

ALTER THE NATIVE

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Imagination is an alternative to reality, creating options that never end.

History is a complex set of events that we organize at our convenience.
Alternative is the choosing of options that redefine the traditional.

Alternative spaces are another way to interpret reality,
an unconventional product of the mainstream.

They are the explorers of possibilities.

That was how this movement began.

But as the systems of power absorb our ways,

the alternative becomes mainstream and we again have to conceive new options.

Culture is always changing and the alternative task is to interpret that transformation.

Dissatisfaction with the ordinary art world is the motive,

to create another dimension in which different cultural trends are produced,

understanding the same bending in the culture

but with unique ways to express it.

Art is how populations use knowledge.

A new approach to an old method,

seeing the extraordinary before the ordinary arrives

The great idea of democracy is that it is run by alternatives.

The thirteen colonies were the original alternative space.

Art is the expression of everything we envision.

History has different stories depending on the narrator.

European colonization was the alternative to the native Americas.

Africans were the alternative to the hard work Europeans avoided.

Extermination and slavery were the apparatus to alter the native of the Americas.

Alternative is destruction and creation.

In art, science and life to alter the status quo is to build something new.

Evolution is the mixture of things, transforming us into unknown forms.

Alternative, then, is the different selections that history makes.

These can be positive or negative,

but always biased depending on which side of the facts you are.

Times change and stay the same.

Since the 1960s, where this exhibition begins, art production has developed multiple currents, cultural bureaucrats, the overpopulation of dealers, and the "critic" commentator with invisible and visible connections to institutions and individuals. "The art world" has multiplied its ability for commerce and propaganda, hyping the importance of artists to increase their value.

We are all in this circus of lies and truths,

surrogates in a vortex of what is new or of what wants to be new,

a mirage of self-interest of countries and ethnic chauvinism.

Art has become city fiestas of cultural tourism.

Museums will not survive without this, national cultures are chain stores of diplomacy, the

competition of influences are the real objective of art production. Museums are hungry creatures that with their influence, compete and swallow small places like the alternatives spaces. Control is supremacy, monopoly an imperative, art and artist the medium in which to express their importance.

The alternative space is supposed to denounce these manipulations and work the ethical side of the cultural production.

The alternative space is the most autonomous method of reinventing intervention.

Without alternatives culture has no break from its actions, no perspective, no mirror to see its shortsightedness, no future.

Alternative spaces are alternative societies, constructing parallel histories.

Alternative has been associated with the young, new or unusual, but as the concept has grown older they have become also wise and prophetic.

Art is the action of consuming the self and the supreme manifestation of humans.

Agitate the arts and powers shake.

Alter your life and the world will change.

Text for the exhibition at Exit Art NY

ALTERNATIVE HISTORIES

September 24 - November 24, 2010