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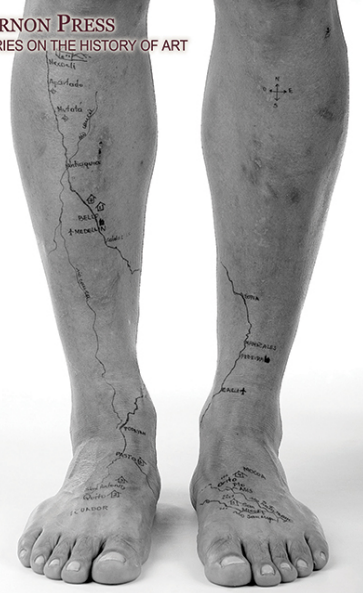
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SERIES ON THE HISTORY OF ART



RUBÉN DARÍO YEPES MUÑOZ

Affecting the Conflict

Mediations of the Colombian War in Contemporary
Art and Film

Rubén Darío Yepes Muñoz

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Yepes Muñoz's insightful analysis is an essential read for anyone interested in the role of artistic practices in contexts marked by crude violence. Grounded in a robust theoretical framework and featuring compelling close readings of pivotal contemporary Colombian artworks, "Affecting the Conflict" highlights the potency of art to mediate in processes of repair. Departing from the emphasis on representation that has dominated recent studies of Colombian art, Yepes Muñoz invites us to concentrate on the affective forces that are activated through the encounter with the works, and which are themselves the start of any path to healing--a movement from apathy to engagement.

Dr. Jerónimo Duarte Riascos

Department of Latin American and Iberian Cultures
Columbia University

About the author

Rubén Darío Yepes Muñoz is an Assistant Professor of Art History and Visual Culture at Georgia College and State University. He received his PhD from the University of Rochester in 2017. His dissertation, which addresses the mediation of the Colombian armed conflict in visual art and film, was first published in 2018 as 'Afectando el conflicto: Mediaciones de la guerra colombiana en el arte y el cine contemporáneo'. Current research focuses on the art created in Latin America in response to the contexts of crisis that developed across the region during the COVID-19 pandemic and the genealogy of Latin American Visual Studies. Ruben is the author of three other books: 'Estudios visuales desde América Latina: Una contribución a la consolidación del campo' (2024), 'María José Arjona: Lo que puede un cuerpo' (2015) and 'La política del arte: Cuatro casos de arte contemporáneo en Colombia' (2012). He is also the author of a number of peer-reviewed articles and book chapters published in Argentina, Canada, Colombia, Mexico, and the United States.

Summary

This book focuses on the art and films produced between the years 2002 and 2017 in relation to the Colombian armed conflict. It asks the following questions: How have contemporary art and film addressed the Colombian conflict? What are the contributions of these forms of visual culture to the memorialization of the armed conflict and the overcoming of its negative legacies? The main goal is to understand the ways in which contemporary art and film contribute to the historical and social transformations that Colombian society needs to undertake if it is to move beyond the violence and trauma of an internal war that has gone on for over fifty years and produced at least six million victims. The main claim is that the artworks and films in question mediate the conflict rather than represent it. In other words, they bridge the distance between their urban audiences and the predominantly rural conflict. Paying heed to the "affective turn" of the humanities and social sciences, the book also claims that this mediation consists, first and foremost, an affective engagement with the conflict's history, events, and victims. This affective engagement counters the apathy toward and removal from the conflict that has predominated in Colombian urban sectors. Thus, the singularity of this book lies in the fact that it studies a topic that has not been adequately addressed within English-speaking academia, as well as in its cross-media and interdisciplinary scope. Moreover, it is noteworthy for the originality of its approach and, especially, its attention to affect.

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