



Featuring Ana María Montenegro, Rafael Díaz, Mestizo Punkyaso, Alejandro Montoya Fuentes, La Otra Danza, Tania Tapia Jáuregui and Putamente Poderosas, and designed by Réplica Ediciones, this project is curated and edited by Nicole Cartier Barrera.

**A Guide for the Afflicted and Defiant** brings together seven collaborators from Colombia who translate into words and images their personal experiences of the country's most recent period of social upheavals. The accumulated pressure of the systemic, ongoing violence lived within its borders for at least six decades and the current government's unwillingness to guarantee the safety of its population, was topped by the arrival of a global pandemic. Protests unfolded on overlapping terrains: by challenging the boundaries that divide intimate and public space, the in-person and digital spheres, the collective and individual experience, the collaborators performed different actions that mobilize the sometimes-paralyzing feeling of pre-emptive defeat into a force of disobedience.

The *Guide* materializes as a set of posters, each of them containing a collaborator's disobedient instructions that can be re-enacted and adapted to the readers' context, if they feel so inclined. Gestures of resistance and disobedience, both individual and collective, loud and quiet, grandiloquent and modest, are gathered in this interdisciplinary project which builds a counter-narrative of the last two years through the perspectives of visual artists, dancers, journalists, designers, circus performers, and civil rights organizations. On the rear side, the posters compose an atlas of images, some unearthed from the past and others brought from different countries, evoking a collective repertoire of gestures that resist the concealment and obliteration of violence promoted by state-sanctioned discourses. Together, they read: *DISOBEDIENCE UNFOLDS*. The accompanying publication of essays builds an episodic narrative of the protests and frames the social upheaval within a broader debate on aesthetics and politics.

A surreal voice emanates from a television on the corner of the gallery space. In 2019, the current Minister of Defense had advocated for an enclosed space for citizens to gather in protest without harming the well-being of public forces or the integrity of the city. The political campaign discloses the ongoing debates regarding the spaces where politics should take place, as well as the forms it could aspire to adopt. It embodies the stigmatization of protest by the country's current government and media—which accounts for the subsequent need to overcome the boundaries of pure logic to grasp the possibility of social and political transformation. The fantasy of building a controlled, surveilled, aseptic simulacrum of social dissatisfaction—the 'protestodrome'—clashes with multiple desires to unleash the imagination to behold what individuals and communities can aspire to reclaim.

The publication presents itself as the prompt for a dialogue that addresses the context where the project is being unfolded. Based on conversations with Jill Carter, Logan Williams, and Dana Prieto, a set of rubber stamps has been produced for the *Guide's* exhibition at the Art Museum. Visitors encounter uncomfortable fragments of truth about this land, and it is in their hands the decision to *insert themselves into ideological circuits*, by following Rafael Díaz' instructions, or disregarding the call-to-action.<sup>1</sup>

The contents of the *Guide* are available at [www.guiaparalosaflijidos.com](http://www.guiaparalosaflijidos.com), where collaborators will upload additional resources throughout the duration of the exhibition.

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<sup>1</sup> "456. Every one who (a) defaces a current coin, or (b) utters a current coin that has been defaced, is guilty of an offence punishable on summary conviction." Criminal Code of Canada (R.S.C., 1985, c. C-46). While nothing is expressed on banknotes, none of the authors, contributors, administrators, organizers, or anyone else connected with the project *A Guide for the Afflicted and Defiant*, in any way whatsoever, can be responsible for visitor's use of the materials available in the exhibition space.

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My gratitude goes to Charles Stankieveh, Carolina Cerón, Barbara Fischer, and Frances Loeffler, for their guidance through this process, and to Kate Whiteway, Daniel Hunt, and the Art Museum for the help materializing this exhibition. To Luis Jacob, Sarah Sharma, Kenzie Burchell, Lauren Fournier, and Mitchell Akiyama for deepening my curiosity with their questions; to Christophe Barbeau and Andrea Creamer for their insights. To Jill Carter and Dana Prieto, who listened to our struggles and shared their own. To my pandemic cohort: Logan Williams, always present, and Jeremy Laing, Kevin Schmidt, Arezu Salamzadeh, Žana Kozomora, Shani K. Parsons, Anran Guo, and Ameen Ahmed. To Cristina, Michelle and William, who keep inspiring me to invest in other people's stories. To Pablo, Daniel, María Lucía, Felipe, and Dean for their generosity.

And of course, to Ana María, Rafael, Alejandro, Mestizo, Juana, Kalia, Tania, Melissa, and Tatiana, for accepting the invitation to look back and remember; to José and Arturo for translating all of our stories onto paper.

This project is produced as part of the requirements for the MVS degree in Curatorial Studies at the John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto. The Art Museum at the University of Toronto gratefully acknowledges operating support from the Canada Council for the Arts and the Ontario Arts Council with additional project support from the Reesa Greenberg Curatorial Studies Award and International Travel Fund. This project was partially funded by a Latin American Studies program Engagement Award, and thus I extend my gratitude to the Latin American Studies Department of the University of Toronto.

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