



WORLD'S

FUTURES

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Voces Indígenas

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The indigenous population of Latin America totals approximately twenty-eight million people—that is, six percent of the total population. Amerindian languages are used in all twenty countries with the exception of Cuba, Haiti, and the Dominican Republic. There are six hundred altogether, or ten percent of all idioms in the world. About a third of these are threatened with extinction, and a further third are in a critical situation. The Quechua (Peru, Ecuador, Plurinational State of Bolivia), Guarani (Paraguay, Aymara (Plurinational State of Bolivia, Chile, Peru), and Nahuatl (Mexico) languages each have several million speakers; in the case of Arara (Brazil), Boruca (Costa Rica), Pipil (Honduras), Chorote (Argentina) there are fewer than a thousand speakers. More than 160 languages are spoken in Brazil, compared to a handful in some Central American countries. A good eighty percent of the languages that originally existed in 1500 are extinct.

Given this dramatic situation, it is a hopeful sign that a new optimism can be observed in most countries of the continent as traditional ways of life are being seriously discussed. This applies not only to Plurinational State of Bolivia, Ecuador, and Bolivian Republic of Venezuela, but also to Brazil and even Argentina. Brazil has created several hundred reserves known as *terras indígenas*. In Plurinational State of Bolivia, the "rights of nature" have been incorporated into the country's constitution as a result of the expression of *sumak kawsay*, which means "good or pure and harmonious life" in the Quechua language. The issue here is a way of life that enables a harmonious coexistence both between human beings and between man and nature.

Sound installation

The sound installation consists of several indigenous American languages. We selected artists who have an affinity for the indigenous linguistic heritage. The main factors in our choice of languages are not only the historical and cultural importance of the language and ethnic group, but also how close to the brink of extinction they are and how much esthetic appeal they have. The artists will also determine the subject and the type of texts used (fiction, fable, prayer, or scientific work for example). On entering the room, visitors will first hear a vague, polyphonic murmuring of all the voices together, a tapestry of sound representing a sacred space. They will then approach the individual speakers through which every single language is clearly audible. The radical reduction of the installation to sound demands intense concentration on the part of the visitors. The more the listeners are willing to immerse themselves in the cosmos of the languages, the more the visual elements can be dispensed with. It is also noteworthy that all the artists are participating in a collective work that knows neither hegemony nor rank.

Alfons Hug

Exhibitors

ARGENTINA
Sofia Medici
Laura Kalauz

PLURINATIONAL STATE OF BOLIVIA
Sonia Falcone
José Laura Yapita

BRAZIL
Adriana Barreto

Paulo Nazareth

CHILE
Rainer Krause

COLOMBIA
León David Cobo
María Cristina Rincón
Claudia Rodríguez

COSTA RICA
Priscilla Monge

ECUADOR
Fabiano Kueva

EL SALVADOR
Mauricio Kabistan

GUATEMALA
Sandra Monterroso

HAITI
Barbara Prézeau Stephenson

HONDURAS
Leonardo González

NICARAGUA
Raúl Quintanilla

PANAMA
Humberto Vélez

PARAGUAY
Erika Meza
Javier López

PERU
José Huamán Turpo

URUGUAY
Gustavo Tabares

SPECIAL PARTICIPATION
Ellen Slegers



Civito M
commun
Self-port
wearing
apaz. Tex
to the mo
leaving]
Nancy Ra
er. Photo
Nantzin P
Domingo
Fire Theor