

Golpe #10

On June 28, 2019, ten years will have passed since the coup d'état in Honduras. Since then, impunity, militarization, drug trafficking, innumerable human rights violations, poverty, unemployment, extractivism and migration have increased at an accelerated and alarming rate.

Since then, the homicide rate rose dramatically, reaching the highest in the world in 2013. During the last decade, numerous concessions were granted to mining companies as well as for the construction of hydroelectric dams with high environmental impact and without consulting the opinion of the local communities bringing repression and violence such as the murder of the environmentalist Berta Cáceres in March 2016. In the presence, the recent exodus of people fleeing violence and the lack of employment to the United States, or protests against the privatization of the public education and health system, are further indicators of an ongoing conflict.

The artists gathered in this exhibition have not been indifferent to that reality. After the coup d'état, some of them took to the streets to protest, others organized into groups and to this day they continue to develop critical proposals in the face of indifference, media manipulation, abuse of power and the multifaceted repression. The response of the government and private enterprise has been to cut off support for the most critical of the system, who survive thanks to the generosity of the local community or self-financing. They are part of a generation producing visual, literary, theatrical and musical works that have contributed significantly to the country's cultural heritage and historical memory, contributing to broadening the critical panorama of the public thanks to their committed work and high artistic value.

That is why, it seems very opportune to commemorate the tenth anniversary of the coup d'état with an exhibition of political art of Honduras. Our main objective is to open a platform for critical exchange with people in Switzerland, a country with solidarity networks in the field of human rights, academic exchange and economic cooperation with Honduras.

By showing a set of works of art in the European context, we are interested in, on the one hand, attracting an audience compassionate with these problems, and, on the other hand, we are also interested in approaching people who are unaware of the current socio-political situation in that Central American country.

Adán Vallecillo
Curator

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