HUM.

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CROCODILE IS NOT

"Herald Leavitt once said, "as an artist, I could never say that you only have to fight for a little corner, in the end, every corner will be a corner of the world." What the artists and curators of this exhibition aim to do is to use the format of the art exhibition as a means of constructing, or rather, remaking, a new cultural narrative.

The works that conform this exhibition revolve around the notion of context: questioning the validity of a territory that is not well known (Bolivia): reimagining suppressed histories, and showing that they can still be pertinent when removed from their conditions of production (Peru): making countries and national identities a means of constructing the new cultural landscape (Paraguay).

In this sense, the works challenge the hegemony of the dominant world order, which is often perceived as a result of the historical and social transformations brought about by colonization. They propose a different way of seeing the world, one that is not limited to the dominant narratives but also encompasses the voices and perspectives of those who have been marginalized.

The works presented in this exhibition are a reflection of the complex and diverse realities of the countries represented, and they invite us to think about the role of art in the construction of a new cultural landscape.

Antonio Caro has written on one of the walls of the exhibition space the signature of Manuel Quezada Lanoa, a self-taught Indian leader from the twenties that learned law in order to fight against the violence against Indians. His work is an example of how art can be used as a tool to address political issues and to challenge dominant narratives.

Antonio Caro has identified a presence of an official history that is not recognizable (and they still do). Lamo's signature is itself a highly symbolic, a syncretism of nineteenth-century calligraphy and..."
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