


REMEMBRANCE

Identity in Uncertainty

We all come from somewhere...

...We all have roots, and it is worth making an effort to recognize this.

A close-up photograph of a piece of textured, brown fabric, possibly a book cover or a piece of cloth. The fabric has a coarse, woven texture and is a warm, earthy brown color. There is a significant tear on the left side, where the fabric is frayed and the underlying material is exposed. The edges of the fabric are also frayed and uneven. The lighting is soft, highlighting the texture and the tear.

*A search to find
oneself within
the unfamiliar.*

This project arises from the urgency to place art in dialogue with these realities. It asks how identity is reshaped through migration and how the unnoticed rituals of everyday life (from routines, ingrained habits, and material practices that are part of our daily lives and often go unnoticed) become performative acts that constitute who we are, ranging from the individual to the collective. The *raison d'être* of this project is twofold: it is both personal and collective.

On a personal level, my migration from Colombia to London altered the rhythms of life that I took for granted and forced me to re-examine the very foundations of my identity. Immersed in a city defined by its rapid cultural production, its constant reinvention and its trend-driven atmosphere, by its rhythm and speed where you can hardly find a moment to pause and analyse everything you are going through, I became increasingly aware of how mutable and performative identities can be. An exercise in "self-control" in which I observed how my image, my mood and my sense of self changed depending on the context, the people and the environments, revealed to me that the concept of possessing or building an identity is an unstable and continuous process, a never-ending process of evolving the human being.

This insight resonates with Judith Butler's theory of performativity (1990), which frames identity not as an essence but as a repetition of acts and gestures, also with Erving Goffman's earlier work on performance (1956) also situates daily life as a stage where the self is continuously enacted. On a collective level, these questions are particularly relevant in the context of Latin American migration. As Stuart Hall (1990) argues, cultural identity is not a fixed origin but a "positioning," always produced within representation and difference. For migrants, identity is not merely about preserving origins but negotiating hybrid spaces, as Homi Bhabha (1994) explains through his notion of the "third space." Migration unsettles the notion of a stable identity and produces instead a dynamic, often contradictory, process of reinvention.

Yet, the dominant narratives of migration often fall into stereotypes: victimhood, exoticism, or aestheticized representations that serve a superficial purpose without attending to the depth of lived experience. The art world, as well as advertising and media, frequently curates migration into digestible images that erase the multiplicity of voices. This project aims to provoke a dialogue among those simplifications. It aims to create an open archive where Colombians & Latin Americans in London can articulate their experiences in their own terms through words, images, fragments, or embodied acts, without the pressure of conforming to the multiple aesthetic ideals. In doing so, the project foregrounds diversity and plurality in migrant narratives.

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This rationale also reflects on the duality of artistic practice: on the one hand, creating something for an audience to encounter, and on the other hand, creating something that draws out contributions from the audience. The project is designed to function on both sides, offering a performative and material installation that presents identity as a living question, while also inviting participants to inscribe their own marks, stories, or gestures into the work. In this way, the showcase becomes not just an exhibition but a platform for dialogue.



*the rationale for this project lies
in its attempt to weave together
the personal and the collective, the
artistic and the social, the
intimate and the public.*



Process

Remembrance - Identity in Uncertainty





