WE ARE THE WILDEST DREAMS OF OUR ANCESTORS

This Zine was created by the researchers and artists of the project Comics and Race in Latin America

# Zine Transcript

COVER

*We are the wildest dreams of our ancestors*

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BACK

*Comics and race in Latin America*

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Author drawing: Cossio

(Representation of 2 peasants)

*The Final Report of the Truth and Reconciliation Commission provides important facts and information about the time of violence to better understand what happened in Peru*

* *75% of victims spoke Quechua (or another native language) as their mother tongue*
* *55% of victims were between 20 and 49 years old*
* *56% of victims were peasants*
* *40% of the victims were from Ayacucho*
* *68% of victims were illiterate or had not completed their basic education*

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Part A

Comic author: Cossio

(Representation of 2 carnival scenes)

*-Page of the book "Joaquín Jaime. Freed slave in nineteenth-century Peru".*

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Author: Malena

(Representation of paramo flora)

*-death/life*

*- "We are like the straw of paramo that is torn off and grows again... from straw of the plains we will regenerate the world." Dolores Cacuango. Indigenous Leader*

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Comic author: Wilson

Vignette 1

*Black silhouette*

Vignette 2

*1 hand on the black silhouette*

Vignette 3

*2 hands on the black silhouette*

Vignette 4

*3 hands on the black silhouette*

Vignette 5

*4 hands on the black silhouette*

Vignette 6

*5 hands on the black silhouette*

Vignette 7

*1 pistol on the black silhouette*

Vignette 8

*Racist names on top of the black silhouette*

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Author collage: James

(Representation of indigenous figures in comics)

*- Where are the indigenous?*

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Part A

Author text: Peter

Cartoon 1: The Dollar Page" by Aristides Rechain. In The Weekly Novel, 1923

The stereotype is a way of organizing and approaching a complex reality. It lends itself to racism not only because it simplifies it but because it fits into a whole system of established meanings. In this example, taken from an Argentine magazine from the 1920s, black people are stereotyped in ways reminiscent of the grotesque and racist caricatures and images of the United States. In addition, it is suggested that the black man is similar to the chimpanzee - another classic saying of racism as a system that privileges some and dehumanizes and oppresses others.

Cartoon 2 from the comic: The Dollar Page" by Aristides Rechain. In The Weekly Novel, 1923

But it depends on the intentions of the author (in this case Aristides Rechain). Here the animalization is reversed and the white man, visiting the house of the middle-class black family, is left as the monkey. The stereotype is complex – which doesn't mean it's innocent or positive. In this case, the black man wins, but it is a limited victory within a global scheme that ends up mocking the social ascent of black people*.*

Part B

Visual composition authors: *Abeya + Fred*

(Representation: Angles of gaze of the human eye)

*-Privileges*

*-Oppressions*

*-Racialization*

*-Race*

*-Racism*

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Authors drawing: Lucia and Chiki

(Representation: River, community and city)

*I imagine that a simple world is where interactions flow like the river. Sometimes meek, sometimes noisy*

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Comic author: Michael

Vignette 1

(Image: main character is an armadillo carrying a cane of the indigenous guard)

*MAENSU*

*-Maensu leaves his community for the first time*

*-Hello!!!*

Vignette 2

-*First time I go far*

Vignette 3

*-I almost missed the plane*

Vignette 4

(Airport guards)

*-Where is the coca?*

*-coca?*

*-coca*

Vignette 5

(Maensu tired and sad)

-*I arrived in Lima*

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*-This Fanzine was made by the collective CORALA integrated by Abeyamí, Lucía, Peter, Sara, Cristina, James, Osvaldo, Malena, Michael, Jesús, Wilson. Finishing our collective work in the basement of Espacio los Unicos and printed in the workshop of SOMA publications, a grey winter afternoon in the city of Lima-Peru. August 2022.*

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