

apexart

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Recontarnos (Rewriting us)

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Historically around the world women have been erased, hidden, or set aside in many scopes, including art. The Latin American region has and is still doing this nowadays. Currently, only 2% of yearly expositions are curated by or include women. The number of ideas to be expressed have become overwhelming in the regions where they systematically leave us voiceless.

La Revuelta is a Central American female curatorial collective based in Guatemala that aims to investigate art throughout history and beyond the traditional 4 walls by creating an open and diverse space for all audiences. In other words, to create an artistic insurrection so that past, present, and future stories are told through the voices, eyes, hands, and bodies of women.

Its first proposal is Recontarnos, an exposition that functions as a resilience exercise that prioritizes the voices and stands of all Central American women that wish to resist traditional patriarchal art by retelling facts and stories that have traditionally been told by the voices and points of view of men. Its objective is to retell our names, our stories, under our own terms with artwork that speaks about individual and collective insurrections, and to establish a new record of the amount of participation of women in the artistic events of the region (Central America).

It is an exposition made out of 19 art pieces from female individual artists and art collectives that include photography, embroidery, painting, sculpture, and video among other formats. The exposition includes artists from Guatemala, Panama, Costa Rica, Honduras, and El Salvador.

These artworks express the public and private life of women: abortion, desired maternity, femicides, street harassment, old age, the use of weapons, riots and demonstrations, father figures, safe spaces among others. Throughout the tour, you realize that each woman has a way of retelling her story, but the voices overlap on some underlying topics.

This artwork exhibition wants to recover the voices that have been silenced and places that have been banned from us, either by history's canon through the historical records and criticisms of the true role of women in the world of art. These types of projects must be curated and led by women to generate a real and profound change from its foundations and approach to the subject: nothing from us, without us.

Bouchra Khalili's short film, *The Seaman*, juxtaposes the ghostly and seemingly desolate choreography of Hamburg's port terminals with the oral histories Filipino seafarers to explore questions of exile, alienation, and belonging in the context of modern container shipping.

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