blejmar** is Lecturer in Visual Media and Cultural Studies at the University of Liverpool. She is the author of *Playful Memories: The Autofictional Turn in Post-Dictatorship Argentina* (Palgrave Macmillan, 2016) and the co-editor of *Instantáneas de la memoria: Fotografía y dictadura en Argentina y América Latina* (with Natalia Fortuny and Luis García, Librería, 2013), *El pasado inasequible: desaparecidos, hijos y combatientes en el arte y la literatura del nuevo milenio* (with Mariana Eva Perez and Silvana Mandolessi, Eudeba, 2018) and *Entre/telones y pantallas: afectos y saberes en la performance argentina contemporánea* (with Philippa Page and Cecilia Sosa, Librería, forthcoming). She is also a Tate Exchange Associate and part of the Editorial Board of the *Bulletin of Hispanic Studies/Bulletin of Contemporary Hispanic Studies*. Email: [Jordana.Blejmar@liverpool.ac.uk](mailto:Jordana.Blejmar@liverpool.ac.uk)

### **Dr María Antonia Vélez Serna (University of Stirling)**

Extractive seeing in Colombian cinema's archival turn

Abstract: Colombian cinema of the 21st century has been characterised by experimental approaches to personal and collective memory, in search of a form that can express the tangles of remembering, forgetting, and erasing that accompany both the conflict and the peace process. One of the emergent forms in this constellation of recent works is the archive-based essay film, with salient examples by Camilo Restrepo, Juan Soto, Felipe Guerrero, Daniela Abad and Federico Atehortúa.

This paper offers an ecomaterialist discussion of films in this essayistic sphere, focusing on the visual representation of resource exploitation. Following from the premise that Colombia's violent history cannot be understood without reference to the framework of extractivism, the paper offers a critical engagement with the processes of 'extractive seeing' (Stewart, 2016). By considering the audiovisual archive itself as a finite resource that can be 'mined', I aim to understand the structural conditions of production of these films, in so far that they reveal something about the material bases of the Colombian conflict.

**María Antonia Vélez-Serna** studied Film and TV at Universidad Nacional de Colombia and teaches at the University of Stirling. She is the author of *Ephemeral Cinema Spaces*

(Amsterdam University Press, 2020) and co-author of *Early Cinema in Scotland* (Edinburgh University Press, 2018), as well as several articles on Colombian cinema of the 1940s and early film distribution. She is a board member with Document Human Rights Film Festival. Email: [maria.velezserna@stir.ac.uk](mailto:maria.velezserna@stir.ac.uk)

**Dr Gabriele Biotti (London Centre for Interdisciplinary Research)**

Telling memories. The Uruguayan Military Dictatorship under the lens of documentary cinema: 'Por esos ojos' (1997) by Gonzalo Arijón and Virginia Martínez, 'Prohibido pisar las flores' (2003) by Luis G. Zaffaroni and 'Memorias de mujeres' by Virginia Martínez (2005)

**Abstract :** Since the nineties, in Uruguay, documentary cinema has narrated memories of the Uruguayan military dictatorship (1973-85): witnesses of a recent difficult past (disappearances, censorship, imprisonment, violences) have become protagonists of a social process of memories elaboration in the social sphere. What does the presence of witnesses means in a part of the recent Uruguayan documentary cinema? This proposal analyzes the function of testimony in a group of documentaries. In the films *Por esos ojos* (1997) by Gonzalo Arijón and Virginia Martínez, *Prohibido pisar las flores* (2003) by Luis G. Zaffaroni and *Memorias de mujeres* by Virginia Martínez (2005), witnesses in front of a camera produce testimonies in relation to the oral history practice: oral sources are screened and shaped in the documentary cinema narrative. In the 'era of the witness' (Annette Wiewiorka), documentary cinema, the anthropology of memory and memory telling, in a specific historical and geographical context, shape jointly the representation process of social traumas. Traumatic memories are screened in narratives to overcome the impossibility to tell and to elaborate violence and death, at the crossroads between the aesthetics of documentary cinema, the creation and elaboration of oral sources and the processing of personal past.

**Gabriele Biotti** is a film theorist and an interdisciplinary researcher. He completed his PhD in Film Studies at the University of Lille3 jointly with the University of Siena. He is a research team member of the London Centre for Interdisciplinary Research and a fellow of the Memory Studies Association. His research fields are film theory and the epistemological dialogues between cinema, historiography, memory and literary theory. He has published books and articles on the aesthetics of modern cinema, on the essay film, on film studies and the anachronism, on the cinema of Alexander Kluge, on New German Cinema and on Stanley Kubrick's "The Shining", among others. He presented papers in conferences and seminars on film studies, historical epistemology and contemporary thought; he gave lectures and courses at undergraduate and master's degree levels at the University of Siena. His current research focuses on documentary cinema, memory studies and cinematographic history. Email: [gabriele.biotti@lciir.co.uk](mailto:gabriele.biotti@lciir.co.uk)

**Dr Maria Chiara D'Argenio (University College London)**

*Haunting, Memory and Spectatorship in La Llorona* (Bustamante, 2019)

**Abstract:** Jayro Bustamante's third feature film *La Llorona* (2019) is a political horror movie that reworks the well-known Mesoamerican legend 'La Llorona' [The weeping woman] to engage with Guatemalan 1960-1996 internal conflict and 1980s indigenous genocide. In particular, the real historical backdrop of this fictional film is the labyrinthine and

controversial trial of Guatemalan former President Efraín Ríos Montt, which took place in 2013-18. In this paper, I situate *La Llorona* within the political work of Bustamante's production company *La casa de producción*. I will argue that the film uses the haunting trope to interpret Guatemalan recent past as a history of ghosts while presenting the genocide as an 'unfinished business' (Labanyi); hence, it engages with both the politics of accountability and the politics of memory in relation to the genocide. Furthermore, I posit that through the reconfiguration of '*La Llorona*'s narrative and the creation of an embodied spectatorship via its sound design, the film aims not only to be a site of memory (Nora), but to craft a particular type of spectator-witness, which I will discuss drawing on the notions of witnessing (Kaplan) and activating art (Bal).

**Maria Chiara D'Argenio.** Bio: PENDING. Email: [m.d'argenio@ucl.ac.uk](mailto:m.d'argenio@ucl.ac.uk)

**\*END: 21:45 (UK) // 15:45 (COL)\***

**Saturday 10<sup>th</sup> April // sábado 10 de abril**  
**15:00-16:30 (UK) // 09:00-10:30 (COL)**

**Session 9 - Mesa Redonda ONG / Colombian NGO Roundtable: Formas de Hacer Memoria desde las Organizaciones Sociales**

Moderadora: Patricia Barrera (University of Liverpool)

Panelistas: Marina Gallego Zapata (Ruta Pacífica de las Mujeres), Rafaela Riaño (ZOSCUA), Silvia Yañez (Organización Femenina Popular, OFP), Diana Marcela Gómez Correal (Hijos e Hijas por la Memoria y Contra la Impunidad), Delia Caicedo Álvarez (Fundación Guagua), Marta Hinestroza (Nodo)

**\*BREAK: 16:30-16:45 (UK) // 10:30-10:45 (COL)\***

**Session 10, 16:45-18:15(UK) // 10:45-12:15 (COL)**  
**Panel 10a – Artistic Expressions/Creativity**

Moderator: Dr Lorna Dillon

Speakers: Valeria Posada, Dr Alba Griffin, Dr José Sherwood González, Catalina Delgado Rojas

**Valeria Posada Villada (Museo Nacional de Colombia)**

Changing the Representation of War: Former Combatants and the role of art in redrawing Colombia's Conflict

Abstract: Over the past fourteen years, Colombians witnessed the signing of two peace agreements between the government, the AUC, and the FARC. This has enabled combatants' outlook on warfare to surface. Along with victims' claim to truth and reparation, the political transition process has seen the appearance of testimonies of former soldiers and rebels in TV series, movies, and documentaries. This phenomenon has also reached the arts scene as artists develop projects that deal with combatants' previously inaccessible stories or as combatants themselves convey their experience through art. Two noteworthy examples are

Juan Manuel Echavarría's *La guerra que no hemos visto* (2007-2009) and Inty Maleywa's *Desenterrando memorias* (2013-2014). These works are a good point of departure to examine how combatants are using art to deal with the demands and challenges posed by their process of reinsertion to civil society. Specifically, this presentation explores how these two artistic projects are becoming both a tool for combatants to dialogue with other actors, including victims, and to make sense of their individual and collective role in the war. By doing so, they are transforming Colombia's historical narrative of conflict.

**Valeria Posada Villada** is a museologist and Junior Curator working in the Arts Curatorial Department of the National Museum of Colombia. She is currently in charge of the Modern and Contemporary Art collection of the institution. She completed her BA in History at University of The Andes and her MA in Arts and Museum Studies at the University of Amsterdam. From 2015 onwards, she has been researching the relationship between art, museology, memory, and politics in Latin America. She develops this interest while simultaneously researching the state art forms such as performance, photography, and Land Art. Email: [valeposada@gmail.com](mailto:valeposada@gmail.com)

**Dr Alba Griffin (Newcastle University)**

The everydayness of political violence in Bogotá's graffiti and street art

Abstract: This paper focuses on graffiti and street art as a means of exploring urban imaginaries of violence in Bogotá, Colombia. In particular, it considers one of the key trends in Bogotá's graffiti and street art scene, which is the representation of violence as it is mobilised through memory narratives. The paper offers a reflection on the more institutional approaches to such collective memory practices, and the commissioning of murals as part of their aesthetic project, while comparing them to the less mediated production of graffiti and street art, which likewise engage with political violence. Exploring the perspectives of artists, institutional actors and the general public, I pay attention to the various imaginaries (and imaginations) of violence that emerge through direct depictions of violence, through the (perceived) motivations behind them and through the process of negotiating representing violence, predominantly with regards to state narratives of violence. I argue that such negotiations in particular reveal the politics of memory narratives, and I draw on Lefebvre's conceptualisation of everydayness as a site of the reproduction of inequality to suggest that there is a complex interplay between disenchantment, distrust and fear in the urban imaginary, which casts a shadow over everyday discussions of peace.

**Alba Griffin** is a researcher in Latin American cultural studies, with a particular interest in violence, popular culture and urban ethnography. In 2019 she completed her doctorate, exploring urban imaginaries of violence through graffiti and street art in Bogotá, Colombia, and is in the process of developing a monograph based on the project. She teaches at Newcastle University in languages, culture and politics and is a Visiting Fellow at the Institute of Latin American Studies (ILAS). Email: [Alba.Griffin@newcastle.ac.uk](mailto:Alba.Griffin@newcastle.ac.uk)

**Dr José Sherwood González (University of Leeds)**

Breaking Tezcatlipoca: A Graphic Ethnography of Mexican Family Mythos

Abstract: Working within the recent so-called ‘graphic narrative turn’ in Anthropology (Dix & Kaur, 2019), this paper focuses on the representation of memory and mythos (imaginary, narrative knowledge) of oral storytelling in Mexico City. Tracing lines from pre-Hispanic codices to twentieth-century superheroes, this paper reflects upon Mexican graphic narratives as a mode of representing (and creating) myth, memory and uncertainty. Applying comics as a modality, *Breaking Tezcatlipoca* is an auto-ethnographic novel that explores the intersubjective nature in which family members perceive reality and conceptualise memory. This graphic narrative adopts a vernacular style that has local, transnational and anthropological purchase in its attempt to represent oral storytelling in a comic book.

This project is guided by King & Page’s assertion that Mexican (and more broadly Latin American) comics books are an “effective and enduring vehicle for the critique of dominant discourse of modernity in the region” (2017: 19). This project deploys the concept of the Aztec deity Tezcatlipoca to refer to a pictorial reality employed by Mexicans that represents the “fragility and insecurity of all human life” (Westheim, 1983: 16, own translation).

**José Sherwood González** a British Mexican artist and visual anthropologist with research interests in memory, storytelling and truth-making through visual, sensory and digital methods. Since 2014, he has worked in Mexico City, investigating the ways in which families create and embody myths through storytelling. A recent graduate from the MA in Visual Anthropology at the Granada Centre for Visual Anthropology, José is an international researcher who balances the practical and theoretical aspects of digital and visual anthropology through comics, workshops and other creative/participatory methods. Email: [j.sherwood.gonzalez@gmail.com](mailto:j.sherwood.gonzalez@gmail.com)

### **Catalina Delgado Rojas (University of Manchester)**

Fragmentos: assembling a state-sponsored symbolic reparation memorial in an ongoing conflict society

Abstract: Due to the potential of memorials to articulate collective memory and promote non-recurrence, they have become a crucial symbolic reparation measure in transitional societies. Nevertheless, due to the absence of definitions and guidelines, various aspects have yet to be understood. Additionally, research addressing symbolic reparations has also underlined the multiple variables of the specific context that impact the outcome of these projects. Fragments is one of three monuments in honour of the victims built after the Peace Agreement between the Colombian government and the FARC-EP ex-guerrilla in 2016. This conference aims to take a closer look into the self-organization of stakeholders to create this symbolic reparation memorial. Subsequently, the presentation will highlight the challenges of the multivariate nature of this space as a historical memory centre, contemporary art gallery and a state-sponsored heritage project.

**Catalina Delgado Rojas.** Post-graduate student at The University of Manchester. She holds a BA in Political Sciences, MA in Social Anthropology from the University of the Andes and MA in Museology from the National University of Colombia. Her previous work as a researcher has been focused on women in sports and gender approach in Latin American museums. Professional experience in the cultural sector in Bogotá developing educational workshops, curating exhibitions, creating community heritage projects, and assorting provenance

archives. In 2019, she was part of the education and public activities team in Colombia's first counter-monument to peace conceived by Colombian artist Doris Salcedo. Her research is concerned with state-sponsored museums and memorials as a symbolic reparation strategy in transitional societies. Email: [Catalina.delgado Rojas@postgrad.manchester.ac.uk](mailto:Catalina.delgado Rojas@postgrad.manchester.ac.uk)

### **Panel 10b – Memoria y género**

Moderadora: Dra Isabelle Gribomont

Panelistas: Paula Rodríguez, Jeimmy Milena Redon Briceño, William Ernesto Condiza Plazas

#### **Paula Andrea Rodríguez Ávila (Universidad Pedagógica y Tecnológica de Colombia)**

De víctima a sobreviviente del conflicto colombiano: relatos de una mujer de aquitania, Boyacá

Resumen: Esta ponencia emerge de la voz de una mujer víctima y sobreviviente del conflicto armado ocurrido en el municipio de Aquitania, ubicado en el centro oriente del departamento de Boyacá-Colombia. Busca vislumbrar; el conflicto a partir de la narrativa de la mujer, los principales hechos victimizantes presentes en la historia de vida, así como, resaltar el ejercicio por la búsqueda de la justicia y la recuperación de la memoria histórica.

La estructura de esta ponencia se desarrolla de la siguiente manera: I) la configuración del conflicto en Aquitania: divisa las principales características y dinámicas en su relación territorio-conflicto, II) La memoria como método: expone la memoria como centro eje de la narrativa resaltado su carácter retrospectivo sobre algunos hechos, vivencias o configuraciones del pasado. III) El relato: comprende la historia de vida de la mujer donde sobresalen los acontecimientos o vivencias derivadas del conflicto. VI) Las ejecuciones extrajudiciales constituyen el principal hecho victimizante. V) La responsabilidad del estado y el rol de las organizaciones de mujeres por la búsqueda de la justicia, y finalmente, VI) El ejercicio colectivo de las mujeres por la recuperación de la memoria histórica.

**Paula Andrea Rodríguez Ávila.** Licenciada en psicopedagogía con énfasis en asesoría educativa y magíster en derechos humanos de la Universidad Pedagógica y Tecnológica de Colombia (UPTC), con experiencia en procesos de asesoría educativa y en acompañamiento pedagógico y psicosocial. Hace parte del Grupo de Investigación Feminismos, Géneros y Derechos Humanos, de dicha universidad. Email: [paurodriguezavila@gmail.com](mailto:paurodriguezavila@gmail.com)

#### **Jeimmy Milena Redon Briceño (Universidad Pedagógica y Tecnológica de Colombia)**

Las Mujeres de la Guerra Verde

Resumen: El occidente de Boyacá conformado por los municipios de Briceño, Buenavista, Caldas, Chiquinquirá, Coper, La Victoria, Maripi, Muzo, Otanche, Pauna, Quipama, Saboyá, San Miguel de Sema, San Pablo de Borbur, y Tunungua: municipios que se han dedicado a la extracción de las esmeraldas, desde el inicio de su historia. Desde entonces se ha generado una lucha de poderes entre distintos actores por el control de la región, dando origen a una cruel guerra, denominada “La Guerra Verde” que se inicia hacia el año 1965 hasta 1990 cuando termina con la firma de un acuerdo de paz. Pese a más de 20 años de violencia, no se tiene una cifra exacta de las muertes ocasionadas a esta guerra, pero hay un sin número de



sobrevivientes y víctimas colaterales: esposas e hijas, cuyos impactos son ampliamente diferenciales a los sufridos por los hombres, y sobre las cuales no existe ninguna investigación que permita visibilizar a la mujer no solo como víctima del conflicto sino como agente de cambio y transformación social. Esta investigación tiene como objetivo principal contribuir con la reconstruir la memoria histórica de la “guerra verde” en el municipio de Pauna, a través del relato de la mujer

**Jeimmy Milena Redon Briceño.** Perfil: PENDIENTE. Email: milenita0209@hotmail.com

**William Ernesto Condiza Plazas (Universidad Pedagógica y Tecnológica de Colombia)**  
Pedagogía de la Memoria: género y memoria en debate

Resumen: Colombia históricamente ha sido un país afectado por un largo conflicto armado. Recientemente, el Estado colombiano firma un acuerdo de paz con la Guerrilla de las Farc-Ep, sin embargo, el conflicto continúa generando víctimas a lo largo y ancho del territorio nacional. Desde la pedagogía de la memoria se hace necesario investigar por la forma en la que se desarrolla una pedagogía de la crueldad que permite a los actores armados justificar los distintos hechos victimizantes a los que someten a millones de colombianos en este contexto. Desde esta mirada, al acercarse a las voces de las víctimas, es importante incorporar la perspectiva de género e interseccionalidad, para reconocer las memorias que construyen organizaciones de víctimas con un horizonte ético y político en la construcción de paz. El trabajo gnoseológico, metodológico y epistemológico de la pedagogía de la memoria consiste en encontrar sinergias entre las concepciones género y memoria, necesarias para el desarrollo de investigaciones que permitan superar el conflicto armado, reconocer la pluralidad de voces y propuestas de las distintas organizaciones de víctimas, favorecer desde la educación la reflexión crítica, el desarrollo de conocimiento situado y la superación de una pedagogía de la crueldad que reproduzca una cultura de la violencia.

**William Ernesto Condiza Plazas.** Soy sociólogo de la Universidad Nacional de Colombia, Máster en Derechos Humanos Uptc, Estudiante del Doctorado de Ciencias de la educación RUDE Colombia. Profesor de Maestría derechos Humanos UPTC y Licenciatura en ciencias Sociales UPTC. Email: [condiza@gmail.com](mailto:condiza@gmail.com)

**\*BREAK: 18:15-18:30 (UK) // 12:15-12:30 (COL)\***

**Session 11 – 18:30-20:00 (UK) // 12:30-14:00 (COL)**

**Panel 11a – Memory and the Archive**

Moderator: Prof Alison Ribeiro de Menezes

Speakers: Dr Cara Levey, Dr Ailsa Peate, María Catalina Venegas Raba

**Dr Cara Levey (University College Cork)**

Archiving the Repertoire, Performing the Archive: Virtual Iterations of Second-Generation Activism in Post-Dictatorship Argentina

Abstract: This paper scrutinizes the creation and circulation of second-generation memory activism instigated by H.I.J.O.S, the organization of sons and daughters of those imprisoned,

murdered and tortured by the state during the last Argentine civil-military dictatorship (1976-83). Focusing on the *escrache*, an innovative street protest aimed at 'outing' perpetrators benefitting from post-dictatorship impunity, this chapter goes beyond recent scholarship to interrogate the *escrache*'s online iterations. Recordings of the *escrache* have been shared online using YouTube in addition to short promotional videos advertising forthcoming *escrachés*. More recently, these virtual formats have taken on a new twist with the *escrache* virtual, the seemingly spontaneous recordings that expose perpetrators under house arrest going about their everyday lives. Such phenomenon, reminiscent of digital shaming practices, should be viewed within the wider context of the digital age, which has seen new technologies capable of capturing, fostering diverse forms of protest (Pinch & Bijsterveld 2012). Digital networks have not only changed how and where memory circulates, but have provided unprecedented global possibilities for 'participation in the creation of memories' (Garde Hansen et al 2009). These virtual iterations pose a challenge to the delineation between archive and repertoire as established in Diana Taylor's seminal work (2003), by destabilizing our understanding of the *escrache* as embodied or live performance.

**Cara Levey** is Lecturer in Latin American Studies at University College Cork. She has published widely on cultural memory. She is author of *Fragile Memory: Shifting Impunity: Commemoration and Contestation in Postdictatorship Argentina and Uruguay* (2016) and editor of *Argentina since the 2001 Crisis: Recovering the Past, Reclaiming the Future* (2014). Email: [c.levey@ucc.ie](mailto:c.levey@ucc.ie)

**Dr Ailsa Peate (University of Westminster)**

Issues of Representation in *Miss Museo: Mujer, Nación, Identidad y Ciudadanía* (2007)

*Miss Museo: Mujer, Nación, Identidad y Ciudadanía* is housed within the Museo Nacional de Colombia's online Sala 19. It is the only online, permanent work at the Museum which gives voice to women. This paper addresses three issues: firstly, it questions whether *Miss Museo* is demonstrative of the nuances of female experience in a country affected by conflict and gender violence; secondly, it considers whether the Museum's lack of engagement with the Colombian conflict more widely has, in an exhibition intended to prioritise women's representation, only further simplified their contributions to the country's socio-political landscape and, thirdly, it asks whether the webpage engages with the Museum's mission statement to encourage and facilitate conversations within an inclusive, reflective space.

**Ailsa Peate** is Lecturer in Spanish and Latin American Studies at the University of Westminster. Her previous positions have included the role of Research Associate on AHRC-funded project *Memory, Victims, and Representation of the Colombian Conflict* at the University of Liverpool. She completed her PhD (2017) on gender, sex, and genre in Mexican and Cuban crime fiction; worked as Research Associate the Institute of Cultural Capital, and has lectured in Latin American cultures and societies and international crime narratives at Lancaster University. Her co-edited volume, *Latin American Crime Scenes* (2019), is available from Peter Lang. Email: [A.Peate@westminster.ac.uk](mailto:A.Peate@westminster.ac.uk)

**María Catalina Venegas Raba (Bartlett School of Architecture, University College London)**

'Writing' an imagined Bogota in Proa. Carlos Martínez, Luz Amorocho and the 'edited project' for the urban renovation of the city (1946 – 1949)

Abstract: Carlos Martínez Jiménez (1906–1991) was an influential architect, urbanist, historian, scholar, policy maker, and editor of the Proa magazine. Both his practice and the position he occupied in the academic and public sectors are lenses that serve to unveil how the urban history of Bogota in the mid of the twentieth history legitimated -and thus excluded- specific practices and voices and rendered others visible.

The transformation of the urban fabric of Bogota determined ways -that still prevail- by which forms social segregation became spatialized. This processes or erasure and exclusion took place on different levels, one being throughout epistemic legitimation, such as the one that architects advocated throughout the professionalisation of their practices.<sup>2</sup>

The way in which the urban history of Bogota has been written and represented exerts, as well, a form of concealing that is largely complicit with other modes of social and spatial segregation. I propose that, by studying the entanglements between the architectural publication Proa as a memory-site (Nora, 2011), the editorial politics of the magazine (Brigard, 2018), and through the conduction of performative memory readings it is possible to dismantle ways of absencing, exclusion, and erasure of figures, knowledges, subjects and matters that are detectable in the magazine as an archival site.<sup>3</sup>

For this paper, I study the urban plans for Bogota that were presented in Proa between 1946 and 1949, focusing on the presence and agency of Arch. Luz Amorocho (1922-2019), as part of the group of designers that are referenced in the pages of the magazine. Her appearance offers the opportunity to enlarge the understanding of how the professionalisation of architectural education and architectural practice in the realm of urban planning, can be studied as a gendered, raced and classed process determined by the mediation of the profession, as well as the ways in which the city was conceived, planned, and rendered visible disciplinarily by architects and urban planners.

**Maria Catalina Venegas Raba** is a Colombian-born and London-based architectural historian and curator that works with photography, film, text-based performances and experimental publications to address questions on how we access the past. In her practice she investigates the complexities of memory, fact and fiction, the possibilities of tracing absences and imagining the past. She is currently a PhD candidate exploring the modernist architecture, focusing in the overlooked case of the Colombian modernist architectural history and its spaces of mediation. Her research sits on the intersection between the printed matter and the built environment in the shaping of architectural cultures in the mid XX century and draws on questions on the circulation, power relations and legitimation of architectural knowledges. Email: [maria.venegas.17@ucl.ac.uk](mailto:maria.venegas.17@ucl.ac.uk)

### **Panel 11b – Memory and Digital Heritage (panel blilingual)**

Moderator: Prof Katy Jenkins (University of Northumbria)

Panelistas: Prof. Claire Taylor, Dr Lucia Brandi, Cecilia Andrea Acosta Sánchez & Marcelo Díaz (ArchCom), Sebastián Bustamente-Brauning, Dr Olga Sorzano Montana , Guillermo Labrador y Daniel Albarracín

**Claire Taylor, Lucia Brandi and Cecilia Andrea Acosta Sánchez, University of Liverpool, and Marcelo Díaz Vallejo, Pontificia Universidad Javeriana**

ArchiCom: Capacity-Building and Community Archives of Human Rights in Colombia

Email:

**Abstract:** This paper discusses the identity and function of “bottom-up” memory practices embedded in the work of community archivists of human rights in Colombia. Focusing on four NGOs with diverse remits and member profiles, (Fundacion Guagua, Corporacion Zoscua, Organizacion Femenina Popular, and Red de Mujeres Victimas y Profesionales) discussion centres on the agency of civil society actors in the ‘unofficial’ documentation of victims and victimising acts, in the construction of historical memory, and recognition of popular nonviolent defence of human rights. In particular, it examines the needs of community archives and their custodians, identified in research with the University of Liverpool, as part of the capacity-building project ArchiCom. In this follow-on to originating research on ‘Memory, Victims and Representation of the Colombian Conflict’, ArchiCom brings together researchers, funders, NGOs, and local experts in archival and information management, for the purposes both of safeguarding uniquely valuable documentation of the conflict, and of facilitating its wider social use by victims, advocates, and international academic and human rights audiences.

**Claire Taylor** is Gilmour Chair of Spanish and Professor of Hispanic Studies at the University of Liverpool. She is a specialist in Latin American culture, with a particular interest in two main areas: literary and cultural genres being developed online by Latin(o) Americans; and memory studies, memory practices and transitional justice contexts in Latin America, especially Colombia. She has published numerous articles and book chapters on these topics, including her recent monographs *Place and Politics in Latin America Digital Culture* (Routledge, 2014) and *From Text to Hypertext* (Palgrave 2019). She is currently working on an AHRC-funded project focusing on memory, victims and representation of the Colombian conflict. Email: [cltaylor@liverpool.ac.uk](mailto:cltaylor@liverpool.ac.uk)

**Lucia Brandi** is PDRA for two impact projects in Colombia arising from AHRC-funded research on ‘Memory, Victims, and Representation of the Colombian Conflict’. “A Museum for Me” (UKRI GCRF) develops educational products for memory focus groups and community-based museums; “Archives of Human Rights and Historical Memory” (UKRI FoF) supports capacity-building at informal community archives. Lucia has a background in community engagement in Nicaragua and Mexico. She co-produced the trilingual children’s audiobook *Tsikan Chu Nipxi* in Kgoyom Totonac, Spanish and English (2014, Mantra Lingua) and her book *Tutunakú: Language, Power, and Youth in Central Mexico* is forthcoming from Legenda. Email: [Lucia.Brandi@liverpool.ac.uk](mailto:Lucia.Brandi@liverpool.ac.uk) Twitter: @Lucia\_Brandi

**Cecilia Andrea Acosta Sánchez** is a journalist. She holds a master’s in Interdisciplinary Social Research. University teacher and a passionate about radio forecasting. Professional experience in social research and interests related to issues of historical memory, internal armed conflict, peace and reconciliation processes in Colombia. Email: [andreacosta04@gmail.com](mailto:andreacosta04@gmail.com)

**Marcelo Díaz Vallejo.** Profesional en Ciencia de la Información Bibliotecólogo, asesor técnico en el proyecto “Archivos de Derechos Humanos y Memoria Histórica” – ArchiCom. Email: [marcelodiaz124@gmail.com](mailto:marcelodiaz124@gmail.com)

**Sebastián Bustamante-Brauning (University of Bristol)**

Digital Memory Platforms from Latin America: (digital) memory objects from Chile’s Museo de la Memoria y los Derechos Humanos

This paper discusses the interstice between digital heritage and memory in Latin America. It does so by exploring the case study of a digital platform of the Museum of Memory and Human Rights (MMDH) which opened in Santiago de Chile in 2010. The MMDH is a state-sponsored initiative focused on human rights abuses committed by Augusto Pinochet’s civic-military dictatorship (1973-1990). The museum acts as a reparation for victims and aims to promote ‘respect and tolerance’, and prevent human rights abuses being committed again in Chile. Alongside its bricks and mortar museum, is a large online presence through the museum’s innovative website and microsites which echo moves towards digital heritage in contemporary museum practice. This paper explores one of the MMDH’s virtual memory platforms: “Object of the Month” a site of digitised artefacts. I look at the role of reproductions and photography used here and examine this platform in line with scholarship on media and memory in theory, museology and Chilean history, suggesting that although state memory projects can represent singular narratives of history their online platforms make valuable contributions to memory transmission using digital media to prompt affective connections with online visitors.

**Sebastián Bustamante-Brauning** is a South West & Wales Doctoral Training Partnership PhD candidate at the University of Bristol & Exeter researching digital memory spaces from Latin America. Sebastian holds an MA in Art History and Theory and a BA in Latin American Studies from the University of Essex and prior to starting his PhD worked as the Assistant Director of the Essex Collection of Art from Latin America where he taught, researched, and lectured on art, politics and the history of Latin America as well as curated displays and organised interdisciplinary symposia, events and learning sessions. Sebastian research interests include photography, art, digital heritage, human rights and memory from Latin America and the interstices between them. Email: [seb.bustamante-brauning@bristol.ac.uk](mailto:seb.bustamante-brauning@bristol.ac.uk)

**Dr Olga Sorzano Montana (Royal Holloway)**

Corpografías’: a digital memory of embodied practices in the Colombian Pacific Coast.

Abstract: Corpografías is a digital platform that documents artistic practices in Chocó and El Pacífico Medio in Colombia. It brings to the forefront the role artistic practices in processes of memory and reconciliation through the voices and experiences of cultural and artistic initiatives in Bojayá, Guapi, Buenaventura and Unguía. The presentation discusses the methodology and conceptualisation of Corpografías, the development and production process and the challenges to create digital platforms alongside communities, digital developers and scholars. It also addresses the ethics and politics involved in recording memory when a conflict persists. Corpografías is the result of a two-year research project between Universidad de Antioquia (Colombia) and the Royal Holloway, University of London,

'Embodied Performance Practices in Processes of Reconciliation, Construction of Memory and Peace in Chocó and El Pacífico Medio, Colombia' funded by the AHRC and Colciencias.

**Olga Lucía Sorzano Montana** is an independent researcher in performance and decolonial studies. She worked as postdoctoral researcher with Dr. Melissa Blanco Borelli at the Royal Holloway, University of London, leading the production, design and development of Corpografías. Her research analyses the role of invisible voices in the making of culture, looking at power structures and global interconnections in the stratification of practices, peoples and systems of knowledge. Email: [Olga.SorzanoMontana@rhul.ac.uk](mailto:Olga.SorzanoMontana@rhul.ac.uk)

**Guillermo Labrador y Daniel Albarracín (Rodeemos el Diálogo y Tiempos Viajeros)**

El futuro de la memoria histórica en Colombia; un proceso desde las humanidades digitales

Resumen: La transformación de Colombia en los últimos años está marcada por los ejercicios de construcción de la memoria histórica, y en el futuro de estos procesos estará marcada la perspectiva sobre el pasado reciente y conflictivo del país. Los diferentes ejercicios de memoria histórica en el marco del conflicto armado colombiano han sido asumidos por diferentes actores con intereses y objetivos muy diversos, sin embargo los últimos ejercicios a partir del inicio de siglo están enmarcados en el "paradigma" de las humanidades digitales. La presente ponencia plantea explorar proyectivamente la vinculación entre los procesos institucionales y particulares de Memoria Histórica y los retos digitales y sociales para su apropiación y uso colectivo, teniendo en cuenta el contexto social, político y económico que permea estas dinámicas.

**Guillermo Labrador.** Historiador de la Universidad Javeriana, con Maestría en Historia de la Universidad de los Andes. Experto en el uso de las representaciones como medio de difusión de narrativas históricas, y su aplicación en espacios virtuales o físicos como museos, archivos y monumentos públicos. Actualmente hace parte del equipo de memoria histórica de la secretaría de posconflicto de la alcaldía de San José de Cúcuta, y fundador de la plataforma *Viajeros en el Tiempo*, en donde difunde contenido de educación en historia a través de internet. Email: [tiempoviajerosenel@gmail.com](mailto:tiempoviajerosenel@gmail.com)

**Daniel Albarracín.** Profesional en Sociología con Máster en Democracia y Buen Gobierno de la Universidad de Salamanca, experto en investigación sobre conflicto armado y derechos humanos, así como trabajo comunitario, asistencia humanitaria y políticas públicas con víctimas y memoria histórica. Actualmente hace parte de la organización Rodeemos el Diálogo. Email: [dalbarracinun@gmail.com](mailto:dalbarracinun@gmail.com)

**\*BREAK: 20:00-20:15 (UK) // 14:00-14:15 (COL)\***

**Session 12, 20:15-21:15 (UK) // 14:15-15:15 (COL)**

Lanzamiento de la obra 'Voces Invisibles: Mujeres Víctimas del conflicto colombiano' y la aplicación MVIC (Mujeres voces invisibles del conflicto)

Resumen: El proyecto artístico Voces Invisibles se desarrolló para dar voz a las mujeres víctimas y facilitar su participación 'activa' en la construcción de la memoria del conflicto armado. Parte de él fue la impartición de unos talleres de cocreación en Bogotá (Colombia).

Su propósito era recopilar material para una obra interactiva en línea con la participación de mujeres de los grupos comunitarios de Zoscua (Boyacá) y la Ruta Pacífica de las Mujeres. En los talleres se exploraron una variedad de enfoques creativos de narración, expresiones artísticas, diseño, documentación y colaboración en grupo. Todas estas actividades estaban enfocadas a proporcionar a las participantes un foro donde pudiesen expresar si se sentían reflejadas en el discurso nacional y oficial sobre la reconstrucción de la memoria y encontrar medios para que dieran sentido a la violencia. Al utilizar este proceso derivado del usuario y la aplicación MVIC se les permitió compartir relatos personales y su participación en activismo político y cultura. Así, debatimos temas de poder, territorio, desplazamiento, género, política corporal y violencia. Todos ellos están documentados en el sitio web y la pieza de arte digital.

Panelistas: Dra María Mencía (Kingston University), Dra Claudia Liliana Zúñiga-Cañón (Universidad de Santiago de Cali) y Dr Rafael Asorey Casheda (Universidad Politécnica de Cartagena)

**CONFERENCE CLOSE/CLAUSURA, 21:15-21:30 (UK) // 15:15-15:30 (COL)**

Professor Claire Taylor (University of Liverpool)