III. THE EMANCIPATING OPERA

The third and final cultural sphere is defined by opera, rather aptly in a city like Venice with its cultural and political history, where the first operatic performance took place in 1637, a symbol of the climate of freedom then experienced by the Republic. A contemporary composition in the form of a cantata is presented. This is a musical form that was born in the 17th Century at the same time as opera and the baroque style and is, in turn, the first case study of our Hegemonic Museum. This more narrative musical form presents alternations of hegemonic and subaltern voices singing in a chorus. It takes the idea of ​​the transfiguration of these discourses through the emancipation of other bodies which embody the exercise of a de-colonial narrative, establishing the closure of this conflict through this videographic opera.

Another model of a non-hegemonic and emancipatory narrative and psyche of subalternity is established and exemplified here in two different stories and bodies that are the protagonists of this epilogue. The first is provided by the *arrieros* (muleteers) of the Andes, figures that typify perspectives of the non-European “other.” The figure of the arriero becomes a metaphorical and mestizo character, whose origins are in the history of the Conquest and the Colony of Chile, yet still subsists as a nomadic practice in the Andes today, where the environment is a non-hegemonic space that reveals the untamed nature and culture of so many non-European countries. This natural world that surrounds their existence—the Cajón del Calabozo, at an altitude of 4,000 meters in the Andes mountain range — but also the history and culture of the original communities carved in stone that remain as material and cultural traces, alternate with the hegemony built and fed by science, history, philosophy, psychology, politics, etc., through the academic volumes that supported the discourses of the Hegemonic Museum's case studies, and the dominant forms of power of the printed word from the Enlightenment to the present day.

The second protagonist is converted into another transcended metaphorical and social body, even though her presence is individual. Daniela Vega, the Chilean trans singer and actress, gives her final interpretation—one that serves to provide the counterpoint to the muleteer’s—of the alienation of her subaltern condition imposed by application of the categories and classifications of hegemonic power. Recorded in the National Library of Chile, one of the country’s 19th Century republican symbols, the closing of the work seeks to transcend both psyches—that of the dominated and the dominator—and is presented as a stage of de-colonial thought, which, without lowering its guard, is considered to be distant from the hegemonic power which it declares to be insufficient and therefore impertinent.