**Tearing Up the Past**

Tate Exchange Liverpool-University of Liverpool

10-15 December 2019

**Wednesday**

2-2.30pm **Opening talk** about the residency by Jordana Blejmar (University of Liverpool) and Natalia Fortuny (CONICET-University of Buenos Aires)

2.30-4pm **Collective** **Collage** (workshop) with Argentine photographer **Lucila Quieto**

Working with Lucila Quieto we will participate in a collective collage mural in which personal stories will be assembled in different layers and with stories from multiple groups and communities. The mural will thus entwine personal and intimate memories with memories of Liverpool and of other cities. Collage is an ideal technique to share different historical moments as it re-signifies images, forcing us to look at them with fresh eyes. The mural will be made up of plural gazes but also of heterogeneous textures and surfaces.

In the workshop participants will disassemble photographs of historical events or those from family albums to produce a new narrative and set of meanings. The mural will thus depict an anachronistic montage of times and images: contemporary struggles of resistance, affective memories, and visions of promising futures.

For this workshop visitors will be asked to bring at least one photocopy of a family photograph or a historical photograph associated with their family history. Alternatively, you can send your photograph as a .jpg image to tearingupthepast@outlook.com with the subject ‘Tearing Up the Past Workshop Collective Collage’ and we will print it for you.

**Friday**

11-1pm **Screenings about the *escraches*.** Featuring the work ofArgentineanGrupo de Arte Callejero/Street Art Group (GAC) and of Spanish artist and activist Marcelo Expósito.

2-4pm **Art and Politics: The Workings of Collage** (workshop) with **Mara Polgovsky Ezcurra** (Birkbeck College)

What is the relevance of art to discuss power and its abuses, the relationship between beauty and Empire, the ways the past affects our vision of the present? This two-hour workshop will address these questions through precipitative and creative engagement with the work of Argentine artist and human rights activist Leon Ferrari (1920-2013). Ferrari gained international visibility for his unparalleled capacity to steer up debate and explore ways to make art relevant to society at large. He practiced drawing and sculpture, yet collage became the primary form of expression that he used to approach art and politics. The workshop will aim not just to come to know and understand Ferrari’s art but also to link it to issues of the present that participants may find relevant to open to further debate. By the end, participants would have made a collage that they and others may deem not just artistically pleasing but politically significant too.

**Saturday**

11-1pm **The Museum of Me** (workshop) with **Claire Taylor** (University of Liverpool)

When you visit a museum, do you see yourself reflected in what’s in there? If there was a museum of you, what would it look like? What is *your* story that’s not being told in museums?

This two-hour workshop consists of participants working with activity packs, creating and mixing materials that represent their own experience. Inspired by the themes of collage and montage that run throughout this week of events, in this particular workshop, participants will curate their own materials to produce their own Museum of Me.

In the workshop, participants will curate their own materials, think about the objects and images that represent them and their memories, and create their own mini museum in the course of the workshop. The workshop will get them thinking in particular about issues such as museums and identity; museums as part of their own national or transnational identity; the curation of their own memory; and the montage of images and objects that represent them. By the end of the workshop, participants will have curated their own mini-museum. Afterwards, the mini-museums created at the workshop will be exhibited in London (provisionally, at the Migration Museum), in Liverpool at this Tate Exchange and in spring 2020 (provisionally at the Languages Lounge), and may be offered to museums in Latin America to exhibit.

\*The project is funded by an AHRC Standard Grant and a UKRI GCRF Global Research Translation Award.

2-4pm **In Conversation** with Award-winning photographer **Jillian Edelstein**

**Sunday**

11-1pm **Collective Collage** (workshop) with **Lucila Quieto** and presentation of the **Collective Collage Mural**

**THESE ARE ALL DROP-IN WORKSHOPS BUT REGISTRATION IS RECOMMENDED TO SECURE A PLACE (PLEASE WRITE TO tearingupthepast@outlook.com)**

**Biographies**

**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* (2016)and co-editor of three books: *Instantáneas de la memoria: fotografía y dictadura en Argentina y América latina* (2013), *El pasado inasequible: desaparecidos, hijos y combatientes en el arte y la literatura del nuevo mileno* (2018) *and Entre/telones y pantallas: afectos y saberes en la performance argentina contemporánea* (in press). She is an editor of the *Bulletin of Hispanic Studies*.

**Jillian Edelstein** is a London based photographer. She began working as a press photographer in Johannesburg, South Africa. Her work has appeared in international publications including The New Yorker, The New York Times Magazine, The FT Weekend Magazine, Vanity Fair, Interview, Vogue, Port, The Guardian Weekend, The Sunday Times Magazine, Time, Fortune, Forbes, GQ and Esquire. Her photographs have been exhibited internationally including the National Portrait Gallery, The Photographers' Gallery, The Royal Academy, Sothebys, Les Rencontres Internationales de la Photographie in France, Robben Island Museum in South Africa and Dali International Photography Festival, Yunnan Province, China. She has received several awards including the Kodak UK Young Photographer of the Year, Photographers' Gallery Portrait Photographer of the Year Award, the Visa d’Or at the International Festival of Photojournalism in Perpignan in 1997, the European Final Art Polaroid Award in 1999, the John Kobal Book Award 2003 included in The Taylor Wessing Portrait Award twice, the AI-AP Archive in 2008 and 2015. A winner in Latin American Fotografia 4 2015, included in World Press Awards twice and a finalist in the 2017 LensCulture Portrait Awards.  In 2018 Jillian was voted on the ‘Hundred Heroines’ list of women from across the world who are transforming photography today. Edelstein judged the World Press Awards 2014, and the Taylor Wessing Awards in 2010. Between 1996 and 2002 she returned to South Africa frequently to document the work of the Truth and Reconciliation Commission. Her award-winning book Truth and Lies, shot on large format, was published by Granta, the New Press and Mail and Guardian in 2002. She is currently working on several photographic projects - namely Affinities, Young Men; Worst Fears, Kilburn, plus a UK project investigating Poverty, commissioned by the Joseph Rowntree Foundation, and supported by Comic Relief.  She is working on a feature length film documentary about the US Academy award nominated screenwriter Norman Wexler whose career was blighted by his BiPolar condition.

**Marcelo Expósito** lives and works in Barcelona and Buenos Aires. His practice often expands into critical theory, editorial work, curatorship, teaching and translation. He teaches at Independent Studies Program (PEI), Museu d'Art Contemporani de Barcelona (MACBA), and forms part of the Universidad Nómada and the Red Conceptualismos del Sur. He has been editor or co-editor of books such as Los nuevos productivismos (2010), Producción cultural y prácticas instituyentes. Líneas de ruptura en la crítica institucional (2009), Modos de hacer. Arte crítico, esfera pública y acción directa (2001), Historias sin argumento. El cine de Pere Portabella (2001), and Chris Marker. Retorno a la inmemoria del cineasta (2000). His video series Between Dreams. Essays on the New Political Imagination explores the contemporary interweaving of art, activism, politics and communication.

**Natalia Fortuny** is Lecturer in Latin American Visual Arts and Photography at the Universidad de Buenos Aires and Conicet. She is also a writer. She was awarded her PhD in Social Sciences (UBA) and has a masters degree in History of Argentine and Latin American Art (IDAES-UNSAM). From 2016 she coordinates [FoCo](http://focoiigg.sociales.uba.ar/), a research group in Contemporary Photography, Arts and Politics at the Instituto Gino Germani (UBA). She is the author of *Memorias fotográficas. Imagen y dictadura en la fotografía argentina contemporánea* (La Luminosa, 2014)

**GAC (Grupo de Arte Callejero/Street Art Group)** currently includes Lorena Bossi, Carolina Golder, Mariana Corral, Vanesa Bossi, and Fernanda Carrizo. GAC was formed in 1997 in Buenos Aires, when they were students of fine arts. In 1998 they began to participate in the escraches [street protests denouncing unpunished perpetrators] of the collective H.I.J.O.S. In 1999, their work Carteles de la Memoria (Street Signs of Memory) was selected to be placed in the Parque de la Memoria. Two grand themes cut across our work: first, the denouncement of the crimes against humanity and genocide committed during the last civic-military dictatorship, and second, the fight against neoliberal policies. The artistic language they use is generally based on the misrepresentation of urban codes, considering elements that are locally and territorially specific in their psychical, social, and subjective dimensions. Their work reclaims popular knowledge and is anonymous in character, generated through collaborative processes. They place themselves within a genealogy of artistic-political practices that took place in various countries in Latin American in the struggle against imperialism and the dictatorships of the 1960s, 70s, and 80s, as well as part of a movement that continues in the present and through acts of resistance in the future.

**Mara Polgovsky Ezcurra** is a Lecturer in Contemporary Art at Birkbeck, University of London. Her books include *Touched Bodies: The Performative Turn in Latin American Art* (Rutgers University Press, 2019), the forthcoming essay collection *Marcos Kurtycz: Corporeality Unbound* (Fauna-Jumex, 2019), and the edited volume *Sabotage Art: Politics and Iconoclasm in Contemporary Latin America*. @MPolgovsky

**Lucila Quieto** studied photography at the Escuela de Fotografía Creativa, Buenos Aires subsequently used photography, painting and collage as part of her artistic and political practice. Her work, including *Arqueología de la ausencia* (*Archeology of Absence*, 1999-2001) and *Filiación* (Filiation, 2013), both on the legacies of 1976-1983 Argentine dictatorship in her family and national history. Her images have been exhibited in many countries, including Argentina, Italy, France and the UK. Currently she convenes collage workshops and supervises visual art projects. She also works on the curation and programming of exhibitions at the Madres de Plaza de Mayo building, located in the former clandestine torture and detention center, the former Navy Petty-Officers School ESMA (Escuela de Mecánica de la Armada).

**Claire Taylor** is Gilmour Chair of Spanish and Professor of Hispanic Studies at the University of Liverpool. She is a specialist in Latin American literature and culture, and has published widely on a range of writers, artists and genres from across the region. Her particular geographical areas of interest are Colombia, Argentina and Chile, although she also worked on literature, art and culture from other regions. Within Latin American Cultural Studies, she takes a particular interest in the varied literary and cultural genres being developed online by Latin(o) Americans, especially hypertext novels, e-poetry and net art. She has published numerous articles and book chapters on these topics, and is the co-author of the recent volume *Latin American Identity in Online Cultural Production* (New York: Routledge, 2012), and author of the recent monograph *Place and Politics in Latin America Digital Culture: Location and Latin American Net Art* (New York: Routledge, 2014). She is currently working on an AHRC-funded project focusing on memory, victims and representation of the Colombian conflict.