Traumatic Memories and Non-Hegemonic Narratives: Embodied Performances and

Museographic Spaces

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My dissertation titled "What Does It Mean To Survive Violence in Colombia: Local Agencies and Transnational Alliances" explores what makes life possible during/after Colombia's decades-long armed conflict. By reflecting on the ethics and politics of research, and writing about survival in Chocó (Colombian's poorest province), this research uses digital storytelling and collaborative ethnography to create counternarratives developed in collaboration with the Gender Commission of a black peasants' association, which manages 800,000 has. of collective territories that belong to black rural communities. This chapter attempts to show examples of transformative politics comparable or influential to the Gender Commission's activism in Chocó to introduce the networks in which the digital stories developed can be located.

Official narratives of memory, and their correspondent academic analysis have invisibilized non-hegemonic memory reconstructions that offer alternatives to the exclusions and oblivion that any memory implies. This chapter offers a critique to hegemonic memory, by valuing the presence of visual memories, and embodied knowledges to remember local traumas and celebrate cultural particularities. The objects of analysis will be two independent museum initiatives in Quibdó: the first being the only museum about Afro-Colombians in the world, and the second, a biblical museum adapted to the Chocoan context, as well as two feminist organizations: La Ruta Pacífica de las Mujeres, a feminist movement from the Colombian Pacific, and Women in Black, a

global anti-militarist network. This presentation will argue the value of the political use of images and performances as a way to reconstruct memories in non-hegemonic spaces, developing strategies to remember and celebrate survival.

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