



## **PILAR RIAÑO-ALCALÁ**

School of Social Work & Latin American Studies Program  
University of British Columbia

Monday, November 26, 2007

3:30-5:00 pm

Communications 120

### **Memory and Public Art as Critical Pedagogies: A Museum of Memory in Medellín, Colombia**

Pilar Riaño-Alcalá will discuss her collaboration with artist Suzanne Lacy in which they created a mobile bus-museum of memory that crossed lines of conflict in a Medellín barrio called Antioquia, a neighborhood with a distinct history marked by exclusion, social tensions, and multiple forms of drug-related, territorial, political, and everyday violence. Lacy and Riaño worked in collaboration with local youth, women, and community leaders, with five local nongovernmental and governmental organizations, and with a multidisciplinary team of historians, social workers, educators, artists, and architects, to collect objects representing significant personal memories and related stories for the bus-museum.

**Pilar Riaño-Alcalá** is Assistant Professor, School of Social Work & Latin American Studies Program, at the University of British Columbia. Her research focuses on the cultural dimensions of violence, the politics of memory, and witnessing and reconciliation in “unstable” societies. Her work also explores the contested ways in which ideas of “community” are negotiated in contemporary societies and the creative means by which individuals construct membership as citizens or community members. She is the editor of *Women in Grassroots Communications: Furthering Social Change* (1994), a special issue of the *Journal of Latin American Anthropology* on “Memory, Representation and Narratives: Rethinking Violence in Colombia” (2002), and the book *Memoria, arte público y violencia en la ciudad* (2003). Her most recent work is the book *Dwellers of Memory: Youth and Violence in Medellín, Colombia* (2006), published in both English and Spanish.

This talk is sponsored by the Departments of Anthropology and Women Studies, the Graduate School Fund for Excellence and Innovation, and the Simpson Center for the Humanities at the University of Washington. It is part of *Collecting the Museum*, a public program on the politics and possibilities of visual exhibition, organized by the Visual Praxis Collective ([www.simpsoncenter.org/vpc](http://www.simpsoncenter.org/vpc)).