

Art in Motion /
Guayasamín's *Ecuador* Unframed



Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)
Courtesy of the Fundación Guayasamín ©

An Interdisciplinary Resource Packet for Teachers
Prepared at the University of Notre Dame

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“Painting is a form of prayer...
It is at once an almost physical experience, and at the same time, the highest
transcendent consequence of love and solitude.”

“Pintar es una forma de oración...
Es casi una actitud fisiológica y la más alta consecuencia de amor
y de la soledad.”

Oswaldo Guayasamín

“Conquest and Conflagration”

Matt Kelly, p.42

*Divided faces fight or plea,
Divided cross: they hang enflamed.
The fire explodes and wantonly
She stole a rib; no black man's free
From cradle-cage his blackness framed.*

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Preface:

We are thrilled to share these materials with you. This resource packet was developed to accompany Art in Motion / Guayasamín's *Ecuador* Unframed, an interactive exhibit of *Ecuador* (1952) which is a five panel mural created by the artist as part of *Huacayñán / El camino del llanto / The Way of Tears*, a collection of 103 paintings that comprise the first phase of his artistic production.

This project grew out of Carlos A. Jáuregui's research, "*Ecuador* Unframed: Dynamic Art and Radical Democracy in a Mural by Oswaldo Guayasamín", as well as our own involvement in the community and interest in engaged scholarship. These materials accompany a larger project that includes additional teacher resources available at:

<http://artsandculture.nd.edu/guayasamins-art-in-motion/>

Materials in this resource packet were designed to accompany a dynamic interactive exhibit of the mural *Ecuador*, that alongside a museum quality, life-sized reproduction of *Ecuador*, virtually unframes the mural. This exhibit which will be housed at the Notre Dame Center for Arts and Culture (NDCAC) from September 3 to October 28, 2014 will subsequently travel along with the teaching materials to other universities nationally and internationally. A mirror exhibit with the original is planned for permanent display in La Capilla del Hombre in Quito, Ecuador.

These resources are adaptable for use even if one cannot visit the exhibit. Within this resource packet are included the informational panels (English and Spanish) that accompany the exhibit—written by Carlos A. Jáuregui, the remarks made at the opening reception of the exhibit by Pablo Guayasamín Madriñán—President of the Fundación Guayasamín (Spanish and English), and the opening lecture presented by Michael Handelsman from the University of Tennessee-Knoxville. Within the lesson plans written by the teachers, the links included are hyperlinked for ease of use when accessing the plans electronically. Also available to teachers and students are instructional YouTube videos that we have created on the artist's life, the socio-political history of Ecuador, the mural *Ecuador*, and the topic of identity. The videos are linked from the above website at the Notre Dame Center for Arts and Culture.

A project of this scope can only happen with the support and assistance of many. In particular, we recognize the following foundations, institutes, centers, and individuals:

- Fundación Guayasamín, Pablo Guayasamín Madriñán, President
- Carlos A. Jáuregui, Associate Professor of Latin American Literature and Anthropology, University of Notre Dame
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- Undergraduate Students: Alex Joyce and Sophia Loftus
- *Last but not least*, the area teachers who created the lesson plans included in this packet

We are excited to use these plans and videos in our own classes and trust that you will also be inspired by Oswaldo Guayasamín, his work, and the lessons created by our colleagues to help us unpack Guayasamín's rich legacy.

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How to Cite Art in Motion / Guayasamín's *Ecuador* Unframed

Please credit the resource packet and the lesson authors when using their work following the MLA method recommended for a work in an anthology, reference or collection, <https://owl.english.purdue.edu/owl/resource/747/06/>.

For example:

Rivers Parroquín, Rachel, Topash-Ríos, Andrea, Mangione-Lora, Elena and Botero, Tatiana, eds. August 2014. *Art in Motion – Guayasamín's Ecuador Unframed: An Interdisciplinary Resource Packet for Teachers*. University of Notre Dame.

Stanton, Cecilia. "La imagen indígena en Latinoamérica." *Art in Motion – Guayasamín's Ecuador Unframed: An Interdisciplinary Resource Packet for Teachers*. Eds., Rachel Rivers Parroquín, Andrea Topash-Ríos, Elena Mangione-Lora, and Tatiana Botero. University of Notre Dame, 2014: 27-38.

ART IN MOTION / GUAYASAMÍN'S *ECUADOR UNFRAMED*

Art in Motion / Guayasamín's *Ecuador Unframed* is an interactive exhibit that bridges cultural theory, mathematical analysis, media visualization, pedagogy, and computer programming with the mural *Ecuador* (1952), a major work of art by Oswaldo Guayasamín (1919-1999), one of the most prominent Latin American artists of the twentieth century.

Guayasamín won top prizes at biennials in Barcelona, São Paulo, and Mexico. He received the French Legion of Honor, and UNESCO posthumously awarded him the José Martí Prize. His art has been shown in museums across the Americas and Europe, including the Museum of Modern Art in New York, the Museo de Bellas Artes in Mexico, the Museo de Arte Contemporáneo de Madrid, the Musée d'Art Moderne de la Ville de Paris, the Petit Palais in Paris, the Museo de Arte Moderno de México, The Hermitage in St. Petersburg, the Altes Museum in Berlin, and the Musée du Luxembourg in Paris.

Born on July 6, 1919, Oswaldo Guayasamín was the eldest of ten children in a family of modest means. His father was a taxi driver, while his mother supported the family with a small grocery store. Unlike his father, who opposed his son's decision to be an artist, his mother consistently encouraged Guayasamín to paint, and in 1932, at the age of twelve, he was admitted to Quito's famed Escuela de Bellas Artes (School of Fine Arts). After graduation, Guayasamín began studying architecture, but gave that up to pursue art full time. After his first two public shows in Quito, Guayasamín held a major exhibit in Guayaquil's Chamber of Commerce in 1942. There, his artwork caught the attention of Nelson Rockefeller, who was visiting Ecuador as head of the U.S. State Department's Office of Inter-American Affairs. This meeting was a turning point in the artist's career. Rockefeller purchased five of Guayasamín's paintings and arranged for him to receive a State Department grant to tour the United States with his artwork for seven months. These travels enabled the young artist to study a wide range of work at the leading art museums of North America. His own work was included in "Latin American Contemporary Art," an exhibition at the Museum of Modern Art in New York, along with other increasingly influential Latin American artists such as Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

In 1943, following his tour of the United States, Guayasamín made a prolonged visit to Mexico, where he met Orozco and kindled a lifelong friendship with the Chilean poet Pablo Neruda. Guayasamín's connection with the Mexican muralists is clearly evident, particularly in *Huacayñán* (1952-1953), a collection of paintings commissioned by the Government of Ecuador to represent a unified mestizo nation. Following the Cuban Revolution (1959), Guayasamín's art entered an explicitly political phase. In the series *The Age of Wrath* (c. 1960-1989), he casts a critical eye on conditions of social injustice, war, and imperialism, specifically condemning U.S. involvement in Vietnam and support of military dictatorships in Latin America.

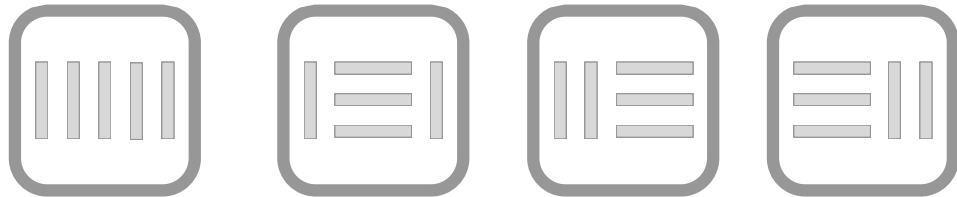
The depictions of pain and suffering of this period gave way to the last phase of his work, known as *The Age of Tenderness* (c. 1988-1999). In these works, he turns to themes of maternal love and humanistic hope, dwelling less on the horrors of mankind's past that had dominated much of his earlier work. Guayasamín's final contribution to the art and culture of Latin America is the construction of the *Chapel of Man* (*Capilla del Hombre*), a secular monument

dedicated to the unity of Latin America and the dignity of all humanity, a project he would not live to see completed. He died in Baltimore on March 10, 1999.

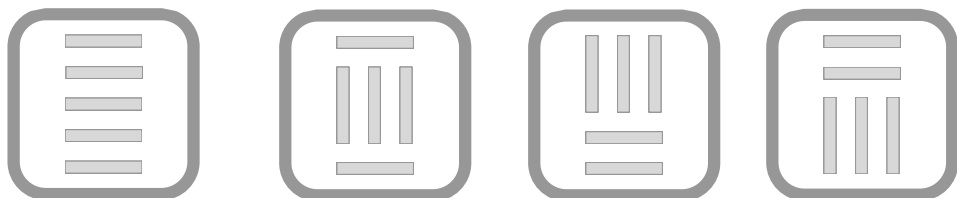
Huacayñán / El camino del llanto / The Way of Tears (1952-1953) (originally titled in Quechua, Spanish, and English) is a collection of paintings created under contract with the government of Ecuador during President Galo Plaza Lasso's administration (1948-1952), with the decisive support of Benjamín Carrión (1897-1979), Ecuador's powerful "czar of Culture" from the mid-forties through the mid-seventies. The initial intent was for this collection to be a visual representation of a mestizo Nation-State, unified above and beyond racial divisions and social conflict.

Huacayñán includes a set of 103 paintings divided into three ethnic categories—Indian, Mestizo, and Black—and a large mural titled *Ecuador*, which brings these ethnic themes together in different combinations through five movable panels. The original mural, whose reproduction we show here alongside the interactive display, is currently exhibited in the *Capilla del Hombre* in Quito, where it is framed—locked and immobile. But the mural *Ecuador* was designed as an artifact able to combine and recombine differences. Guayasamín calculated (or *miscalculated*) 150 combinations configured through different arrangements of the panels, when in fact, the mural in a regular layout of vertical panels presents us with 3,840 permutations. Moreover, if instead of forming a rectangle with only vertical or horizontal assemblages, we configure the mural through the combination of the panels in both horizontal and vertical positions, it would result in 8 rectangular configurations and 30,720 permutations or possible murals.

Horizontal configurations



Vertical configurations



The number of possibilities escalates exponentially if the configurations do not follow the rectangular shape, for example by positioning the panels in a

line or by forming other figures, as we invite you to do with the manual configuration mode on the iPad:



The endless and random recombination of the work of art destabilizes the rhetoric of synthesis and integration of mestizo nationalism. In the end, the mural's possible permutations surpass the mathematical and nationalistic calculations superimposed upon it. *Ecuador*—both the mural and the country—is unable to reach any stability or synthesis as its multiple configurations summon the constant and exponential growth of its permutations until the number of possible murals surpasses the total population of Ecuador.

By unframing the mural and putting it in motion, its politics of representation collapse, especially when viewers like you creatively intervene and appropriate the mural by selecting a configuration or shifting the panels manually. The art that was to “represent the nation” today represents nothing but unresolved contradictions. Just as in real politics, there is no set of pre-established rules to deal with conflict and difference, and the results are neither definite nor predictable. The mural does not answer—it cannot and it should not—the question of the Nation and its crises. Not in the 1950s and not today. But it can help us to understand politics not as the rosy resolution of conflicts, but as the art of interrogating and negotiating antagonism, and of temporarily defining the rules for such negotiation. Conflict and instability are not necessarily “problems;” they can instead be opportunities to build real democracy. By radicalizing the combinatory design of the national mural with the help of computer programming, media visualization, and the creative intervention of viewers like you, we force the work of art into crisis, a productive and illuminating crisis. The mural still “represents” Ecuador, not as a unity or as a felicitous combination (*mestizaje*), but as a myriad of dynamic negotiations.

Carlos A. Jáuregui
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ARTE EN MOVIMIENTO / DEVENIR *ECUADOR* **(INSTALACIÓN DINÁMICA DEL MURAL *ECUADOR* DE OSWALDO GUAYASAMÍN)**

Arte en movimiento / Devenir *Ecuador* es una instalación interactiva que articula la teoría cultural, la matemática, la pedagogía y la informática con el famoso mural *Ecuador* (1952) de Oswaldo Guayasamín (1919-1999), uno de los más destacados artistas latinoamericanos del siglo XX.

Guayasamín ganó las bienales de Barcelona, São Paulo y México; Francia le otorgó la Légion d'Honneur; y la UNESCO le dio póstumamente el premio José Martí. Sus pinturas han sido exhibidas en los más famosos museos de Europa y las Américas, como el Museum of Modern Art de Nueva York, el Museo de Bellas Artes de México, el Museo de Arte Contemporáneo de Madrid, el Musée d'Art Moderne de la Ville de Paris, el Petit Palais en París, el Museo de Arte Moderno de México, L'Ermitage en San Petersburgo, el Altes Museum de Berlín y el Musée du Luxembourg en París.

Guayasamín nació el 6 de julio de 1919. Fue el mayor de diez hijos en una familia de medios modestos. Su padre, taxista y mecánico automotriz, se opuso a la decisión de su hijo de hacerse artista; por el contrario, su madre Dolores Calero apoyó continuamente la vocación del joven Oswaldo. En 1932, a la edad de doce años, Guayasamín entró a la Escuela de Bellas Artes de Quito, donde pudo desarrollar su pasión por el dibujo y la pintura. Luego de graduarse, comenzó a estudiar arquitectura, carrera que abandonó para dedicarse de lleno a la pintura. A sus primeras dos muestras en Quito, siguió una importante exposición en la ciudad de Guayaquil en 1942. Allí, su obra atrajo la atención de Nelson Rockefeller, director de la Oficina de Asuntos Interamericanos del Departamento de Estado de los Estados Unidos, quien se encontraba de viaje oficial en el Ecuador. Rockefeller compró cinco cuadros de Guayasamín y gestionó para él una invitación del Departamento de Estado para visitar y exponer en los Estados Unidos. Este viaje de siete meses le dio al joven pintor la posibilidad de estudiar numerosas obras de arte clásico y contemporáneo en los museos más importantes de los Estados Unidos. Asimismo, su obra fue incluida en la exposición "Latin American Contemporary Art" del Museum of Modern Art en Nueva York, junto con la de renombrados artistas latinoamericanos de la talla de Diego Rivera, José Clemente Orozco y David Alfaro Siqueiros.

Después de su gira por los Estados Unidos, Guayasamín hizo una prolongada visita a México en 1943, en donde trabajó con Orozco y entabló una buena amistad con Pablo Neruda. Los vínculos de Guayasamín con los muralistas mexicanos son evidentes en *Huacayñán* (1952-1953), un conjunto pictórico encargado por el Gobierno del Ecuador para representar la nación mestiza. Después de la Revolución cubana (1959), Guayasamín entra en una fase explícitamente política. Durante este periodo pintó la serie *La edad de la ira* (c. 1960-1989), en la que la mirada crítica del artista está claramente marcada por la protesta frente a la injusticia social, la guerra y el imperialismo. Guayasamín fue particularmente crítico de la intervención norteamericana en Vietnam y del apoyo de los Estados Unidos a las dictaduras militares en América Latina.

Hacia fines de los años ochenta, Guayasamín entra en la que se conoce como la etapa de *La edad de la ternura* (c. 1988-1999), en la que una

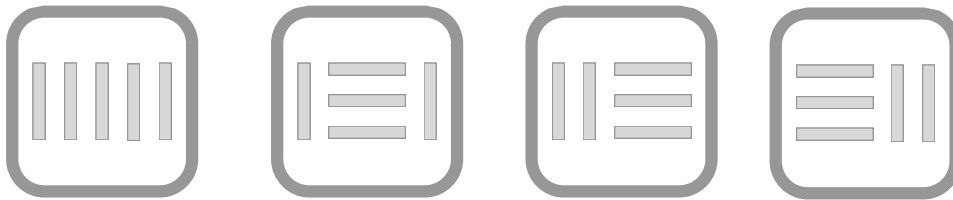
decidida apuesta por la vida, el amor maternal y la esperanza, y el uso de colores vivos suavizan el dolor y la ira de su obra anterior. El legado final de Guayasamín al arte y la cultura de América Latina es la *Capilla del Hombre*, monumento secular dedicado a la unidad latinoamericana y a las luchas por la dignidad humana. El artista trabajó incansablemente en este proyecto que no alcanzó a ver terminado. Lo sorprendió la muerte en Baltimore el 10 de marzo, 1999.

Huacayñán / El camino del llanto / The Way of Tears (1952-1953) (cuyo título original está en quechua, español e inglés) es una colección de cuadros encargada por el gobierno del Ecuador durante la administración del Presidente Galo Plaza Lasso (1948-1952), gracias a la gestión decisiva de Benjamín Carrión (1897-1979), el poderoso “zar de la Cultura” ecuatoriana desde mediados de los años cuarenta hasta comienzos de los años setenta. El propósito de ***Huacayñán*** era ofrecer una representación plástica de la integración armónica de la nación ecuatoriana, unida por el mestizaje, allende las divisiones raciales y los conflictos sociales.

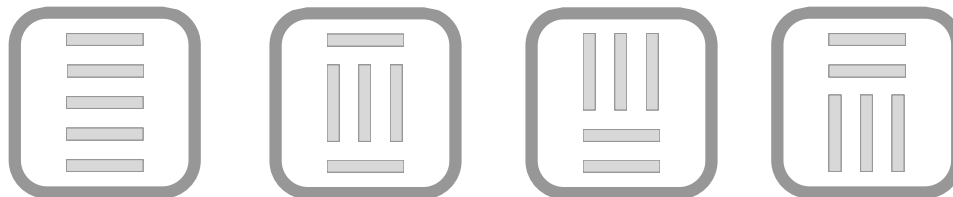
La colección incluye 103 cuadros divididos en tres grupos temático-étnicos dedicados a los indios, los mestizos y los negros. Un enorme mural titulado *Ecuador* ensambla estos tres temas mediante cinco paneles móviles. El mural, cuya reproducción se presenta aquí junto con su instalación interactiva, se encuentra actualmente exhibido enmarcado y estático en la *Capilla del Hombre* en Quito.

Ecuador fue concebido como un artefacto móvil, un rompecabezas con múltiples posibilidades. Guayasamín erróneamente calculó que los cinco paneles ofrecían 150 combinaciones. No obstante, en una configuración rectangular, con los paneles ensamblados todos de forma vertical, el mural ofrece 3,840 permutaciones. Pero si, en lugar de instalar todos los paneles de manera ya vertical o ya horizontal, configuramos el mural combinando los paneles en posiciones horizontales y verticales, resultan 8 configuraciones y 30,720 permutaciones o posibles murales.

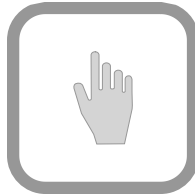
Configuraciones horizontales



Configuraciones verticales



El número de posibilidades se incrementa exponencialmente si disponemos el mural en configuraciones irregulares (no rectangulares) con los paneles en línea, escalonados, o formando otras figuras, como esperamos que el público de esta exhibición haga usando la opción de configuración manual en el iPad:



La recombinación constante y creativa de la obra de arte desestabiliza la retórica de síntesis e integración del nacionalismo mestizo. Los devenires del mural superan los cálculos matemáticos y nacionalistas que pretenden enmarcarlo. *Ecuador*—tanto el mural como el país—materializa una nación en desequilibrio y fuga, que se multiplica en sus permutaciones hasta que el número posible de murales llega a ser superior al de la población del Ecuador.

Al liberar el mural de su marco y ponerlo en movimiento, su política de representación colapsa, sobre todo cuando los espectadores intervienen creativamente esta pieza mediante su libre reconfiguración. La obra de arte que iba a “representar la nación” hoy sólo representa contradicciones irresueltas. Y así como sucede en la política, no hay reglas preestablecidas para lidiar con los conflictos y diferencias, ni resultados predecibles o que sean definitivos. El mural no responde—mal podría—a las crisis y desafíos de la Nación. Pero sí nos puede ayudar a entender la política no como una forma de feliz resolución de los conflictos sino como el arte de interrogar y negociar dichos antagonismos y definir transitoriamente las reglas para su negociación. El conflicto y la inestabilidad no son necesariamente “problemas” sino oportunidades para la construcción creativa de una democracia real. Al extremar el diseño combinatorio del mural—con la ayuda de la informática, la visualización mediática y la intervención creativa de espectadores como usted—llevamos la obra de arte nacional a una crisis; una crisis productiva e iluminadora. El mural *Ecuador* en su devenir “representa” el Ecuador, pero no como el producto unívoco de la combinación del mestizaje, sino como aquel lugar variable en el que se juega un sinfín de dinámicas negociaciones y apuestas por un país posible.

Carlos A. Jáuregui
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Traducción de Juliet Lynd

Cooperación cultural: La experiencia de la Fundación Guayasamín

Pablo Guayasamín, Presidente de la Fundación Guayasamín

La necesidad de comprender un poco más el significado del legado del Maestro Oswaldo Guayasamín, visto a través de la experiencia de la Fundación Guayasamín, es lo que me convoca a reunirme hoy con Uds. aquí.

Con la misma pasión y convicción con las que pintaba sus grandes obras maestras, un día él y en conjunto con sus hijos decidieron crear la Fundación Guayasamín. Utilizando algunas de sus palabras expresadas en el documental llamado “El Espejo” lo que estaba detrás de la creación de esta fundación era que la mayoría de sus oleos, dibujos y acuarelas se habían repartido en colecciones particulares, en museos del mundo y muy poca de esta creación artística quedaba en el Ecuador.

La experiencia fue que su primera expresión homogénea, la colección llamada Huacayñán, a principios de los años 70 se atomizó o disgregó de tal manera que quedaban en el Ecuador únicamente 3 cuadros de un total del 103. El Mural *Ecuador*, que podemos ver esta noche, forma parte de esa colección.

Surgió entonces la idea de que lo que pintaría en sus próximos años de vida sería básicamente en función de dejar esas obras a la Fundación Guayasamín como un legado para el Ecuador. Fruto de esto, casi la totalidad de la serie de la Edad de la Ira está en manos de nuestra institución.

Desde muy temprana edad Guayasamín había empezado a conformar una colección de arte Precolombino, realizando viajes por todo el Ecuador para efectuar excavaciones en unos casos y comprar en otros; muy pronto había logrado obtener 4.500 piezas. Él decía que no se trataban únicamente de piezas de tipo arqueológico de época, sino piezas valoradas por su belleza artística que demuestran la magnificencia del arte indígena antes de la llegada de los españoles a América y que debiesen ser valoradas como esencia de nuestra memoria histórica.

Lo mismo sucedió con el Arte de la Colonia. De niño contaba que convivió con un nacimiento de Cristo en Belén; cada fin de año, su familia, como era tradición, adornaba su casa como símbolo de cristiandad, como la mayoría de los hogares quiteños. Desde ese instante comienza a apreciar la estética y los símbolos religiosos como expresión artística. Guayasamín a lo largo de su vida compró cerca de 400 piezas de Arte Colonial entre pinturas, muebles, esculturas, joyas y una colección de Cristos de belleza incalculable.

Era inquietud vital que sus cuadros, concebidos como colecciones, cuyo contenido y mensaje se despliegan en el conjunto y no en la individualidad, fuesen a dividirse, y no quería que se volvieran unidades separables. Por otro lado deseaba que las colecciones de Arte Colonial y Prehispánico quedasen en el Ecuador igualmente unidas como símbolos de su inspiración artística y raíces ancestrales de donde provienen.

Con este acervo de bienes culturales se crea la Fundación Guayasamín en el año de 1976, tras una donación conjunta que hacen el artista y sus hijos para dejar este patrimonio en beneficio del Ecuador y del mundo.

El dejar esas colecciones en el Ecuador tenía por objetivo que los ecuatorianos, latinoamericanos y ciudadanos del mundo pudiesen tener acceso a esas obras. Guayasamín encontraba absurdo que estas obras que representan un retrato socio-cultural de los valores Latinoamericanos no pudiesen ser vistas por sus propios actores.

Paralelo a estas donaciones, la Fundación Guayasamín desde su nacimiento ha ido sumando a su patrimonio una gran colección de arte moderno con los mejores representantes de la plástica mundial y una colección más de 2000 libros de arte que conforman una biblioteca de consulta.

Por otro lado acumula una vasta y rica experiencia en contactos en sus muchos años de vida, materializada por las más de 200 exposiciones plásticas exhibidas en museos y galerías de capitales y ciudades del Ecuador y de distintos continentes, la circulación de libros y revistas en diferentes idiomas sobre la obra plástica del pintor y también una intensa participación en la vida pública cultural local. Organiza permanentemente exposiciones así como lanzamientos de libros, recitales de poesía y música de artistas jóvenes de diferentes nacionalidades.

Esta institución por legado de su creador y fundador ha buscado siempre ser un puente de doble vía para que transite un diálogo de culturas entre dos puntos de la tierra. La realidad de que convivimos en un mismo planeta nos obliga a que asumamos en conjunto la tarea de conocer y reconocer las raíces históricas que sustentan las diferentes culturas, haciendo énfasis en las diferencias y en las similitudes, admitiendo la pluralidad que obedece una realidad multiétnica pero enfocada a resaltar lo que nos une, no lo que nos diferencia.

Por lo tanto nos hemos comprometido a difundir las obras del maestro Guayasamín a través de centenares de exhibiciones nacionales e internacionales pero también a convocar y acoger diversas expresiones artísticas en nuestras paredes.

Nosotros como Fundación hemos utilizado este puente y hemos logrado crear vínculos permanentes con diferentes entidades, de distintas realidades. Entender el contexto histórico, social y político que representan las obras de arte exige la necesidad de ampliar la mente del observador y tratar de acercarlo, transportarlo a una realidad diferente a la cotidianidad de la suya. Un excelente ejemplo de exitosa cooperación es este trabajo realizado por el equipo de trabajo de "Art in Motion, Guayasamín's *Ecuador Unframed*", a quién de antemano extiendo mis felicitaciones y el agradecimiento de la Fundación Guayasamín por contribuir a la integración de Quito y South Bend.

Volviendo un poco hacia la historia de la Fundación Guayasamín, a la muerte del artista el 10 de Marzo de 1999, queda con el desafío de culminar su monumental último proyecto, el centro cultural La Capilla del Hombre.

Guayasamín comenzó a esbozar la idea de crear este espacio arquitectónico en los años 80, en sus propias palabras decía que existían muchos templos en honor a los dioses pero ninguno para celebrar al hombre. Así decide crear La Capilla del Hombre, lugar donde todos pudiésemos reflexionar, meditar, recordar y admitir lo que fuimos, somos y cómo nos proyectamos al futuro, que pensemos lo que el propio ser humano es capaz de hacer por otro ser humano. Sus paredes están vestidas por cuadros que nos muestran las terribles atrocidades que se han cometido a lo largo de la historia: la esclavitud, los campos de concentración, la pobreza y las persecuciones por mantener ideas políticas distintas. Su pintura nos golpea, nos remueve el alma y nos obliga a reflexionar.

La Fundación Guayasamín inaugura La Capilla del Hombre el 29 de noviembre del 2002 con la ayuda de donaciones de países latinoamericanos, organizaciones no gubernamentales como la UNESCO, ayudas privadas y la ejecución de proyectos propios.

Desde su apertura ha abierto sus puertas no sólo a los visitantes sino que a todo tipo de expresión cultural. Progresivamente esta estructura cuadrada de 30 m2 X 30 m2, semejante a las construcciones incas, se ha ido convirtiendo en un lugar singular, único -con vida y ritmo propios. Es como si se fuese retroalimentando con cada sentimiento de sus visitantes. Presidentes, científicos, religiosos, educadores, políticos, premios nóbeles, ancianos, hombres, mujeres y los niños con su increíble sabiduría, nos han ido enseñando a través de sus sensaciones y experiencias, dejándonos su tristeza pero también su esperanza de cambio. Al ver estas reacciones no podemos dejar de pensar en las palabras de nuestro fundador: “Mantengan encendida una luz que siempre voy a volver”.

Posteriormente, el 29 de noviembre del 2012 la Fundación logra re-abrir la Casa Taller de Oswaldo Guayasamín, la cual, desde la puesta de su primera piedra en 1982, fue concebida como un espacio expositivo destinado a la recuperación de nuestra memoria histórica a través de la apreciación de las culturas originarias del Ecuador y América Latina.

“Llevo entre 3 o 5000 mil años pintando” decía Guayasamín. Al ver su obra esta metáfora se nos descubre nítidamente, encontramos a los maestros de la cultura Tuncahuán del Carchi ecuatoriano o Valdivia datadas de 500 y 3500 años antes de Cristo respectivamente; a los escultores de la escuela quiteña de época colonial y finalmente a pintores clásicos europeos como el Greco y Goya.

Lo que se puede palpar en esta Casa Museo es lo que nosotros casa adentro llamamos “Guayasamín y sus Maestros”, obras coloniales, prehispánicas y de artistas contemporáneos que afectaron al pintor en su vida creativa, reunidas en un solo continente expositivo y vinculadas por el ojo crítico del maestro Guayasamín.

Para las nuevas generaciones que conformamos la Fundación Guayasamín, la herencia que recibimos de nuestros padres y especialmente de nuestro abuelo no se justifica únicamente como un apego sentimental a su legado artístico y moral, sino como un equipaje de viaje para los nuevos caminos que la Fundación emprenderá en el futuro desde una perspectiva plural e interdisciplinaria, que pretende favorecer colaboraciones entre instituciones y especialistas de las distintas áreas del saber para contribuir a un mejor entendimiento del arte, la cultura y para impulsar un mutuo y

colectivo desarrollo de conocimiento de nuestras riquezas culturales como el que hoy hemos tenido aquí.

Huacayñán y Mural *Ecuador*

Como les decía al inicio de esta charla, la obra *Huacayñán* tiene relación con la identidad latinoamericana... tema muy importante para el maestro. Durante dos años el artista recorre América Latina para conocer problemática y modo de vida de su gente. Hace apuntes, toma fotografías, prepara dibujos. En 1946 comienza a trabajar, para finalizar esta colección en 1952 con 103 cuadros y un mural móvil, el mural *Ecuador*.

El nombre que eligió es quechua y significa *El Camino del Llanto*. Eso es... caminar llorando, en este mundo de pobreza y desigualdad... que es la realidad de la mayoría de los pueblos americanos de aquellos años. Dividió la colección en tres temas: indio, negro y mestizo, captando lo esencial de cada grupo. Así explica con "la lógica plástica" el mismo artista el uso de forma y color en esta obra:

"Al indio he pintado con colores terrosos, porque es lo sólido, lo sereno, lo estable. Al negro con amarillos, los rojos, los verdes... es música y poesía. Para mestizo uso el barroco. Es un estilo retorcido, quebrado... y, le pinto en gris, lo que expresa condición no resuelta del mestizo".

Cultural Cooperation: The Experience of the Fundación Guayasamín

By Pablo Guayasamín

Translated by Andrea Topash-Ríos

The need to share a better understanding of the significance of Master Oswaldo Guayasamín's legacy, as seen through the experience of the Fundación Guayasamín, is what brings me here to be with you.

With the same passion and conviction that he painted his masterpieces, the artist and his children created the Fundación Guayasamín. Using some of his words from the documentary "The Mirror": behind the creation of this foundation was the fact that the majority of his oil paintings, drawings, and watercolors had been divided among private collections and the museums of the world; very little of his artistic creation remained in Ecuador.

By the early 1970s, Guayasamín's first thematically united collection, *Huacayñán*, had been divided and distributed until only three of the one hundred and three works remained in Ecuador. The mural, *Ecuador*, seen here tonight, was part of that collection.

What emerged, then, was the idea that his artistic production in the subsequent years of his life should be left to the Fundación Guayasamín as a legacy for Ecuador. As a result of that decision, nearly the entire series from the painter's *Age of Wrath* remains in the hands of our institution.

From a very early age, Guayasamín had begun to accumulate a collection of pre-Columbian art. He traveled throughout Ecuador to carry out excavations and make purchases. He quickly amassed forty-five hundred pieces. He said that the pieces were not particular to specific archaeological periods, but rather, they were pieces that were valuable for their artistic beauty demonstrating the magnificence of indigenous art before the arrival of the Spaniards to the Americas. He said they should be valued for their encapsulation of the essence of historic memory.

The same happened with colonial art. As a child, he participated in celebrations of the birth of Christ in Bethlehem. At the end of the year, as happened in the majority of the homes in Quito, his family adorned the house with symbols of Christianity. From these moments onward, he began to appreciate the esthetics and religious symbolism as forms of artistic expression. Throughout his life, Guayasamín bought close to four hundred works of art from the colonial period, among them paintings, pieces of furniture, sculptures, jewelry, and a collection of Christ figures of incalculable beauty.

It was vitally unsettling that his works, which were conceived as collections and whose content and message unfold in their grouping and not in their separation, were divided. He did not wish for them to be divided into separable units. Likewise, he wished for his collections of colonial and pre-Hispanic art also to remain together, united as symbols of his artistic inspiration and ancestral roots.

With this heritage of cultural effects, the Fundación Guayasamín was created. In 1976, the artist and his children made a donation of his works so that they would be bequeathed to Ecuador and shared with the world.

By leaving these collections to Ecuador, it was his objective to give Ecuadorians, Latin Americans, and the citizens of the world access to these works. The pieces painted a socio-cultural portrait of the values of Latin Americans. To Guayasamín, it was an absurdity that they might not be shared with those very people.

Since its inception, the Fundación Guayasamín has continued to expand its ownership of great works of modern art. Along with the initial donations, the Fundación Guayasamín now holds representative pieces from the world of sculpture and a library collection of over two thousand books.

In its many years, the Fundación has gained rich experience and built a wide range of contacts. These have materialized in more than two hundred art exhibitions in museums and galleries, in cities throughout Ecuador and across the continents. The Fundación circulates books and magazines about the artists' works in multiple languages, and participates robustly in public life and local culture. The Fundación continues to organize expositions with book launches, poetry readings, and musical presentations by young artists from many nations.

This institution, as the legacy of its creator and founder, has always sought to be a bridge that transmits a cultural dialogue in two directions, between distant lands. We live on a shared planet, and this reality obliges us to work together towards the task of recognizing the historical roots that support different cultures. We emphasize both differences and similarities. We must admit the pluralism of a multiethnic reality, but focus on highlighting that which unites us, not that which divides.

Due to this emphasis, we have committed to disseminating the works of the master painter Guayasamín through hundreds of national and international exhibitions, and furthermore, to convene and embrace the diverse artistic expressions within our walls.

By utilizing this bridge, we have created permanent links with different entities, from distant places. To understand the historical, social, and political context these artistic works represent, we, as observers, need to approach with an open mind and allow ourselves to be transported away from our daily reality. An excellent example of this successful cooperation is the work achieved by the "Art in Motion – Guayasamín's *Ecuador Unframed*" project team. I extend congratulations and gratitude to them on behalf of the Fundación Guayasamín for their contributions towards connecting Quito and South Bend.

I will take us back, now, to the history of the Fundación Guayasamín. The artist passed away on March 10, 1999. He left us with the challenge of finishing his final monumental project, the cultural center called *La Capilla del Hombre (The Chapel of Mankind)*.

In the 1980s, Guayasamín began sketching his idea for creating this architectural space. In his own words, he said that many temples exist to honor gods, but none celebrates humanity. Thus, he decided to construct *La Capilla del Hombre*, a place where all are welcome to reflect and meditate, recognize what we have been, what we

are, and what we may become in the future. It is a place where we consider what one human being is capable of doing to and for another. Its walls are decorated with portraits that remind us of the terrible atrocities that have been committed throughout history: slavery, concentration camps, poverty, and persecution committed in the name of maintaining distinct politics. The paintings strike us, stir our souls, and oblige us to reflect.

The Fundación Guayasamín opened the *La Capilla del Hombre* on November 29, 2002 with the support of donations from Latin American countries, non-governmental agencies such as UNESCO, private donors, and the execution of its own projects.

Since its opening, *La Capilla del Hombre* has opened its doors not only to visitors but to all forms of cultural expression. With steady progress, this 30 m² x 30 m² square structure, built in the Inca style, has been converted into a singular place, unique, with its own life and rhythms. It appears as though it is retroactively fed by each sentiment of its visitors. Presidents, scientists, the religious, educators, politicians, Nobel laureates, elders, men, women and children, with their incredible wisdom, have been teaching us through their emotions and experiences, leaving us with their sadness, but also their hope for change. When witnessing these reactions, we cannot forget the words of our founder: “Keep the light burning, I will always return.”

On November 29, 2012, the Fundación re-opened *Casa Taller de Oswaldo Guayasamín (Guayasamín’s Workshop)*. Since its cornerstone was placed in 1982, it was conceived as an expositive space whose purpose would be the recuperation of our historical memory via the appreciation of the indigenous cultures of Ecuador and Latin America.

“I have been painting for a span of three- to five- thousand years,” said Guayasamín. Upon seeing his work, we are sharply struck by this metaphor. We find that we are meeting the masters of Tuncahuán del Carchi culture of Ecuador, or Valdivia, dated 500 y and 3500 BC, respectively. We meet the sculptors of Quito school of the colonial period, and finally, the classical European painters, El Greco and Goya.

What is palpable in this home-turned-museum is the presence of what we refer to as “Guayasamín and his teachers.” These are colonial, pre-Hispanic and contemporary pieces that impacted the painter’s creative life. They are now reunited in an expositive space, connected by Master Guayasamín’s critical eye.

For those of us of the younger generation that now form the Fundación Guayasamín, the inheritance that we received from our parents and especially from our grandfather, is not simply a sentimental attachment to his moral and artistic legacy. Rather, it gives us our traveling papers for seeking new paths upon which the Fundación will set forth in the future, from a plural, interdisciplinary perspective, favoring collaborations between institutions and specialists in distinct areas of knowledge. We will contribute to a better understanding of art and of culture, and promote mutual and collective development of understanding our cultural riches, such as that which we have here tonight.

Huacayñán and the Mural Ecuador

As I shared with you at the beginning of this talk, the collection *Huacayñán* relates to the identity of Latin America. For two years, the artist traversed the region to learn

about the problems and ways of life of his people. He wrote notes, took photographs, and drew. In 1946 he began to work, and finalized the collection in 1952 with one hundred three paintings and a movable mural.

The name he chose is in Quechua, and means *The Way of Tears*. That is...to walk weeping, in this world of poverty and inequality...that is the reality of the majority of the people of the Americas in those years. He divided the collection into three themes: the Indian, the Black person, the Mestizo. He captured the essence of each group. Here, in the flexible logic of the artist's words, the use of color and form are explained:

“For the Indian, I have painted with earthy colors, because he is terra firma, the serene, the stable. For the Black person, with yellows, reds, and greens...he is the music and the poetry. For the Mestizo I use the baroque. It is a style that is distorted, fractured... and, I paint him in gray, which expresses the unresolved condition of the Mestizo.”

“Art in Motion – Guayasamín's *Ecuador Unframed*”
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Modernization and the Project of *Mestizaje* in a (Con)fused Nation

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El mestizaje is an ideological concept par excellence.
—Antonio Cornejo Polar

In his seminal essay titled *Between Wrath and Hope* (1967), Agustín Cueva warned his readers about the tenuous and elusive nature of *mestizaje* as a possible source of national cohesion. Specifically, he questioned the solidity of *mestizaje* as a cultural force, insisting that it was more an expectation, a possibility, a goal to be attained rather than a concrete reality (144). Indeed, one of the most challenging aspects of *mestizaje* as a national project in Ecuador and throughout Latin America continues to be its near unanimous acceptance as the maximum expression of identity in the continent, even though at the same time few people agree about what such an identity means. It is worth noting that *mestizaje* as a conceptual and existential problem throughout the histories of Latin America's nations already resonated in 1819 when the Liberator Simón Bolívar famously stated: "we are not Europeans, nor are we Indians, but rather a species that lies between the aboriginals and the Spaniards. Americans by birth and Europeans by association; we find ourselves in conflict. On the one hand, we dispute with the indigenous land rights and struggle to thrive in countries where we were born, while on the other, we fight against European occupation. Thus, no situation is more extraordinary and complicated than ours" (in Rotker 84). The perceptiveness of Bolívar's observation is rooted in his having understood the deeply conflicted nature of *mestizaje*, particularly since race, economics, and politics constituted and continue to constitute an asymmetric whole of contradictory forces and influences which still resist any efforts of reducing *mestizaje* to a single one of its components or configurations falsely touted as harmonious.

It is precisely this fragmented perspective of a *mestizaje* always in a state of tension that distinguishes Jorge Icaza's short novel, *Mama Pacha* (1952), which allows us to better understand the historical and social context of Guayasamín's Ecuadorian mural of the same period. One must bear in mind that Icaza did not fall prey to a discourse of a unified *mestizaje* of national integration that permeated all of Latin America during the first decades of the twentieth century. In fact, while some of his contemporaries utilized *mestizaje* to construct an organic sense of nation within a national imaginary, Icaza ended up deconstructing it precisely because he understood—or at least perceived—what the Peruvian critic, Antonio Cornejo Polar commented years later: "the concept of mestizaje, despite its tradition and prestige is what distorts in a most drastic fashion the underlying condition of our culture and literature" (7).

We need to remember that Icaza's perspective represented a kind of counter discourse in a place where Benjamín Carrión, among other intellectuals, already had established el *mestizaje* as a national *sine qua non* in his seminal essay, *Atahualpa* (1934) upon declaring: "Today is the time for construction in Indo Hispania. All the

voices—which inevitably speak in Spanish—affirm their desire to live in a state of justice and social equality. . . . Atahualpa does not express hate towards Pizarro. Four centuries have passed. Atahualpa and Pizarro await—and will make possible—the hour of justice” (195). Carrion’s affirmation is clearly about integration and assimilation in light of Atahualpa’s supposedly not hating the conqueror responsible for the death and destruction of the Inca empire; indeed, his interpretation pointed to a fraternal bonding more imagined than real which, in the name of national unity, presupposed the Hispanification and whitening of the Indians.

Undoubtedly, Carrión had been influenced by the Mexican José Vasconcelos whose *Cosmic Race* (1925) resonated throughout the continent; without overlooking many other Latin American thinkers of the same ilk, one can understand why the *mestizo* nation emerged as Latin America’s principal response to the challenges of modernity and modernization, especially in view of the multiple sociocultural and socioeconomic disconnects and contradictions that permeated the continent and that troubled the intellectuals of the 1930s and 1940s. Thus, it has been argued:

By the 1930s, artists as well as intellectuals had discovered that the concept of *mestizaje* was not just a way to bring together races. The concept itself, being a categorizing term . . . depending on who was using it, tended to slide between the idea of a physical mixing and a (vague) philosophy of cultural mixing. Thus *mestizaje* could itself become metaphor, allegory, and answer . . . for one of the basic conceptual problems of Latin American modernity: the perception of what seemed to Latin Americans to be a socio-temporal unevenness between traditional and modern. This supposed unevenness in fact haunted American reactions to modernity at this time. (Hedrick 126-27)

Unfortunately, despite the good intentions of some, the eagerness to organize, modernize, and unify Ecuador (as well as other Latin American countries) by means of a *mestizo* discourse, often times ended up “homogenizing and rendering invisible the country’s national and cultural diversity (Polo 16). Not surprisingly, then, it has been said that “the State uses the notion of *mestizaje* as an argument to eliminate the possibility of the permanence of distinct Indian identities. The ideology of *mestizaje* becomes reactive under such a proposal because the very concept of *mestizaje* is emptied of meaningful content as it embodies the negation of any sociocultural specificity” (Espinosa Apolo 219).

Although this last statement was made years after the time of Icaza and his contemporaries, the reference to a *mestizaje* devoid of content and as the negation of real personal and collective identities, it does put into perspective the foresight of Icaza who was one of the first Ecuadorian intellectuals who represented *mestizaje* as an incomplete and flawed national project, particularly due to the fact that every attempt to consolidate or harmonize a national ethos condemned national objectives and expectations to a state of confusion as Ecuadorians imagined their *mestizo* nation. Implicit in Icaza’s iconoclastic perspective, the same one that constitutes the central axis of his *Mama Pacha*, is the notion that *mestizaje* as a concept and existential experience, be it individual or collective, required (and continues to require) new epistemological and linguistic paradigms capable of overcoming the traditional exclusions imposed through generations by the power elites. This same call to overcome the failures of the past defines the efforts of an important sector of Ecuador’s intellectuals from the 1930s, a golden era of the arts and social movements in Ecuador as well as the rest of Latin America. Thus, it has been observed that beginning in the

1930s a new period of esthetic and literary values emerged as a deeply rooted national project designed to articulate the nation's authenticity. In open opposition to the colonial heritage of the past, Ecuadorians began to champion their indigenous, afro and *mestizo* legacies that complemented and also defined Ecuador's cultural and ethnic being. Instead of Spanish America, people began to think of themselves in terms of Indo America and products of a *mestizo* nation (Valdano 77).

Despite the optimistic thrust of this initiative, the incipient state of that supposed recognition of the "authentic" nation prevented a bona fide acceptance and understanding of the conflicting differences and contradictions that make up *mestizaje*. Consequently, it is precisely this frustration along with the confusion and anxiety that accompany the failures of the mestizo nation as such that characterize in large part the artistic work of Icaza, and which also inspire new readings. In other words, more than a celebration of the previously mentioned embrace between Atahualpa and Pizarro that Carrión had imagined, and which inspired all kinds of interpretations, the single most important feature that ensures Icaza's continued relevance as a writer and thinker of his era is his interpellation of an individual and collective identity founded on a *mestizaje* always in a state of tension and conflict which Simón Bolívar famously characterized two centuries ago as "extraordinary and complicated".

For those who might believe that this theme of identity and *mestizaje* really requires the analysis of some philosopher or sociologist or historian rather than the reflections of a writer of fiction (as if art were less credible than other disciplines of knowledge), it should be borne in mind that "the tropes and images—not just of poetry or novels but also of painting, song, cinema, or even photography—can function as attempts to think some social circumstance which, possibly, has not been quite yet thought" (Hedrick 38). With regard to the Ecuadorian context in particular, the Ecuadorian novelist and literary historian Juan Valdano has commented that literature since the 1930s helped Ecuadorians contemplate and value Ecuadorian reality from within, from their own experiences as opposed to those from outsiders who had dominated the national imaginary since before independence in 1825. This sea change, according to Valdano, constituted a first step toward constructing a genuinely national discourse and culture (367-68).

Of course, this new perspective did not come necessarily from a concrete sense or definitive understanding of *lo ecuatoriano* (or Ecuadorianness). In fact, many times it was the ambiguities and uncertainties that inspired new concepts, or at least, the will and courage to assume the challenge of confronting doubt and the unknown. This is the case of *Mama Pacha*, a story that exemplifies a process of analysis and reflection subject to the inconsistencies of a way of thinking and of an imagination still nurtured by intuition and speculation more so than by an over-confident sense of reason and logic. It is no wonder that a leading literary critic has praised the novel for having avoided simplistic dichotomies of victims and victimizers, the exploited and the exploiters. Rather, Icaza focused on the complexities of *mestizaje* in a most oblique way which has magnified its narrative dimension (Donoso Pareja 24).

To understand more clearly that complexity, one must pay attention to the multiple meanings of *Mama Pacha* as a literary character and ancestral symbol on the one hand, and the unstable state of Pablo Cañas whose mestizo condition submerged him in a vortex of contradictory and self-destructive interests, on the other. Briefly, the novel is about Pablo Cañas, a young man who was working as a secretary in the office of the town's political boss, and who had devoted himself to enter into the most privileged social class in the region. That is, the class of those citizens who boasted of being white and not Indian—a hypocritical and fallacious attitude that maintained a social order of power and exploitation. In that environment, the young Cañas

considered that his employment and engagement with a girl of certain means ensured his admission into that coveted social class. The secret that he kept hidden, however, endangered his ambitions; he was, after all, the son of the Indian Mama Pacha, and with her death, the result of years of exploitation if not of outright murder, his inner struggle intensified since he feared that others would discover his maternal origins. With the need to bury Mama Pacha, and due to the decision taken by the Indian community to abandon the region—a decision with dire economic consequences for the landowners who depended upon the Indian's cheap labor—a series of accusations that demanded a return to a previous social order of privilege emerged around Pablo Cañas's personal tragedy. Such social commotion demanded an expiatory victim, and Pablo fulfilled that destiny.

Through the years, readers have identified numerous narrative features with Icaza, namely: exploited Indians, unjust landowners, *mestizos* who desired to be white, poor people who dreamt about being wealthy, and a whole array of abuses, deceptions, and an all-encompassing greed that destroyed any possibility for the majority of the region to live in peace and with decency. With regard to *Mama Pacha*, Icaza placed into a tense dialogue both of his principal obsessions: the Indian and the mestizo whom he considered of equal literary importance and, in fact, both figures cross over into each other and, consciously or subconsciously, Icaza anticipated at the middle of the twentieth century what some would describe today as interculturality or plurinationality. Naturally, Icaza never really understood Ecuador in those terms, but what does seem to emerge in *Mama Pacha* is a notion, at least intuitive, of the imminent failure of any project of *mestizaje* that sought to deny Indians their full participation in the national arena, whether as an ethnic group or as an economical, political, social, and cultural force.

Peter Wade reminds us that the future of race and ethnic studies in Latin America will be necessarily one of a growing presence of thought and articulation from blacks and Indians who produce their own versions of their history and identity and who participate in the debates on these topics as academics as well as government officials (118). This very notion of inclusion as a kind of national *sine qua non* coincides perfectly with the current state of the debates on nation and *mestizaje* in Ecuador. Of course, the central question as to whether *mestizaje* can be reconfigured and re-imagined from its ever-changing diversity and plurality as opposed to falling prey to proposals and policies which in the name of national unity continue to exclude important segments of society still looms as a daunting challenge. Icaza never succeeded in constructing a definitive model for the *mestizo* nation precisely because the myth of such a nation projected itself as a harmonious fusion of cultures and values when, in reality, it contributed to a (con)fused understanding of the nation's heterogeneous values and ended up dismantling a plurination which today demands its rightful place in the plurinational imaginary. Re-reading Icaza—as well as Guayasamín—is, thus, tantamount to resignifying their vision so as to contextualize it as much in the past as well as the present. In effect, there are no definitive models for *mestizaje* precisely because the mestizo nation is destined to be one that constantly evolves and reconfigures itself, much like Guayasamín's mural of panels that Icaza, too, attempted to express.

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Oswaldo Guayasamín - Art Inspired Collaborative Poetry

Author: Eileen P. Mariani, Upper Elementary Guide
Good Shepherd Montessori School

Overview

Grade Level: 6th

Discipline/Subject Area: Critical thinking and creative writing

Topic of Lesson: Collaborative Poetry

Objectives and Strategies

This lesson has been designed from a Montessori Upper Elementary perspective. Sixth year Montessori students would be awarded an opportunity to explore the art of Oswaldo Guayasamín from several different academic focal points and develop their own way to follow-up after having visited the art museum. They may be interested in visiting the mural *Ecuador* to better understand a certain style of art, or to further explore the historical background from which the art was developed; or perhaps their interest lies in additional study of the artist himself. One of the main principals of a Montessori education is free choice. Dr. Maria Montessori noted that children seem to thrive on having choice and control in their environment.

Once a student chooses to visit the art museum and has a follow-up method outlined, a student can organize a Going Out experience. A Going Out experience is a planned undertaking by a single child, a small group, or whole class of children. This experience follows the Montessori concept of "acquisition of culture." Maria Montessori believed that the elementary aged child was especially suited developmentally to learn from activities outside the school building, in the thick of the society, the culture, and the natural world. Students are responsible to schedule the outing, arrange for their own transportation and supervision (by staff or parent volunteers), prepare themselves for the experience, conduct themselves with dignity while out in public, and return to follow-up from their experience with their academic medium of choice. This may also be shared with the class.

The following lesson is designed to support an approach to the exploration of the artwork of Oswaldo Guayasamín through a poetry study in creative writing. Inspiration came from a description of Gary Hawkin's creative writing lesson used with the Menil Collection outlined in the book, *Third Mind: Creative Writing through Visual Art*, By Tanya Foster, Teachers & Writers Collaborative (April 1, 2002).

Standards Addressed

English Language Arts Standards » Writing » Grade 6

CCSS.ELA-LITERACY.W.6.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.6.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

English Language Arts Standards » History/Social Studies » Grade 6-8

CCSS.ELA-LITERACY.RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-LITERACY.RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.6-8.3

Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

Materials

Visual Thinking Strategy Guide Going Out Forms

Available from <http://www.montessori-namta.org/PDF/GoingOutForms.pdf>

Camera for photography

Art Images: Oswaldo Guayasamín, *Ecuador* (1952) 5 panel mural

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

Students are asked to:

- A. Coordinate a partner or group of peers interested in exploring Oswaldo Guayasamín, *Ecuador* through a creative writing approach. The suggested number of students is 2-5.
- B. Students prepare for the visit by conducting research on Oswaldo Guayasamín and some of his artistic works. Background information about the artist as well as the style of art should be explored.
- C. Students organize a Going Out experience to the museum to view the mural. Estimated time of activity is 1.5 – 2 hours.
- D. Each student chooses a panel as their particular area of focus on the visit to the museum. If there are fewer than five students, some students can choose more than one panel to explore.
- E. While on the visit students complete the following:

Visual Thinking Strategy Guide

- First, spend some time looking attentively at the five panels as a complete mural. Then, choose one panel to examine in more detail.
- Look carefully at your chosen panel.

- What do you think is going on in this panel?
- What do you see that makes you say that?
- What colors are used in this picture?
- What feelings are brought about by the use of these colors?
- What more can you find in this panel?
- Now, manipulate the interactive panels to a variety of arrangements that appeal to you and your peers. Take photos of each arrangement that you create.

F. After returning from your visit:

- Review your written description of your panel.
- Choose two of your favorite written responses from your description.
- Combine your two responses with your peers' responses to make a 10-lined poem based on the original order of the panels.
- Explore the photos of your varied panel combinations.
- Recombine your statements to make a poem that matches each of these panels.
- Discuss with your peers which combination you like best.
- Support your choice "speaking artistically" and "speaking poetically."
- Listen to and consider the views of others.
- Discuss many possible interpretations.

Terms/Topics to Further Explore:

- Quito, Ecuador
- Ecuadorian People
- Expressionism
- Identity (self/ society/planet)

SOURCES:

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Oswaldo Guayasamín - Permutations of Identity
Authors: Andrew and Laura Garvey, Junior High Guides
Good Shepherd Montessori School

Overview

Grade Level: 7th/8th

Topic: Probability, permutations and combinations

Subject Area/Discipline: Mathematics

Objectives and Strategies

This lesson has been designed for an adolescent Montessori classroom. The purpose of this lesson is to give children an opportunity to practice logic in figuring out how many ways the panels can be arranged to show the permutations of identity. It will give them a real life application of probability and permutations. Students will be able to practice manipulating panel reproduction cards to use reason to determine the number of possible outcomes. They will also have practice with the multiplication principle, permutation and combination formulas, and factorials.

Standards Addressed

Mathematics>Statistics and Probability>Grade 7

CCSS 7.7.SP.8

Find probabilities of compound events using organized lists, tables, tree diagrams, and simulation.

CCSS 7.7.SP.8.b

Represent sample spaces for compound events using methods such as organized lists, tables and tree diagrams. For an event described in everyday language (e.g., “rolling double sixes”), identify the outcomes in the sample space, which compose the event.

CCSS 7.7.SP.8.c

Design and use a simulation to generate frequencies for compound events.

Mathematics>Data Analysis and Probability>Grade 7

AS 7.4.5

Understand that when all outcomes are equally likely, the theoretical probability of an event is the fraction of outcomes in which the event may occur. Use theoretical probability and proportions to make predictions.

Core Standards:

<http://www.corestandards.org/Math/Content/7/SP/#CCSS.Math.Content.7.SP.C.8>

<http://www.corestandards.org/Math/Content/7/SP/C/8/a/>

Materials

Standard deck of cards, quarter, dice, chalkboard, whiteboard, or equivalent.

Panel reproduction cards

Art Images: Mural *Ecuador* (1952) by Oswaldo Guayasamín (Huacayñán)
Courtesy of the Fundación Guayasamín ©
http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

Key Terms and Concepts

- Probability
- Multiplication principal
- Arrangements with repetition
- Arrangements without repetition
- Permutation
- Combination
- Factorial

Lesson Outline

Introduce the idea of **Probability: the measure of the likeliness that an event will occur**. Provide an example: A coin is flipped into the air. What is the chance that it will be heads? Another example: A card is turned over from a standard deck of 52 cards. What is the chance that the first card turned over will be a heart?

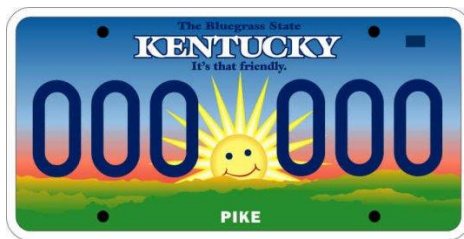
In both examples it is important to determine how many possible outcomes exist. There are 2 probable outcomes in the first instance with 1 desired result, and 52 probable outcomes in the second example with 13 desired results (13 cards in a suit of hearts). Therefore:

First example: 1 in 2 chance

Second example: 13 in 52 chance or 1 in 4 ($13/52=1/4$)

What about looking at something more complex? What are the chances that you would receive a license plate *at random* that contained only '0's? First we would have to determine how many different probable outcomes exist.

Let's suppose that for this particular license plate, there are 6 spaces occupied by a combination of numbers.



For this particular calculation we must use the **Multiplication principal**: *If one object from a group of m items is chosen and one object from a group of n items is chosen, then the total number of two-item choices is m x n.*

In the first space there is a group of 10 (*m*) possible items (numbers 0-9), in the second space there is a group of 10 (*n*) possible items, and so forth. Therefore, there are

$10 \times 10 \times 10 \times 10 \times 10 \times 10 = 1,000,000$ possible outcomes. The chance that you will get that license plate is *literally* 1 in a million.

This is one way to look at arrangements. However, these types of **arrangements allow for repetition**. What about instances that do not allow for repetition?

Let's look at a few examples of types of **arrangements that do not allow for repetition**. One example would be a **Permutation**: *All the possible ways of doing something when order matters (typically for lists)*. The other example to consider is a **Combination**: *All the possible ways of doing something when order does not matter (typically for groups)*.

Again the major difference between these two arrangements:

- In permutations, order **does** matter. In combinations, order **does not** matter.

Let's think about the letters ABCD, how many combinations of 3 are there?

There are **only** 4. However, there are 24 permutations.

Combinations-Order doesn't matter			
ABC	ABD	ACD	BCD
Permutations-order matters			
ABC	ABD	ACD	BCD
ACB	ADB	ADC	BDC
BAC	BDA	CDA	CDB
BCA	BAD	CAD	CBD
CAB	DAB	DCA	DCB
CBA	DBA	DAC	DBC

In a permutation there are a certain number of choices, but a limited number of places in which to arrange the choices. For instance, imagine that you have 10 options at a taco bar, but you can only choose 7 toppings. How many permutations of tacos can be made with 7 toppings given 10 choices? Remember that a permutation does not allow for repetition (for example, you can't order double cheese).

10	9	8	7	6	5	4
choices	choices	choices	choices	choices	choices	Choices
Topping	Topping	Topping	Topping	Topping	Topping	Topping
1	2	3	4	5	6	7

Using the multiplication principle:

$10 \times 9 \times 8 \times 7 \times 6 \times 5 \times 4 = 604,800$ permutations

There are more permutations of tacos than combinations of tacos, and that is because in permutations, order matters.

Consider this example: given 3 baskets and 8 different balls (soccer ball, football, baseball, bowling ball, golf ball, volleyball, basketball, and a ping pong ball) how many different ways can you put the balls into the baskets?

It's important to determine whether or not order matters. Remember, in a permutation, order matters.

Therefore, these three arrangements would be considered different **because** order matters:

<u>Arrangement One</u>	<u>Arrangement Two</u>	<u>Arrangement Three</u>
1 st basket-volleyball	1 st basket-golf ball	1 st basket-bowling ball
2 nd basket-golf ball	2 nd basket-bowling ball	2 nd basket-volleyball
3 rd basket-bowling ball	3 rd basket-volleyball	3 rd basket-golf ball

Figure 1.1

Therefore, there are three spaces in which to arrange eight items. In the first space you would choose from a group of 8 (m) items, in the second space you would choose from a group of 7 (n) items, and so forth. There would be $8 \times 7 \times 6 = 336$ different permutations (arrangements) of balls in three baskets.

What about **combinations** then? In the previous example (Figure 1.1) all three arrangements, while **different permutations**, would be considered **the same combination** because the order of the balls **does not** matter. A volleyball, a golf ball, and a bowling ball in three different baskets, regardless of their order, are the same. In a combination, order does not matter.

Another way to think about this specific combination is to think about arranging 8 different things into groups of 3.

There are two formulas that correspond to these two types of arrangements. It would be hard to list out every combination and permutation when the numbers of things to be arranged get very large.

The formula for a permutation is:

$${}_n P_r = \frac{n!}{(n-r)!}$$

- n represents the number of choices and r represents the number of spaces in which to arrange your choices.

The exclamation point that you see there is called a **Factorial: the factorial function of a number x , is the product of all numbers less than or equal to x .**

For example: $4! = 4 \times 3 \times 2 \times 1 = 24$

The formula for a combination is:

$${}^n C_r = \frac{n!}{r!(n-r)!}$$

- Again, n represents the number of choices and r represents the number of spaces in which to arrange your choices.

At this point, provide background on Oswaldo Guayasamín and introduce the images of *Ecuador*. Show the *panel reproduction cards*, and ask them how they could figure out all of the different ways that they could arrange the panels. Is it a permutation, a combination? Why?

Group the students into 2's and 3's and allow them time to explore the materials. Have each group prepare different arrangements with the different permutations of each arrangement possible.

Further Resources

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)
http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf
Courtesy of the Fundación Guayasamín ©

Link to NDCAC page with further resources:
<http://artsandculture.nd.edu/guayasamins-art-in-motion/>

Link to Khan Academy-Permutations:
<https://www.youtube.com/watch?v=XqQTXW7XfYA>

Link to Khan Academy-Combinations:
<https://www.youtube.com/watch?v=bCxMhncR7PU>

Descripción a través del arte
Author: Cecilia Stanton
John Adams High School, South Bend

Overview

Grade Level: Spanish 1

Subject Area: Spanish. This Lesson plan is written in English, but it is intended to be taught in Spanish and English to immerse Spanish 1 students in the language.

Topic of Lesson: Descriptions

Duration: 5 (55 minute classes)

Indiana Academic Standards Addressed
Modern European and Classical Languages

- **Standard 1.1:** Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- **Standard 2.1:** Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Objectives

As a result of this learning episode, Students will be able to:

- Describe art.
- Use description vocabulary.
- Write more complex sentences.

Connections to Prior Knowledge: It is important for students to have some basic Spanish I grammar and vocabulary. Students must know how to conjugate common verbs in present tense.

Materials

- Vocabulary list
- Projector
- Noun-Adjective agreement practice worksheet
- Copies of paintings

DAY 1**IN CLASS LESSON PLAN****Procedure**

Opening/Anticipatory Set/Bell-Ringer: Write all colors on the board. Students must quickly write five sentences using colors. Students must use basic sentence structure. For example: *Las uvas son moradas*. After the activity, give each student a list of description vocabulary. (See Appendix One for sample.) (5-10 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Do a quick review of noun-adjective agreement. It is important to review small grammar points often to make sure students feel confident as they write. You can write notes on the board or use a PowerPoint presentation to review. (See Appendix Two for ideas.)	10 min	Have a copy of the notes for students who have IEP's or 504's.	Write samples on the board and ask students.
Give students a worksheet for quick practice. (See Appendix Three.) When reviewing answers, you can make students go to the board to write answers. To make it more fun, you could pick one student to start with number one and then pick the next student to go and so on.	20 min.	Give students choices.	Students answer questions on the board.
Play flyswatter on the board. Write as many vocabulary words (in Spanish) as possible on the board. Two students go up to the board, each student holds a flyswatter, you give a word in English, and the students must find the word in Spanish. The student that hits the correct word first wins. Keep picking students for at least 10 minutes.	10 min.	Let students play with the list of vocabulary.	Students choose the correct words.

Closure: Have a stack of different colored cards. Hold a card up and ask the class to identify the color, then pick a student to quickly give a sentence with the color. (5-10 minutes)

Homework: Review vocabulary and notes.

DAY 2
IN CLASS LESSON PLAN

Procedure

Opening/Anticipatory Set/Bell-Ringer: Have *Retrato de Dora Maar* by Pablo Picasso projected. (See Appendix Four.) Ask students to list all the colors they see in 60 seconds. Review the colors in the painting. (5 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Have each student write five sentences describing the work of art (<i>Retrato de Dora Maar</i>) without using colors in their descriptions. Review sentences that students have written.	15 min.	Give students one or two sample sentences.	Students read their sentences for the class.
Review some grammar concepts that have to do with description. <ul style="list-style-type: none"> • Me parece que... • Su expresión es... • La obra expresa... • El objeto simboliza... • El objeto representa... 	10 min.	Have a copy for students that need the notes.	
Students will do group work to practice using their vocabulary words. Students will work in groups of two or three. Students have the choice to write poem (preferably an ode) or a quick fun song. Students must use colors and other adjectives in the poem or song.	25 min.		

Closure: Randomly pick students to fill in the blanks and finish the sentences while looking at the work of art.

Examples:

Uno de sus ojos es _____ como _____.
Su piel es _____ como _____.

Resource:

Art:
<http://listas.eleconomista.es/arteycultura/1292-las-10-mejores-obras-de-pablo-picasso>

DAY 3

IN CLASS LESSON PLAN

Procedure

Opening/Anticipatory Set/Bell-Ringer: Write the following (or your own) instructions on the board: Esta es una pintura. Hay una chica que lleva una falda morada y una camisa blanca, con sandalias moradas oscuras. La chica tiene pelo café y ojos verdes. El fondo es oscuro pero las líneas son claras. Review the accuracy of the drawings. (10 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Students present their poems and songs for the class.	25 min.	If students have a hard time in front of the class, do an individual presentation	Students' work.
Have students divide into groups of two or three. Each group will get a self-portrait of a famous painter. Students must look at the painting and describe it orally. Students will take turns saying something about the painting. Teacher walks around listening to the students describe the paintings. (See Appendix Five for sample self-portraits.)	15 min.	Allow students to work on their own and listen.	Descriptions students are given.

Closure: Select a self-portrait from the pile and randomly ask students to create sentences about the work of art. (5 minutes)

Bibliography/Resources:

- Art:
 - <http://pintoresfamosos.juegofanatico.cl/autorretrato-pintores.htm>
 - <http://www.hoy.com.ec/especial/maestro/maestro1.htm>
 - <http://www.frida-kahlo-foundation.org/>
 - <http://www.guayasamin.org/galeria-de-obra/la-ternura.html>

DAY 4

IN CLASS LESSON PLAN

Procedure

Opening/Anticipatory Set/Bell-Ringer: Project one of the images *Madre y niño* by Oswaldo Guayasamín. (See Appendix Six.) This is to help get familiar with the artist. Students will write three sentences of the first ideas that come to mind. Students will read their sentences to the rest of the class as the class discusses the accuracy of the description. (10 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Students get into groups of two or three. Each group will receive a copy of one of the panels from Guayasamín's <i>Ecuador</i> . Each group must write a detailed description of the panel. Remind them to use art vocabulary and to really study the art piece.	30 min.	Give students a list of sentence starters.	
When done writing the description, groups will trade descriptions. Each group will read the descriptions and then discuss whether or not the description fits their panel or not.	10 min.		

Closure: Collect all descriptions, read one, and students decide if it's their panel or not.

Note: Make copies of the panels and descriptions for the next day in the lesson.

Art Resources:

- Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)
Courtesy of the Fundación Guayasamín ©
http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf
- <http://www.guayasamin.org/galeria-de-obra/la-ternura/item/26-madre-y-ni%C3%B1o-1986.html>

DAY 5**IN CLASS LESSON PLAN****Procedure**

Opening/Anticipatory Set/Bell-Ringer: Students are distributed the same panels and descriptions again. (5 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Put students into groups of five. Make sure each group has all five panels represented. Each group will arrange the panels and read the descriptions in the order they have the panels. Then they will rearrange the panels and read the descriptions again. Each group will do it one more time.	15 min.		Reading and listening to descriptions.
Each group will analyze whether the description and meaning changes as they rearrange the panels. Do the expressions, colors, symbols, etc. change? Each group must write a new description with their preferred order of the panels. In addition, each group must write a reflection for the activity done previously.	25-30 min.	Have sentence starters. Also, a description of the artwork.	Writing descriptions.

Closure: Class discussion about activity. (5-10 minutes)

Resource: Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)
http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf
 Courtesy of the Fundación Guayasamín ©

Appendix One

Sample Vocabulary list

amarillo	<i>yellow</i>	negro	<i>black</i>
anaranjado	<i>orange</i>	obra de arte	<i>work of art</i>
artista	<i>artist</i>	obra maestra	<i>masterpiece</i>
azul	<i>blue</i>	oscuro	<i>dark</i>
beige	<i>beige</i>	paciente	<i>patient</i>
blanco	<i>white</i>	parecer...	<i>to seem...</i>
café / marrón / pardo	<i>brown</i>	perfil	<i>profile</i>
centro	<i>center</i>	pintar	<i>to paint</i>
círculos	<i>circles</i>	representar	<i>to represent</i>
claro	<i>light</i>	rojo	<i>red</i>
dibujar	<i>to draw</i>	rosado / rosa	<i>pink</i>
expresar	<i>to express</i>	serio(a)	<i>serious</i>
feliz	<i>happy</i>	simbolizar	<i>to symbolize</i>
fondo	<i>background</i>	sombra	<i>shadow</i>
gris	<i>grey</i>	tema	<i>subject / theme</i>
líneas	<i>lines</i>	tener miedo	<i>to be scared</i>
morado / violeta púrpura	<i>purple</i>	tranquilo	<i>calm</i>
movimiento	<i>movement</i>	triste	<i>sad</i>
mural	<i>mural</i>	verde	<i>green</i>

Appendix Two – Noun-Adjective Agreement notes

Noun-Adjective agreement

Adjectives are used to *describe* a noun, or distinguish the noun from a group of similar objects. For example, an adjective might describe the color of an object.

the **red** pen

the **blue** pen

In Spanish, most adjectives change form, depending upon whether the word they modify is masculine or feminine. Notice the difference between “the tall boy” and “the tall girl”

el chico **alto**

la chica **alta**

Adjective:
tall

Noun-Adjective agreement

Adjectives also change form depending upon whether the word they modify is singular or plural. Notice the difference between “the tall boy” and “the tall boys” ; “the tall girl” and “the tall girls”.

el chico **alto**

los chicos **altos**

la chica **alta**

las chicas **altas**

Noun-Adjective agreement

Many common adjectives end in -o. These adjectives have four forms. The following words all mean “tall”:

alto, alta, altos, altas

The correct form of the adjective depends upon the noun it modifies. Is the noun masculine or feminine? Singular or plural?

libro rojo → red book
pluma roja → red pen
libros rojos → red books
plumas rojas → red pens

Notice how the endings of the nouns and these adjectives are similar.

libro **rojo**
plum**a** **roja**
libro**s** **rojo****s**
plum**as** **roja****s**

Adjectives that end in -e also change form for singular or plural. To form the plural, simply add -s.

la chica **inteligente**
las chicas **inteligentes**

Adjectives that end in -e do not, however, change form for masculine or feminine.

la chica **inteligente**
el chico **inteligente**
las chicas **inteligentes**
los chicos **inteligentes**

Similarly, most adjectives that end in a consonant **do** change form for singular or plural, but **do not** change for masculine or feminine. To form the plural, add -es.

la chica **popular**
el chico **popular**
las chicas **populares**
los chicos **populares**

Adjectives that end in -z change the -z to -c and add -es.

la luz **brillante**
las luces **brillantes**

Appendix Three – Adjectives Worksheet

Nombre: _____

Fecha: _____

Noun-Adjective Agreement

A. Llena el espacio con la terminación correcta. (Fill in the blank with the correct ending of each adjective.)

1. La obra de arte es bonit__.
2. Los árboles son verd__.
3. Las flores son morad__.
4. El retrato es fantástic__.
5. La pintura es buen__.
6. El fondo es oscur__.

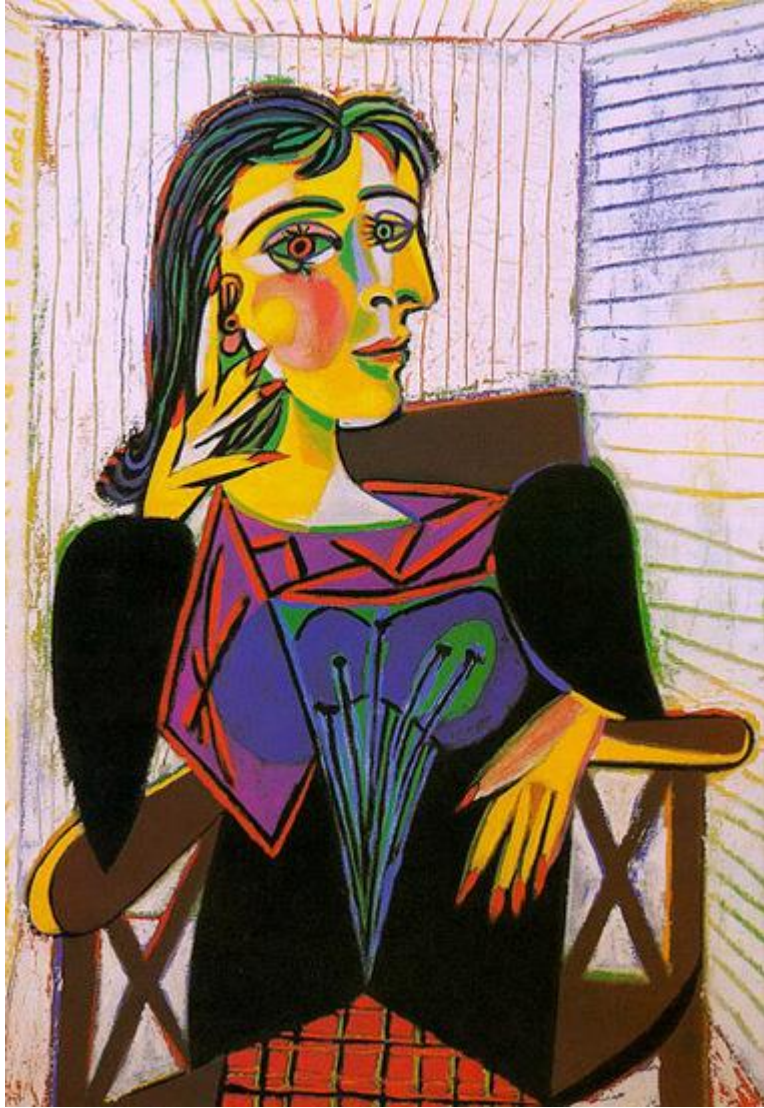
B. Termina la oración con un adjetivo. (Fill in the blank with a correct adjective.)

1. La obra maestra es _____.
2. El cielo es _____.
3. Los dibujos son _____.
4. La expresión de la mujer es _____.
5. Los cardenales son _____.

C. Escribe la oración en español. (Write the sentence in Spanish.)

1. The lines are light.
2. The mural is colorful.
3. Lemons are yellow.
4. The boy is calm.
5. The painting is magnificent.

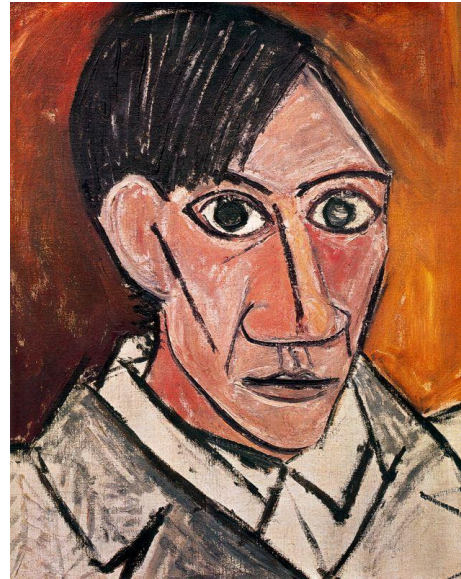
Appendix Four – *Retrato de Dora Maar* por Pablo Picasso



Appendix Five
Self-Portraits



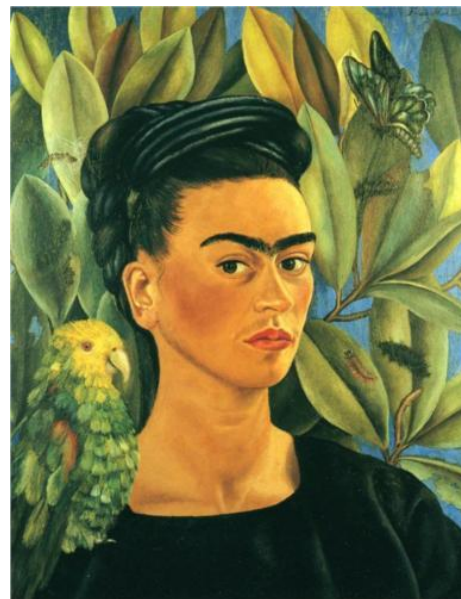
Oswaldo Guayasamín (1963)



Pablo Picasso (1907)



Diego Rivera (1941)

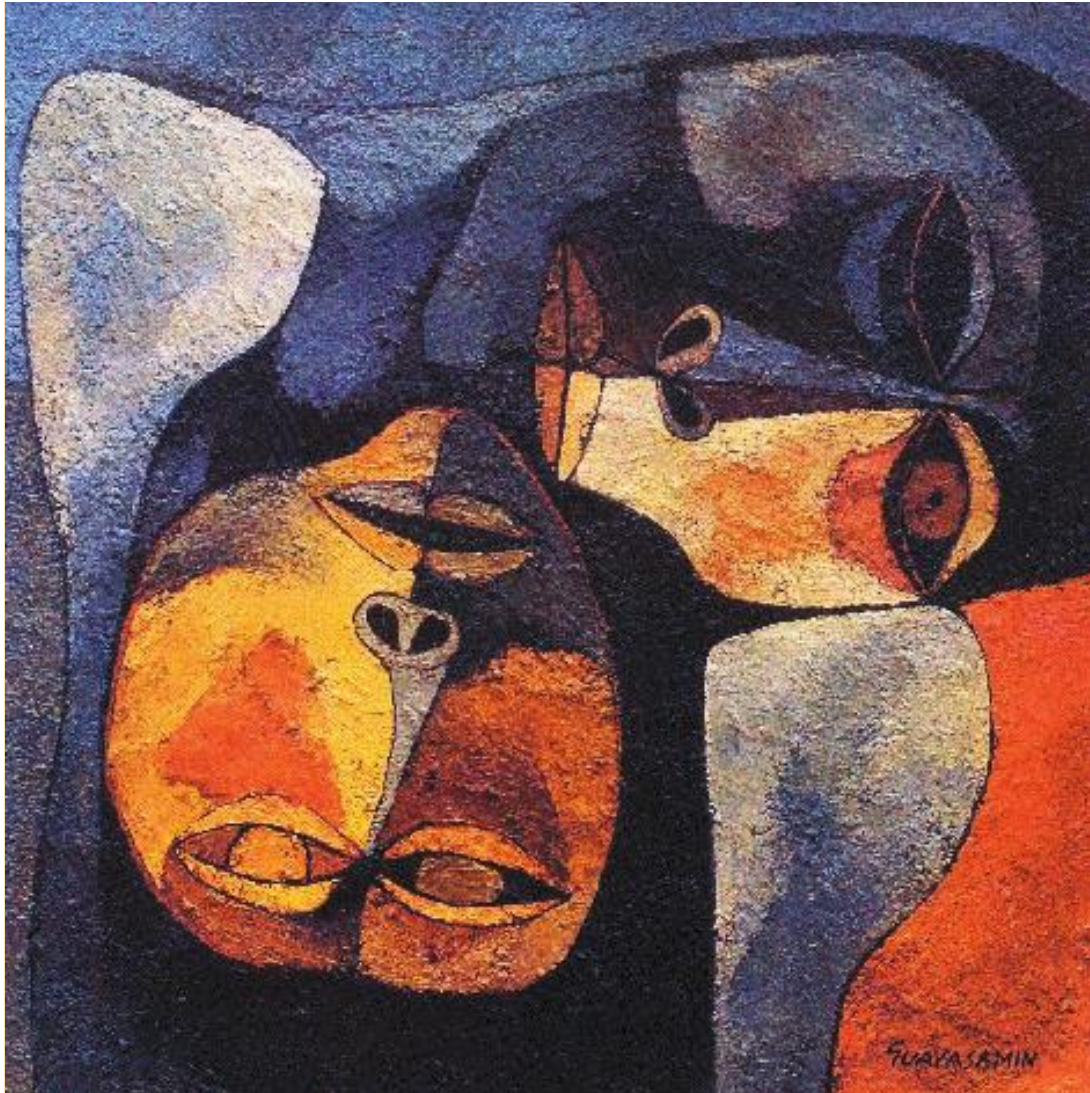


Frida Kahlo (1941)

Appendix Six

Madre y niño

Oswaldo Guayasamín (1989)



Madre y niño

Oswaldo Guayasamín (1989)



Los muralistas hispanos
Author: Ricardo Ríos
Saint Joseph High School, South Bend

Overview

Grade Level: Spanish 3/3 Accelerated or above

Subject Area: Spanish

Topic of Lesson: Los muralistas hispanos

Duration: 3 (50 minute classes)

Prior Knowledge: Students will already have a basic working knowledge in Spanish of certain vocabulary used to describe a painting or mural including colors, figures, positions in a painting, and basic emotions and statements of opinion. **In addition, students should have studied the three Mexican muralists and their art for at least 2-3 days prior to initiating/using this lesson.**

Objectives

Students will be able to:

- Compare and contrast styles of muralists Diego Rivera, David Siqueiros, José Orozco, and Oswaldo Guayasamín.
- Explain the struggles of the native people in Latin America based on analysis of aforementioned artists' works.
- Write a brief essay & analysis of their initial impressions of Guayasamín's art, and then a summative analysis after having studied his works and biography.

Connections to Prior Knowledge: Having previous knowledge about the three empires indigenous to the Americas prior to the European conquests: (Aztec, Maya, Inca). Students should have studied about natives in Latin America either in History or Spanish class. These connections will aid the students in the overall understanding and perspective of the works of Oswaldo Guayasamín as well as his influences and inspiration. Here are some pertinent links for study by students **PRIOR TO THE DAY 1 LESSON:**

- Map of the Inca Empire:
<http://ngm.nationalgeographic.com/2011/04/inca-empire/interactive-map>
- Conquest of the Inca Empire:
<http://www.spanishwars.net>
- Different History of Pre-Colombian Empires:
<http://www.slideshare.net/nhernandez80/mayaaztecandinca-100507082246phpapp02>

Materials

- Internet access
- Laptop or tablet
- Digital camera

Indiana Academic Standards – European and Classical Languages

- **Standard 1.2:** Students understand and interpret written and spoken language on a variety of topics.
- **Standard 2.1:** Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- **Standard 2.2:** Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.
- **Standard 3.1:** Students reinforce and further their knowledge of other disciplines through the foreign language.

Connections to Prior Knowledge: Students should have previous knowledge about three empires (Aztec, Maya, Inca) and indigenous cultures in Latin America. Students must have studied about natives in Latin America either in the history or Spanish class.

<http://www.doe.in.gov/sites/default/files/standards/world-languages-and-international-education/wlstandards-moderneuropeanandclassicallanguages3-4-2014.pdf>

DAY 1

<u>Activities:</u>	<u>Time</u>	<u>Adaptations</u>	<u>Formative & Informal Assessment</u>
A. Homework from the previous night should include student review of the Pre-Colombian empires (emphasis on Inca empire) and the subsequent conquest(s) , knowing that a writing task will take place in class today. Students will answer the following question(s) pertaining to the previous night's homework: What factors led to the downfall of the Incan empire? (<i>¿Cuáles factores iniciaron la caída del reino Inca?</i>)	20-25 min.	Students can discuss in pairs (in Spanish) rather than write, if time does NOT permit, or if writing is not practical. The teacher may, of course, adapt the level of questions to fit the rigor and level of the class and students.	Students volunteer their answers to the class. Students also informally discuss the answers with peers upon writing completion.

What residual effects of the conquest are visible today among the pre-Colombian empires? Are they positive or negative? Why? (*¿Qué rasgos residuales se pueden ver de La Conquista hoy día? ¿Son positivos o no, y por qué?*)

20-25 min.

B. Now, students will write spend time perusing the works of Oswaldo Guayasamín at

www.guayasamín.org.

Their task is to observe at least five to six works and choose the one that strikes them the most. They must then describe the work in Spanish using great detail, by writing in their journals as if they were describing a photo. Finally, they must describe the feeling/emotions of the work from both the artist's and their own perspective and explain why they feel that way (in Spanish). Finish for HW.

Formative Assessment

Grammar practice:

Preterite tense

Sentence structure

& phrases:

Me parece que, Me ha

pensar que, Para mí,...

DAY 2

Procedure

Opening: Display one image for each: Rivera, Guayasamín, Orozco, and Siqueiros. In pairs, students discuss similarities and differences by answering simple questions: **¿Qué ves?** to more complex ones **¿Cuáles son las diferencias y semejanzas entre las obras a primera vista?**. (5-7 min)

<u>Activities:</u>	Time	Adaptations/Extensions	Assessment
A. Teacher will display and have a class discussion with relation to certain images. The teacher will also explain the various combinations that are possible in the mural; see lesson on “Permutations of Identity” by Andrew and Laura Garvey, pp. 4-8.	10-20 min.	Have a list of definitions to aid in the discussion	Informal
B. Based on these images and then further class time research, the students will write a brief opinion on the major sufferings of the indigenous peoples of the Americas as evidenced in the murals of Guayasamín and another Mexican muralist. Their explanation should be evident in the art.	15-25 min.		Writing Assessment-Formative

Bibliography/Resources:

- Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)
http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf
Courtesy of the Fundación Guayasamín ©
- Fundación Guayasamín: www.guayasamin.org

DAY 3

Class Tour of the Exhibit: “ART IN MOTION / GUAYASAMÍN’S ECUADOR UNFRAMED”

Activities:

Students view the art exhibits as well as take turns with the application that allows them to create various permutations and combinations with the computer. Their task is to create an audio recording and visual snapshots of the mural that describes the painter’s message based on their understanding of his biography and intentions of the mural. In other words, the students will describe Oswaldo Guayasamín’s work including all pertinent vocabulary, themes, concepts learned from their research. They will include a snapshot of a combination of the mural that they themselves moved/manipulated, explain why they chose this combination, and why it ‘spoke to them.’ Finally, the student must make a connection with one of the big three Mexican muralists and compare/contrast their techniques, styles, and themes. This presentation should be audio in Spanish but include visual examples from both artists. This task should be completed over a few days, but the snapshot and use of the mural computer application must be completed at the museum exhibit.

Time
60
min.

Adaptations

Assessment

Summative audio recording of Mexican muralists in comparison with Guayasamín’s mural and other works, complete with video/snapshot representations to support the explanation.

Bibliography/Resources:

- Art: Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)
Courtesy of the Fundación Guayasamín ©
- www.guayasamin.org
- http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

La imagen indígena en Latinoamérica
Author: Cecilia Stanton
John Adams High School, South Bend

Overview

Grade Level: Spanish 4-5

Subject Area: Spanish - This lesson plan is written in English, but it is intended to be taught all in Spanish.

Topic of Lesson: Los indígenas

Duration: 5 (55 minute classes)

Objectives

As a result of this learning episode, students will be able to:

- Further discuss the presence of indigenous culture in Latin American.
 - Understand better the struggles of the native people in Latin America.
 - Make connections between the arts to understand the struggles lived by the native people.
-

Materials

- Map (Mapa de Latinoamérica)
 - Song-music and lyrics (“Sube a nacer conmigo hermano”)
 - Poem (“Poema XII de Las Alturas de Machu Picchu” por Pablo Neruda)
 - Vocabulary list
 - Projector
 - Art in Motion: Guayasamín’s *Ecuador* Unframed
 - Poster materials: Poster, construction paper, markers, colored pencils, crayons, glue, scissors and copies of the work of art.
-

**Indiana Academic Standards Addressed:
Modern European and Classical Languages**

- **Standard 1.2:** Students understand and interpret written and spoken language on a variety of topics.
- **Standard 2.1:** Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- **Standard 2.2:** Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.
- **Standard 3.1:** Students reinforce and further their knowledge of other disciplines through the foreign language.

Connections to Prior Knowledge: Having previous knowledge about three empires (Aztec, Maya, Inca) and indigenous cultures in Latin America. Students must have studied about natives in Latin America either in history or Spanish class.

DAY 1

IN CLASS LESSON PLAN

Procedure

Opening/Anticipatory Set/Bell-Ringer: Students will be given a map of Latin America (Appendix One: Mapa) and students must color in the areas in which the 3 empires (Aztec, Maya, Inca) were settled. (5-10 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
<p>A quick review of the Inca empire and their settlement in South America. Use a PowerPoint with some pictures to help as you review the Incas in South America. (See Appendix Two.)</p>	<p>30 min.</p>	<p>Have some notes typed and ready for students who have IEP's or 504's.</p>	<p>Ask questions, examples: Where was the most important city? What are some of the smaller groups the Incas conquered? What are some of the cultural aspects that are seen in today's society that come from the Inca's?</p>
<p>Listen to the song "Sube a nacer conmigo hermano" by Los Jaivas (Appendix Three: Song). Give each student a copy of the song. Play the song and have students fill in the blanks as they listen to the song. Because the song is fast, listen to the song twice. Review the answers for the blanks.</p>	<p>10-15 min.</p>	<p>Give students a copy of the song with options for each blank.</p>	<p>Have students participate to give answers.</p>

Closure: Give each student a notecard. Each student must write 2-3 sentences about their thoughts on the song. They can write anything about the sounds, lyrics, beat, instruments, etc.

<http://www.vccl.tv/alturas-de-macchu-picchu/>

Homework: Give each student a copy of poem XII from Alturas de Machu Picchu by Pablo Neruda (Appendix Four, reading #1). Tell students to take the poem home and look for the meaning of the words in bold and read the poem.

Bibliography/Resources:

- Maps:
 - <http://www.worldatlas.com/aatlas/world.htm>
 - http://www2.uncp.edu/home/rwb/inca_map.jpg ;
 - <http://www2.uncp.edu/home/rwb/MayaRealmMap2.gif>
- Music
 - <http://www.vccl.tv/alturas-de-macchu-picchu/>
- Pictures:
 - http://www2.uncp.edu/home/rwb/lecture_nonwest_world.htm
 - http://classes.sdc.wsu.edu/classes/ghod2/class_material/5%20-%20Incas%20and%20Aztecs%20-%20Empire%20and%20Control/index.html
 - <http://dspace.dial.pipex.com/town/road/hc09/incas/ruins-cuzco.html>
 - <http://www.travel-photographs.net/peru-photos/>
 - <http://ifip.com/Inca-Art.htm>
- Readings:
 - <http://www.poemas-del-alma.com/alturas-de-macchu.htm>

DAY 2

IN CLASS LESSON PLAN

Procedure

Opening/Anticipatory Set/Bell-Ringer: On the board, write a summary of what the students wrote about the song at the end of the previous day. Review and discuss the students' thoughts. (10 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Write a list of the words that are in bold in the poem. (See Appendix Four: Poem). Also project the work of art by Guayasamín <i>Ecuador</i> . If you can have a few copies in color for students to look closely, that would be helpful. Have students work in groups of two or three for this activity. Students will	30 min.	Prepare a list of definitions for the words in the poem.	Sentence structure

<p>use the words from the poem to simply help get familiar with the work of art. Each group will choose five words and write a sentence that pertains to the work of art. Example sentence: <i>Los personajes en la pintura parecen estar anclados y absorbidos por la realidad.</i> Once every group has written their sentences, have each group pick their best sentence and write it on the board. Discuss and review the sentences to help students get familiar with the paintings.</p>			
<p>Begin to review the poem and its meaning. Read it together as a class and begin to discuss the several aspects that are described in this poem.</p>	<p>10 min.</p>	<p>Give a copy of the poem in English.</p>	<p>Students participate as they have an active part in the class discussion.</p>

Closure: As a class, make a list on the board of words that represent the struggle that indigenous groups have in today's society.

Homework: Students should continue to read and analyze the poem. Each student should write at least five questions they have as they read the poem or about the struggle of indigenous populations.

Bibliography/Resources:

- Art:
Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)
Courtesy of the Fundación Guayasamín ©
http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf
- Reading:
<http://www.poemas-del-alma.com/alturas-de-macchu.htm>

DAY 3**IN CLASS LESSON PLAN****Procedure**

Opening/Anticipatory Set/Bell-Ringer: Students take turns to ask some of the questions they have from doing their homework the previous day. (10 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Continue to review the poem and its meaning. Discuss the role of the indigenous groups in Latina America. Name some of the groups (Guaraní, Quichua, Taínos, Mapuche, etc.)	25 min.	Have a list of definitions for the words in the poem prepared.	Students participate and help discuss the meaning of the poem.
Project the work of art again. Have students write a description of what they see. Students must write about the colors, shades, lines and the meaning. Remind them to look at the face expressions and how these connect to the colors being used. To help students as they write their descriptions, give them a copy of the art vocabulary list (Appendix Five: Vocabulary).	15 min.	Give students sentence starters and an individual copy of the work of art.	

Closure: Pick two to three students to read their description.

Homework: Review descriptions at home.

Resource:Art:

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)

Courtesy of the Fundación Guayasamín ©

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

DAY 4**IN CLASS LESSON PLAN****Procedure**

Opening/Anticipatory Set/Bell-Ringer: As a class, use example from students and write a full description of the work of art on the board. (10 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
<p>Make sure you have posters, construction paper, markers, colored pencils, crayons, glue, scissors and copies of the work of art. Students will get in groups of 2 or 3. Each group will create a poem that represents the struggles of the indigenous cultures. Each group must use the work of art as a guide to express the feelings through poetry. Students will write the poem on a poster and decorate the poster with symbols and parts of the work of art. Students will prepare to present next class day.</p>	<p>40 min.</p>	<p>Samples of poetry. List of ideas and words that may be useful in the poem.</p>	

Closure: Make sure all posters are ready to present.

Homework: Prepare for presentations.

Resource:Art:

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)

Courtesy of the Fundación Guayasamín ©

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

DAY 5

IN CLASS LESSON PLAN

Procedure

Opening/Anticipatory Set/Bell-Ringer: Students prepare to present. (5 minutes)

Instructional Events	Time	Adaptations	Formative Assessment
Each group presents its poster and poem in front of the class. All presentations must be completely in Spanish.	40 min.	Students may have notecards to help them as they present.	

Closure: Review and briefly discuss all poems and the presence of the struggles of the indigenous peoples. (10 minutes)

Resource:

Art:

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)

Courtesy of the Fundación Guayasamín ©

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

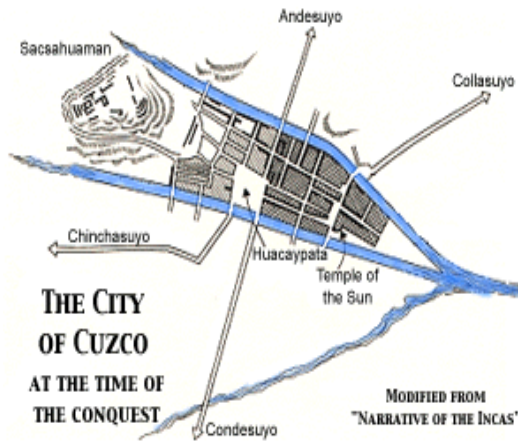
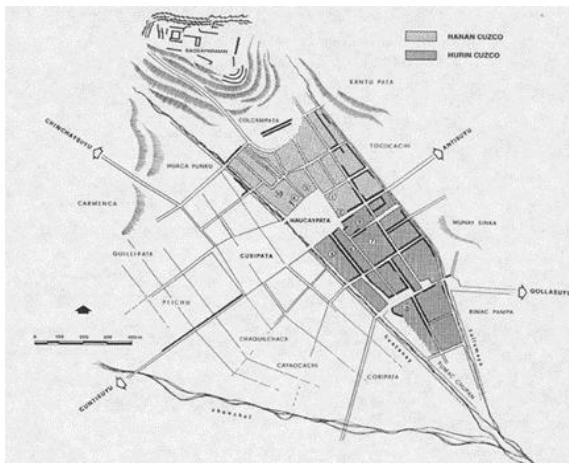
Appendix One

<http://www.worldatlas.com/aatlas/world.htm>



Appendix Two

Images are hyperlinked. For URLs in print copies, please see Bibliography/Resources.



Appendix Three

Canción: "Sube a nacer conmigo hermano"
<http://www.vccl.tv/alturas-de-macchu-picchu/>
Artista: Los Jaivas

Sube a 1 _____ conmigo
hermano

Dame la 2 _____ desde la
profunda zona

De tu dolor diseminado.

No volverás...del fondo de las
3 _____.

No volverás...del tiempo subterráneo.

No volverá... tu voz endurecida.

No volverán... tus ojos taladrados.

Sube a nacer conmigo hermano...

Mírame desde el 4 _____
de la tierra,

Labrador, tejedor, pastor callado

Domador de guanacos tutelares,

Albañil del andamio desafiado.

Aguador de las lágrimas

5 _____,

Joyero de los dedos machacados,

Agricultor temblando en la

6 _____,

Alfarero en tu greda derramado.

Traed a la 7 _____ de esta
nueva vida

Vuestros viejos dolores

8 _____.

Sube a nacer conmigo hermano...

Mostradme vuestra sangre y vuestro
surco,

Decidme: "...aquí fui castigado!..."

Porque la joya no brilló o la

9 _____

No entregó a 10 _____ la piedra o el
grano.

Señaladme la piedra en que caíste

Y la 11 _____ en que os
crucificaron,

Encendedme los viejos pedernales,

Las viejas lámparas, los látigos
pegados,

A través de los 12 _____
en las llagas,

Y las hachas de brillo

ensangrentado.

Yo vengo a 13 _____
por vuestra boca muerta...

Contadme todo, cadena a cadena,

Eslabón a eslabón,

14 _____ a paso

Afilad los cuchillos que guardasteis.

Ponedlos en mi pecho y en mi
mano

Como un río de rayos

15 _____,

Como un río de tigres enterrados,

Y dejadme llorar,

Horas, días, años,

16 _____ ciegas,
siglos estelares

Appendix Four

“Alturas de Machu Picchu” - Pablo Neruda Del Canto General, 1950 (12 poemas)

XII Sube a nacer conmigo, hermano

Dame la mano desde la profunda
zona de tu dolor **diseminado**.

No volverás del **fondo** de las
rocas.

No volverás del tiempo
subterráneo.

No volverá tu voz **endurecida**.

No volverán tus ojos **taladrados**.

Mírame desde el fondo de la
tierra,

labrador, **tejedor**, pastor callado:

domador de guanacos **tutelares**:

albañil del **andamio** desafiado:

aguador de las **lágrimas** andinas:

joyero de los dedos **machacados**:

agricultor temblando en la semilla:

alfarero en tu **greda** derramado:

traed a la copa de esta nueva vida

vuestros viejos dolores

enterrados.

Mostradme vuestra sangre y

vuestro surco,

decidme: aquí fui **castigado**,

porque la joya no brilló o la tierra

no entregó a tiempo la piedra o el

grano:

señaladme la piedra en que

caísteis

y la madera en que os

crucificaron,

encendedme los viejos

pedernales,

las viejas lámparas, los **látigos**

pegados

a través de los siglos en las

llagas

y las **hachas** de brillo

ensangrentado.

Yo vengo a hablar por vuestra

boca muerta.

A través de la tierra juntad todos

los silenciosos labios derramados

y desde el fondo habladme toda

esta larga noche

como si yo estuviera con vosotros

anclado,

contadme todo, cadena a cadena,

eslabón a eslabón, y paso a

paso,

afilad los cuchillos que

guardasteis,

ponedlos en mi pecho y en mi

mano,

como un río de rayos amarillos,

como un río de tigres enterrados,

y dejadme llorar, horas, días,

años,

edades **ciegas**, siglos estelares.

Dadme el silencio, el agua, la

esperanza.

Dadme la lucha, el hierro, los

volcanes.

Apegadme los cuerpos como

imanes.

Acudid a mis venas y a mi boca.

Hablad por mis palabras y mi

sangre.

Appendix Five

abstracto	abstract	gris	gray
acuarela	watercolor	impresionista	Impressionist
amarillo	yellow	líneas	lines
anaranjado	orange	morado / púrpura	purple
arcilla	clay	/ violeta	
artefacto	artifact	mosaico	mosaic
autorretrato	self-portrait	movimiento	movement
azul	blue	mural	mural
beige	beige	museo	museum
blanco	white	negro	black
bosquejo	sketch	obra de arte	work of art
bodegón / la	still life	obra maestra	masterpiece
naturaleza muerta		oscuro	dark
café / marrón /	brown	paisaje	landscape
pardo		paisaje marino	seascape
carbón	charcoal	perfil	profile
centro	center	pincel	paintbrush
cerámica	ceramics / pottery	pintar	paint
	chisel	pintura al óleo	oil painting
cincel	chisel	punto de vista	point of view
círculos	circles	realismo	realism
claro	light	representar	to represent
collage	collage	retrato	portrait
cubismo	Cubism	rojo	red
dibujar	to draw	rosado / rosa	pink
dibujo	drawing	siglo	century
diseño	design	simbolizar	symbolize
época	time / age	sombra	shadow
equilibrio	balance	surrealismo	Surrealism
escultura	sculpture	tema	theme
estatua	statue	tono	tone
estilo	style	verde	green
estudio / taller	studio	vidriera	stained glass
expresar	express		
figura	figure		
fondo	background		
fresco	fresco		
galería	gallery		

Poem Painting
Author: Matthew Kelly

Overview

Grade Level: Senior High
Discipline: English Language Arts
Topic: Exploring identity through writing in a poetic form with artistic inspiration

Indiana Common Core Standards addressed

- 9-10. RL.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- 9-10.W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 9-10.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 9-10.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 9-10.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- 9-10.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- 9-10.L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- 9-10.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. A. Interpret figures of speech (e.g. euphemism, oxymoron) in context and analyze their role in the text. B. Analyze nuances in the meaning of words with similar denotations.
- 9-10.SL.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. B. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. C. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate other into the discussion; and clarify, verify or challenge ideas and conclusions. D. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their

own views and understanding and make new connections in light of the evidence and reasoning presented.

<http://www.corestandards.org/ELA-Literacy/RL/9-10/>

Materials

Ecuador (1952) by Oswaldo Guayasamín (*Huacayñán*)

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

Courtesy of the Fundación Guayasamín ©

Guayasamín biography class set

Biography questions class set

Six sheets of discussion topics

Student materials:

Notepad for taking notes on viewing and writing poetry

Loose leaf

Paper and pencils

Thesauri

Objectives

Students will accept the many ways to interpret the work of art but also discern predominant themes within the work. Students will note the influence of imposed structure on their work and discuss the broader implications of imposed order on any liberty. Students will see the moveable panels and modified poetry as metaphors for changing identity. Students will reinforce their understanding of meter and rhyme scheme.

Lesson Outline

- I. Preparation: The following are tasks to complete prior to students writing and working with poems.
 - A. Homework assignment: Students will read biographical piece on Oswaldo Guayasamín and answer these questions on a sheet of paper:
 - What occurrence early in Guayasamín’s life profoundly impacted him?
 - What was one way Guayasamín earned money when he was younger?
 - What was the result of Guayasamín witnessing the death of his friend?
 - Who became Guayasamín’s benefactor and provided for him to go to the United States?
 - What is the Quechua word for “Trail of Tears?”
 - Which paintings criticized the United States from 1952 to 1993?
 - What did Guayasamín emphasize through his themes of love and compassion in “La ternura”?
 - Guayasamín is considered the pioneer of what?

- What is La Capilla del Hombre?
- When did Oswaldo Guayasamín die?

B. Viewing the mural as it is framed in La Capilla del Hombre:
Students are to experience the mural through description, interpretation and judgment by taking notes.

They should strive to answer these questions:

Description

- What colors does Guayasamín use?
- Does he shade different areas?
- Are his lines distinct or blurry?
- What shapes does he use?
- Do the colors against one another highlight each other?
- Are images more discernible because of their surroundings?
- What images can you make out?

Interpretation

- Why are the lines, colors, shapes and images presented as they are?
- What is the artist trying to say with the arrangement of lines, colors, shapes and images and his other choices in the work?

Judgment

- Does the painting elicit the response in you that the painter sought?
- Is the painting good?

- C.
1. Assign students to one of three stressed “long a”, “long o” or “oi” vowel sounds. If there are 30 students in the class, 10 will have “long a”, 10 “long o”, etc. If there are more than 30, assign extra students to the three vowel sounds at your discretion. The students will end their “A” lines with these sounds.
 2. Assign students to “B” end-rhyme vowels, or one of three stressed “long i”, “long e” or “long u” vowel sounds. Again if there are 30 students in the class, 10 should be assigned to each vowel sound. If there are more than 30, assign extra students to the three vowel sounds at your discretion. The students will end their “B” lines with these sounds.
 3. Assign each student to one of AABBA, ABABA, ABAAB, ABBAB or AABAB rhyme schemes, six to each if the class numbers thirty. Students must write their poems in this rhyme scheme. Also, form five groups of four students with different rhyme schemes and two with the same.
 4. While this exercise assumes that senior high students have had a unit on poetry, rhyme, rhyme scheme and meter, the information at this url address will help:
http://web.cn.edu/kwheeler/documents/meter_handout.pdf

II. Activity: Day 1 (50 min)

A. At your discretion, first go over the biography questions and/or discuss with the class their description, interpretation and judgment of the mural.

A₁. With the mural in view, students are to write a five-line poem, one line for each panel as it sits in La Capilla del Hombre, statically framed, using iambic tetrameter (eight syllables per line or four *iamb*s, metrical feet containing two syllables in unstressed then stressed order) and one of these rhyme schemes: AABBA, ABABA, ABAAB, ABBAB or AABAB. This is a Quintilla.

*Divided faces fight or plea,
Divided cross: they hang enflamed.
The fire explodes and wantonly
She stole a rib; no black man's free
From cradle-cage his blackness framed.*

There are these rules to remember:

1) lines 1-5 need to correspond with panels one to five as they are (statically framed on display in La Capilla del Hombre);

2) lines must be written in iambic tetrameter;

3) students' poems must be written in their assigned rhyme schemes;

4) students' lines may end only in the vowel sound they were assigned for "A" and "B" rhymes respectively. (Students should remember that their respective "A" and "B" lines need only have vowel, or *assonant*, rhyme. For example, "keen" and "freed" is acceptable while "freed" and "precede" is better but not necessary).

B. Assign the poem for homework if students are not finished.

III. Activity: Day 2 (50 min)

A-D. (20 min)

A. Switch the first panel of the mural with another left to right. With their finished poems, students switch the lines that correspond to the panels.

Ask them what happens to the rhyme scheme.

- How does it change?
- Is it still a Quintilla in form?
- Does their intended meaning change from the original poem's?

B. Put the panels back in the original order. Put students with their original poems together with others of the same rhyme scheme and have them switch their "B rhyme" lines (either two or three) with one another.

- Does the meaning in the poem radically change?

C. Shift any panels except the first left to right and get the students with their original poems into their groups of varied rhyme schemes you've prepared. Have students shift their lines accordingly.

Ask them what happens to the rhyme scheme.

- Is the resulting poem still a Quintilla?
- Does their intended meaning change from the original poem's?

D. Put the panels back in the original order. Put students with their original poems in the groups of 5 with the same "A" rhyme vowel sound (splitting up the groups of 10 who had one of three "A" rhyme vowels), and have them switch first lines with one another so that it describes the same panel and matches in end rhyme with another student.

- How does the meaning of the poem change?

E. (25 min) Discussion

Keeping students in their groups of five sharing "A" end rhymes, make them into discussion groups. One student should be designated a leader, one is to read each discussion topic, and the others are recorders. Pass out the below discussion topics to the "readers". The readers will read discussion topics and the group will discuss the topics. Recorders will take notes on the group's discussion.

1) The changing poems are analogous to the changing *Ecuador* mural./ The poems have no relevance to the mural other than their lines referencing it; manipulating the Quintillas after they were finished was tedious, busy-work.

2) Changing art commences its ruination. / Art in its purity cannot be tainted; in fact, manipulating it makes it a wellspring of new beauty and ingenuity.

3) Art is an expression of the self, separate from society that keeps the artist's identity intact. / Art is a result of society's influence on the self and identity.

4) Art is representation. While it represents a bleak view of Ecuador, hope is revealed through the painting's images. / Art is representation. Ecuador represents a nation in turmoil with no hope.

5) While art defies the shackles of oppression, it reflects oppression as well.

6) Art and oppressive societies are indelibly connected, almost dependent on one another/Art flourishes in societies where personal liberty is recognized.

7) The imposing of meter, and mandated rhyme and rhyme scheme on poetry makes for better art. / The imposing of meter, and mandated rhyme and rhyme scheme stymie expression and ruin artistry.

8) A community's influence on one's identity and her/his liberty in self-expression is adverse. / Communities favorably influence one's self-expression.

9) Identity is static/constantly changing.

If there is time, the groups should treat the discussion topics as a class.

Sources

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Courtesy of the Fundación Guayasamín ©

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Pieces of my Selfie: Art in Motion

Author: Anna Castellonet

South Bend Regional Museum of Art

Overview

Grade Level: Adaptable for middle and high school

Topic: Art technique, production, identity

Subject Area/Discipline: Art

Duration: Two 75 minute blocks or three 50 minute classes (Instructor would have to determine drying time in this case.)

Objectives and Strategies

This lesson has been designed to use Guayasamín's mural *Ecuador* as a starting point for in-depth discussion of identity and to help students understand that those discussions are part of the creative artistic process. The ideas and views expressed through words inform not only the subject matter, but also the medium and technique chosen by the artist for his or her work.

Students will discuss their own identities, see themselves as part of a larger art community and appreciate the power of art to project images of their identity to others.

Students will be introduced to Guayasamín's deconstructed cubist technique and consider its purpose and effect.

Students will combine the discussion of themes and technique to create their own original work, while understanding their role in a larger art community.

Optional - Creating as part of greater art community: Connection to history, ideas and action through art: You may choose to have students choose a social service project and while they are at service they could wear their "Art in Motion" t-shirts that they will be making for their project.

Emphasize that while they are wearing their art project that they are members of a greater community of all those who wear the "Art in Motion" project shirt and that with that comes being socially aware of your community. You may have a social service project on a regular basis that can be done as a group while wearing the shirts in order to keep students aware of Guayasamín's concern for social justice.

Materials

Internet access to view videos: <http://artsandculture.nd.edu/guayasamins-art-in-motion/>

Guayasamín, Oswaldo. (1952) Mural *Ecuador (Huacayñán)*.

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

Courtesy of the Fundación Guayasamín ©

black t-shirt

bleach pen

heavy cardboard or plastic to slip in between the front and back of the t- shirt
while working

spray bottle filled with bleach

rubber gloves

laundry detergent and a washing machine

pencils and a notepad or paper to sketch ideas

(optional) teacher-created or group-created Guayasamín stencil

Lesson Plan

DAY 1

<u>Activities</u>	<u>Times</u>
<u>Discussion</u>	
<u>Introduction to the mural.</u> Teacher presents Guayasamín's mural, <i>Ecuador</i> to the class with a handout so that students can refer to their physical copy, and with the projected image on the screen so that students can view the mural from a different perspective and note details.	5 minutes
<u>First Impressions.</u> Discuss first impressions as a group. <ol style="list-style-type: none">1. What are five adjectives you would use to describe the piece?2. What do you think that this piece is about?3. How does the piece make you feel?4. What kind of emotions do Guayasamín's lines and color palette evoke? What is the subject matter saying to the viewer?5. What is the significance of the blood red line threading through the mural?	7 minutes
<u>Presentation of background information on the mural and its significance to the Ecuadorian people.</u> See introductory information from packet and instructional YouTube videos at: http://artsandculture.nd.edu/guayasamins-art-in-motion/	5 minutes

Note that:

- Oswaldo Guayasamín is an Ecuadorian painter/ sculpture who was born in Quito (the capital of Ecuador). Both his father and mother were mestizo with Quechua ancestors.
- Guayasamín's subject matter is social inequalities, and political and racial oppression. He depicts suffering, poverty and class division.
- Guayasamín received many awards for his works. He is one of the most famous South American artists. In 2002 - three years after his death (1999) - his master architectural work, the museum *La Capilla del Hombre* (The Chapel of Man), was completed and opened to the public. *La Capilla del Hombre* houses his art work and is meant to symbolize not only mankind's cruelty, but also his potential for greatness within humanity.

<http://www.thisisecuador.com/component/content/article/13-this-months-recommended/211-a-month-of-celebrations-for-the-guayasamin-foundation.html>

Guayasamín was commissioned by the Ecuadorian government to produce the mural *Ecuador* to be a symbol of Ecuador's national identity. The shroud of racism blanketed the nation and that Guayasamín's identifying himself as "Indian" is provocative and would have been considered shameful to those with political power and economic strength.

Follow-up questions:

What do you imagine the government's response might have been? The Ecuadorian people's response?

4 minutes

Self-identity. Depending on relevance to your group, discussion may include explorations in and are not limited to:

2 minutes

- religious beliefs
- education
- economic power
- sexuality
- gender
- challenges/ obstacles/achievements/ trauma/ divorce/ death of a loved one/ disease/ goals/ dreams

Break students into small groups (2-4 students per group) and ask them to choose and discuss 2-3 of these themes that are most relevant to them. They will have 8 minutes for group discussion.

8 minutes

General class report out of some of the discussions.

Family Identity. After examining what it means to be an individual expand the discussion to what it means to be who they are in the context of their family. This may be done as small group discussion or a free writing exercise.

Explore:

- Does birth order make a difference?
- Describe your family dynamics.
- Describe your parental dynamics.
- Who is raising you?
- What are your family's core values?
- What is important to your family?
- How do you fit into your family's "puzzle"?
- Describe similarities/ differences between you and your siblings.

Presentation of elements of a deconstructed cubist technique. 5 minutes

<http://www.visual-arts-cork.com/history-of-art/analytical-cubism.htm>

Sketch 14 minutes

Students sketch an image that will go on the black t-shirts. Make sure the students keep their image simple and similar to Guayasamín's style.

DAY 2

Presentation of sketches. Students talk to the group (whole class or in smaller groups) about what they've included and excluded in their sketches and why 5 minutes

Guayasamín's technique. 5 minutes

View video of Guayasamín in action (use 3:41-4:19):

https://www.youtube.com/watch?v=_4oat8kJxjE

Discuss the effect of his technique.

Create. 25 minutes

1) Slip a piece of cardboard in between the 2 layers of the t-shirt so as not to let the bleach pen soak through to the backside of the shirt

2) Wearing rubber gloves so as not to get chemicals on their skin, the students will use a bleach pen and draw their image onto the front of their t- shirts.

3) This will sit for a minimum of 1 hour. Depending on what color the students want their lines to be will determine when you will rinse COMPLETELY and then wash the t-shirts in the washing machine and dry in the dryer. If your students want very light lines obviously you will want to keep the bleach on for longer. For the whites lines, lay the t-shirts in the sun after bleaching them for a few hours. You will be able to see the color

change and you will rinse the bleach out when the color is to your satisfaction.

After clean-up, while shirts are drying:

5 minutes

Community Identity. Open the discussion to the whole group on how each student fits into the community:

- Describe communities of which I am part and my role/involvement in those communities.
- Am I where I want to be?

Action: Option A. Making a more positive impact close to home.

5 minutes

Guayasamín's mural shows the pain in a community's "fragmentation". How can we heal these kinds of divisions in our own community in REAL and effective ways?

- How can I become more involved in issues that affect my neighbors?
- What types of volunteer organizations can I support?
- Is there a neighbor who could use a service that I am capable of providing?
- Here are some ideas to get the list started:
 - hold a food drive for your local food bank
 - volunteer work at the homeless shelter
 - babysitting for free for someone who needs the help
 - other ideas?

Action: Option B. Being part of a consumer community. All students can relate to choices made as a consumer, so they might consider the following questions:

- When I purchase an item, where does it come from
- What is the cost involved in shipping the item, and why is that important?
- What are the ramifications of my purchasing the item that was produced overseas?
- What do I know about labor laws in this country?
- What are humane working conditions?
- Is anyone exploited to produce the product that I want to buy?

(You may open the discussion to "cheap labor", sweat shops, how much money people earn in third world countries where the item they want is made. You may focus on the cultivation and export of flowers from Ecuador.)

Thinking globally. Finally, have students explore how they students fit into the world:

5 minutes

- What are my responsibilities to the planet?
- How can I make the world a better place?

DAY 3

Reflection on progress and process so far.

5 minutes

Create. When you have a clean, dry shirt, put a different piece of thick cardboard or clean plastic in between the layers of the t-shirt again and place the Guayasamín stencil on the back of the t-shirt. Outside is the best place to do this part of the project and preferably in the sun. After centering the stencil, spray the t-shirt with the bleach. Students will be able to watch the color change to the desired color. Rinse thoroughly and launder.

35 minutes

Visual Thinking Strategy with Oswaldo Guayasamín's *Ecuador*

Authors: Molly Gettinger and Jennifer Wittenbrink Ortega

Overview

This lesson will invite students to consider Guayasamín's *Ecuador* both without, and, later, with, prior knowledge to the painting. They will be invited, without background information, to consider what is happening in the painting. Next, they will be given background information for the painting, and they will be invited to share how their thoughts regarding the painting changed. Underlying this, students will be invited to consider the fundamental theme of identity in art.

Suggested timeframe: 40 minutes

Suggested grade level: 6th through 12th

Subject area/discipline: visual literacy

Topic of lesson: *Ecuador* and identity

Objectives

- Students will, without any background information, identify and articulate themes that they perceive as prominent in Guayasamín's *Ecuador*.
 - Students will express their reflections on Guayasamín's *Ecuador* in writing.
 - Students will understand the historical and cultural background to Guayasamín's *Ecuador*, grasping the significance of the dichotomy between the Ecuadorian government's perception of Ecuador and Guayasamín's perception of Ecuador.
 - Students will understand the theme of identity as portrayed in art.
-

Materials

- Art Image: Oswaldo Guayasamín's *Ecuador*
 - Materials for written reflection: either notebooks and writing utensils or a computer.
-

Lesson Outline

- I. **Written Visual Literacy (20 minutes, suggested)**
 1. Each student will need either a notebook and pencil or a computer.
 2. Display Guayasamín's *Ecuador*.
 3. Without giving any background information regarding the painting or artist, invite students to write their thoughts regarding the painting in their notebooks. This may be done in prose, poetry, a short story, bullet point impressions, essay format—however the students wish.

4. Ask students to share their thoughts regarding the painting. Invite students to share their writing. Use questions to prompt discussion, and ask follow up questions to invite students to consider the painting on a new level.
 - a. What's going on in this picture?
 - b. What do you see that makes you say that?
 - c. What more can we find?
5. As students share,
 - a. Ask open-ended questions that invite the students to consider the painting without implying any preconceived ideas.
 - b. Paraphrase their comments neutrally. (For example, "So you are saying that the harsh colors in the painting seem to represent a harsh reality among the characters portrayed?")
 - c. Point at the area being discussed as students mention it. (For example, if someone mentions a particular face, circle the face with your finger.)
 - d. Remain neutral towards their comments, neither positively nor negatively responding. Avoid saying things like "That's good." or "Excellent point." or "That's similar to what another student said." Simply paraphrase.
6. By remaining neutral and open as a teacher, all students are invited to consider the painting as they wish, without feeling like they ought to succumb to the ideas of another classmate. All points are valid, and the students' creativity and imagination can freely flow.

II. **Considering prior knowledge**

1. Explain that this mural is *Ecuador* by the Ecuadorian artist Oswaldo Guayasamín.
2. Invite students to share any prior information that they may have regarding the country of Ecuador, the artist, or the painting itself.
3. Where is Ecuador located? (On the north-western side of South America, along the South Pacific Ocean, in-between Colombia and Peru)

III. **The history of the artist**

1. Next, explain a brief history of the artist. Since this lesson is designed for youth and young adults, the information included here primarily focuses on Guayasamín's youth and how he came to be an artist. This lesson refrains from listing his many pursuits and accomplishments as an adult; however, this lesson may be supplemented with additional information from his adulthood.

2. Explain that, prior to saying more about the painting, students will first learn a bit about the artist.
3. Guayasamín was born in Quito, Ecuador on July 6, 1919.
4. His father and his mother were mestizos, a “mix” of native and European descent.
 - a. What type of upbringing do you think Guayasamín might have had? What may life in Ecuador have been like for an indigenous Ecuadorian growing up in the 1920s and 1930s?
5. Being the oldest of ten children, Guayasamín grew up in a family of modest means. His father was a taxi driver.
6. From a young age, Guayasamín demonstrated a passion for art, using watercolors by age six and oils by ten.
7. At the age of thirteen, Oswaldo enrolled in the School of Fine Arts in Quito, where he began to be influenced by politics.
8. While in Quito, he witnessed a stray bullet kill his friend, an event that greatly impacted his life thereafter.
9. He began to use art to portray injustices in society.
10. As he became an increasingly prominent artist, Guayasamín used his art to give a voice to the marginalized.
11. He passed away in 1999.

IV. The story behind the painting

1. Explain a bit about the history of the painting.
2. Oswaldo Guayasamín was commissioned by the Ecuadorian government in the mid-twentieth century to create an image representing the Ecuadorian people.
3. The government expected the work to positively portray the country. Beginning in the mid-1940s, the government began to establish policies that sought to create a stable economy, build a modern nation, and improve a positive sense of culture. Reflecting this, the state expected the painting to be positive in tone.
4. Guayasamín, reflecting on his mestizo background, portrayed the country as he perceived it: showing the pain of the poor and marginalized. Prior to the 1940s, Ecuador was in a state of unrest. Nearly half of the country was lost to Peru, and the country had a high rate of illiteracy, many indigenous protests, economic underdevelopment, and discrimination. This was the Ecuador Guayasamín experienced, and this was the Ecuador Guayasamín attempted to portray.

V. **Changing Identity**

1. Guayasamín recognized that identity is not static; rather, it changes. Consequently, the five mural panels are created in such a way that they can change; they can be arranged in over 30,720 different permutations. [See lesson on permutations by Andrew and Laura Garvey, pp. 4-8.]

VI. **Revisiting visual literacy**

1. Again, invite students to exercise visual literacy with regards to this painting. The students may be invited to again write their perceptions of the painting, informed by the background knowledge of the country, artist, and painting. If time does not allow for that, students may simply be asked to verbally share their thoughts.
2. Ask students again what is happening in this picture. Then ask them what makes them say that, and what more are they able to see. Paraphrase the students' responses, keeping your reaction neutral.

VII. **Further discussion questions**

3. Both Guayasamín and the Ecuadorian government were considering the same subject: the identity of Ecuador. Yet, they had very different perspectives. Can you think of another time when one reality was perceived differently by multiple individuals or groups?
4. How do you perceive the identity of your native country?
5. How do you perceive your identity? How do you imagine that your identity is perceived by your family? Peers? Friends?
6. Can identity be reduced to one image or reflection? Why or why not?

Sources

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Look, Describe, Think, Connect with Oswaldo Guayasamín's *Ecuador*

Author: Bridget O'Brien Hoyt

The Snite Museum of Art, Notre Dame

Overview

Grade Level: Adaptable

Topic: Art Exploration

Objectives

Works of art are physical manifestations of ideas. Engaging with these ideas through visual explorations and through students' discussions of art often generates new ideas. LOOK, DESCRIBE, THINK, CONNECT is an inquiry-based thinking structure that supports rich investigations of art.¹ Malleable enough to be applied to any work of art, it is particularly suited to Oswaldo Guayasamín's 1952 mural, *Ecuador*. Whether you are looking at a projection of *Ecuador* in the classroom or sitting in front of the reproduced panels at the Notre Dame Center for Arts and Culture, this four-step process allows students to make meaning from the work of art. Beginning with basic observations and building towards big ideas, LOOK, DESCRIBE, THINK, CONNECT facilitates meaningful and memorable conversations that move from surface level to deeper dialogue.

Lesson Outline

The four-step process is outlined below with sample discussion questions and prompts. A conversation about a work of art in itself is a worthy endeavor; it encourages students to articulate opinions, find and use evidence, consider multiple perspectives, and seek new possibilities. However, the ideas below can be tweaked to fit your own pedagogical and content-related objectives, as well as the age level and particular needs of your students. Use one or more of these prompts as a starting point, and let the work of art and your students enrich the discussion.

Look, Describe, Think, Connect with Oswaldo Guayasamín's *Ecuador* (1952)

LOOK - *Slow down and take time simply to look at the work of art.*

- Give students time to take in entire works of art, looking for details in corners of the work of art.
- Encourage "active" looking by instructing students to make a mental inventory of everything they notice.
- Point out that the work of art is divided into five panels. Let students pick a panel on which to be an "expert" through close observation.
- Use sketching as a way of focusing students' eyes. Challenge students to translate some of Guayasamín's lines and shapes onto their paper.

¹ "Practice Looking at Art," *Museum of Fine Arts, Houston*. Web. 23 May 2014.

DESCRIBE - *Talk about what you see in the work of art.*

- Encourage students to describe their observations. You might prompt them with a question like “where was your eye drawn first?” or “what did your eye keep returning to?”
- What is one word you would use to describe this work of art to someone who has never seen it before? What observations did you make that led you to that word? Pay attention to individual passages from the painting that students describe. Would everyone in the class describe it the same way? Use varying descriptions to dig deeper into what the artist is showing the viewer.
- If students sketched, they might use their drawings to start to describe the composition in terms of lines and shapes.
- Pay particular attention to the figures. How are they represented? What are they doing? Do any of the figures have anything in common with each other, or are they all different? Are any of the figures interacting with each other?
- Have students act out the gestures of the figures to identify emotions felt by each figure.
- How would you describe the colors in this painting? How do they relate to each other? Find an area where the artist’s use of color feels particularly purposeful. Describe it. Do colors tell you more about the figures or space? Why or why not?
- Describe how the figures interact with the space they occupy.
- Which panels strike you as confrontational? Why? Which panels seem to recede inward? Why?

THINK - *Interpret and assign meaning to the work of art by considering students’ observations as the artist’s choices.*

- What do you think the artist is inviting us to think about in this work of art? Encourage students to back up their answers with visual evidence by asking, “What do you see that makes you say that?”
- Is there an overall mood or feeling to this work of art? If so, what did the artist do to create that feeling?
- As an artist, Guayasamín favored abstraction (painting more expressively than realistically) over representational compositions that directly imitate life. Why do you think Guayasamín chose to portray people in an unrealistic way? How would your interpretation of this work of art change if it was more representational?
- Guayasamín’s style shows the influence of cubism – an artistic style that fragments forms and space into geometric shapes. What do Guayasamín’s shapes help you understand about the figures?
- Although these figures are active and dynamic, it is difficult to ascertain a specific narrative that unites them in time or space. Why might Guayasamín have chosen not to tell an explicit story in his painting?
- Consider the size of this work of art. How does his choice to make the work this size effect you as a viewer?
- Why might the artist have divided the original painting into five canvases rather than one large canvas? What might be the significance of that choice?

CONNECT – *Relate what you see to ideas outside of the work of art, such as other areas of study or your own lived experience.*

- How do you represent your personal identity through images? Whether through an artistic self-portrait or an online profile picture, what choices do you make in how you portray yourself visually?
- The mural presented here is a reproduction of an oil on canvas painting. What do you wonder about how the original painting looks?
- The mural *Ecuador* belongs to a larger series of works Guayasamín executed over several years. Titled *Huacayñán*, the Quechua name for *El camino del llanto* [*The Way of Tears*], the works explore the oppressive and marginalized experiences of different cultural groups living in Ecuador. Why might Guayasamín have chosen a metaphorical rather than literal way of addressing this subject matter?
- Ecuadorian President Galo Plaza Lasso sought to unify the fractured country through a series of modernizing initiatives, including commissioning Guayasamín to paint a mural depicting the Ecuadorian state. Based on what you see, what kind of picture has Guayasamín painted of the state (in the sense of both a nation and the current condition) of Ecuador? Does it strike you as a work of art the government would have expected to receive? Why or why not?
- Although Guayasamín's ancestry made him a *mestizo* (the same cultural group as the party in power in Ecuador), he often identified with and made work supporting indigenous populations, as in *Ecuador*. Based on what you see, what do you think Guayasamín wants viewers to know about the Ecuadorian Indian experience? What might be at stake for an artist of one cultural group to dedicate the subject of a state-sponsored commission to a minority group? Can you think of any parallels to this type of action occurring in society today?
- Guayasamín considered the potential of the original mural to be rearranged. How might the dynamic nature of the panels contribute to its meaning? Would the message you interpret be different if it were a static arrangement? Does the meaning change since it was framed and has become static?
- Research other paintings in the *Huacayñán* series. How does the mural *Ecuador* relate to the whole? Do you see stylistic connections? Threads or themes in the subject matter?
- Mural painting experienced a renaissance in the 1920s and 1930s through the work of Mexican painters Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco. Guayasamín was familiar with their work, and he even worked with and studied with Orozco for a period. Like the Mexican muralists, Guayasamín's art engaged in political and social commentary.
- Research more works by Guayasamín and one of the Mexican muralists. How does *indigenismo* look in each of their painting styles?

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)

Courtesy of the Fundación Guayasamín ©

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

Allegory Mural: Cut Paper and Pastel

Author: Jennifer Firestone

Saint Joseph's High School, South Bend

Overview

Grade level: High School, 10th-12th

Discipline/subject area: Visual Art/ Drawing/Painting

Topic of lesson: Effect of illegal immigration on families (or any current social justice issue of choice)

Objectives

To create a visual image that can be interpreted to reveal the hidden images of the moral and political issues of illegal immigration on families.

Indiana Academic Standards Addressed – Visual Arts

9-12.RT.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific technical visual art context relevant to *grades 9-12 texts and topics*.

9-12.RT.7 Translate technical visual art information expressed in words in a text into visual form (e.g., a table or chart) and translate information expressed visually or mechanically (e.g., in an equation) into words.

9-12.RT.9 Compare and contrast findings presented in a text to those from other sources (including their own experiments), noting when the findings support or contradict previous explanations or accounts

H.1.1 PROFICIENT: Identify connections between major world events and societal issues and the ways artists have responded to these through their work, reflecting a diversity of cultures and ethnicities.

H.1.2 PROFICIENT: Identify function in artwork and how it relates to the history, aesthetics, and culture of a work. ADVANCED: Compare works of art for function and identify relationships in terms of history, aesthetics, and culture.

H.1.3 PROFICIENT: Identify iconography in an artist's work or a body of work and analyze the meaning.

H.1.7 PROFICIENT: Critique art experienced at local and state museums, exhibits, movie theaters, other arts-related establishments, public art, and digital resources, then analyze the effect of these experiences upon daily life.

H.2.2 PROFICIENT: Identify stylistic characteristics in the works of an artist or movement and describe how style is influenced by the culture and time.

H.3.1 PROFICIENT: Analyze the effective use of symbols, elements, principles, and media in works of art, using appropriate terminology.

H.5.3 PROFICIENT: Engage in philosophical inquiry into the nature of art or aesthetic issues independently or with others

H.6.2 ADVANCED: Select subject matter, symbols, and ideas to communicate personal statements, and describe the origin of symbols and their value in artwork.

H.6.4 PROFICIENT: Demonstrate thoughtful revision and refinement of original work based upon reflection, critique, practice, and research.

H.6.6 PROFICIENT: Demonstrate respect for personal work and the work of others.

H.7.2 ADVANCED: Create works that use specific elements, principles, and functions to solve problems and communicate ideas.

H.7.3 PROFICIENT: Create artworks that demonstrate skill and understanding of different media, processes, and techniques.

H.8.1 PROFICIENT: Analyze characteristics of visual arts within a particular historical period or style with similar ideas, issues, or themes in other disciplines and demonstrate enhanced understandings of the historical period.

<http://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts>

Materials

Of Rage and Redemption: The Art of Oswaldo Guayasamín. A Resource Packet for Teachers. Pp. 16-18. Prepared by Vanderbilt University and Georgetown University. Print

Map of Ecuador: <http://www.worldatlas.com/webimage/countrys/samerica/ec.htm>

YouTube videos:

https://www.youtube.com/channel/UCTExuEAwFRXUqyzod_DDY_g

<http://artsandculture.nd.edu/guayasamins-art-in-motion/>

Images of work:

<http://www.guayasamin.org/>

<http://wingsarewide.wordpress.com/2014/03/15/discovering-oswaldo-guayasamin-in-ecuador/>

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)

Courtesy of the Fundación Guayasamín ©

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

Video on illegal immigration:

<https://www.youtube.com/watch?v=QZUTJM435hg&feature=youtu.be>

Art Supplies:

Scrap construction paper in assorted colors and sizes, oil pastels, scissors, pencils, newsprint, 6" X 18" board or paper, glue

In-class lesson plan:

Students

Prior knowledge:

Students will use their knowledge of color theory, shapes, elements of art and principles of design, use of oil pastels, and the rules of composition from Intro to 2-D.

Questions:

1. What images and thoughts come to mind when you think of Ecuador?
2. Do Guayasamín's works of art remind you of works you have seen before? Explain.
3. How do the images make you feel?
4. What do you think the images mean?
5. What do you think Guayasamín was trying to reveal through his works?
6. How does Guayasamín use the elements and principles of art to create his work?

Teacher Presentation to the class:

1. Present and discuss biography, maps, PowerPoint, and images of works.
2. Have students discuss in small groups how they feel about the works and the artist.
3. Have students share their thoughts with the class.
4. Read the words Guayasamín's friend, Pablo Neruda, spoke of him.
5. Show video clip on illegal immigration.
6. Have students discuss their feelings about the clip in small groups.
7. Discuss Allegory and the definition. Allegory- A visual image that can be interpreted to reveal a hidden meaning typically a moral or political one.
8. Discuss the shapes, colors, etc. of Guayasamín's *Madre y niño*.
9. Have students brainstorm images on newsprint that depict their personal emotions, thoughts and feelings on illegal immigration.
10. Have students look again at Guayasamín's shapes of his figures in his works. They are simple and not too detailed. Remind students to keep their images simplified. They can be organic or geometric shapes. The images can be realistic or abstract.
11. Have students draw final images that depict their own personal feelings on illegal immigration with pencil on a 6 X 18 inch piece of paper.
12. Students will choose two colors of construction paper to work with. Remind them to consider using monochromatic, complementary, analogous, cool, warm, etc.
13. Students will glue construction paper to fill in the shapes they have drawn on the 6 X 18 inch paper.

14. Have students use one color of oil pastel to shade the shapes to add a sense of form. Remind students to consider where the light source would be coming from and have them keep the shading consistent.
15. Take all of the works and display them side-by-side to create one mural. Have students decide which works look best next to each other. Once the mural is complete have students write one paragraph describing their thoughts on their work and the mural as a whole. Remind them to discuss how they used the elements of art and principles of design in their work.

Key words/new vocabulary:

Allegory- A visual image that can be interpreted to reveal a hidden meaning typically a moral or political one.

Analogous- Groups of colors that are adjacent to each other on the color wheel.

Complementary colors- Colors that contrast with each other and are opposite one another on the color wheel.

Elements of Art- Shape, form, texture, color, line, value, space

Form- An element of design that is three-dimensional and encloses volume, such as a cube or cylinder.

Geometric Shapes- Have the clear edges one achieves when using tools to create them.

Monochromatic- Containing or using only one color.

Mural- any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface

Organic Shapes- Free-form, unpredictable and flowing in appearance.

Principles of Design- Pattern, contrast, emphasis, balance, harmony, unity, rhythm and movement, variety.

Strategies:

Read the following to students:

His close friend, the famous Chilean poet Pablo Neruda, once said of him:

“Few of the painters of “Our America” have the power of this Ecuadorian... he has a forceful stroke, possesses deep roots, and summons storms, violence, and ambiguity. All of this becomes light before our patient eyes...

Guayasamín is one of the last crusaders of imaginism; his heart is nurturing and sensible, full of creatures, earthly pain and suffering, devastated people, and torture... He is the creator of the most expansive human beings, of figures anchored in real life, of the historical imagination”.

Throughout his life he was touched by maternal tenderness, angered at injustice, and moved by the potential for beauty in the most dire of circumstances, the legacy of which remains in his art.

Sources/resources:

Using primary sources:

<http://www.loc.gov/teachers/usingprimarysources/>

[http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photo
graphs_and_Prints.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photo_graphs_and_Prints.pdf)

Unpacking images:

<http://chnm.gmu.edu/worldhistorysources/unpacking/imagesmain.html>

Analyzing images:

<http://chnm.gmu.edu/wwh/modules/wspdfs/wwhimagews.pdf>

Additional sources:

<https://www.youtube.com/watch?v=QZUTJM435hg&feature=youtu.be>

<http://www.worldatlas.com/webimage/countrys/samerica/ec.htm>

[http://wingsarewide.wordpress.com/2014/03/15/discovering-oswaldo-
guayasamin-in-ecuador/](http://wingsarewide.wordpress.com/2014/03/15/discovering-oswaldo-guayasamin-in-ecuador/)

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)

Courtesy of the Fundación Guayasamín ©

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

Assessment Rubric					Class Pd:	
					Date	
					Completed:	
Student Name:						
Assignment: Allegory Mural						
Circle # in pencil that best shows how well you completed the project	Excellent	Good	Average	Needs Improvement	Rate Yourself	Teacher Rating
1. Subject: final work reveals moral & political views of illegal immigration issues	10	9-8	7	6 or less		
2. Color: used 2 colors from a specific scheme	10	9-8	7	6 or less		
3. Form: used oil pastel shading to achieve a sense of form	10	9-8	7	6 or less		
4. Effort: took time to develop idea and complete project? Good use of class time?	10	9-8	7	6 or less		
5. Craftsmanship: neat, clean, & complete? Skillful use of the art tools/media	10	9-8	7	6 or less		
Total 50 x 2= 100 possible points	Grade:				Your Total	Teacher

Allegory Mural: Digital Design
Author: Kim Coleman
Saint Joseph's High School, South Bend

Overview

Grade level: 10th-12th

Discipline/subject area: Digital Design/Visual Art

Topic of lesson: Effect of illegal immigration on families

Objectives

To create a visual image interpreted to reveal the hidden meaning and the effect of the moral and political issue of illegal immigration on families. Each student's panel will be installed as part of a mural located in the main and art hallways. The panels will be combined with the drawing and painting classes' work to create a mural with a new medium (digital art) joined with a traditional one.

Materials

Computer
Program used: Photoshop CS6 or Photoshop Elements
6" x 18" document
300 resolutions
RGB format

Indiana Academic Standards Addressed – Visual Arts

9-12.RT.3 Follow precisely a complex multi-step procedure when performing technical visual art tasks, attending to special cases or exceptions defined in the text.

9-12.RT.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific technical visual art context relevant to *grades 9-12 texts and topics*.

9-12.WT.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

9-12.WT.9 Draw evidence from informational texts to support analysis, reflection, and research.

H.1.1 PROFICIENT: Identify connections between major world events and societal issues and the ways artists have responded to these through their work, reflecting a diversity of cultures and ethnicities.

H.1.2 PROFICIENT: Identify function in artwork and how it relates to the history, aesthetics, and culture of a work.

H.1.3 PROFICIENT: Identify iconography in an artist's work or a body of work and analyze the meaning.

H.2.2 PROFICIENT: Identify stylistic characteristics in the works of an artist or movement and describe how style is influenced by the culture and time.

H.3.1 PROFICIENT: Analyze the effective use of symbols, elements, principles, and media in works of art, using appropriate terminology.

H.6.2 ADVANCED: Select subject matter, symbols, and ideas to communicate personal statements, and describe the origin of symbols and their value in artwork.

H.7.3 PROFICIENT: Create artworks that demonstrate skill and understanding of different media, processes, and techniques.

<http://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts>

Images and video:

33,000 Children flood the U.S. Border:

<http://youtu.be/hPwxNgt6zBI>

Immigrant children crossing border into U.S. to escape violence:

http://www.youtube.com/watch?v=O3H_sR-Jfjc&feature=youtu.be

Mural *Ecuador* (1952) by Oswaldo Guayasamín (*Huacayñán*)

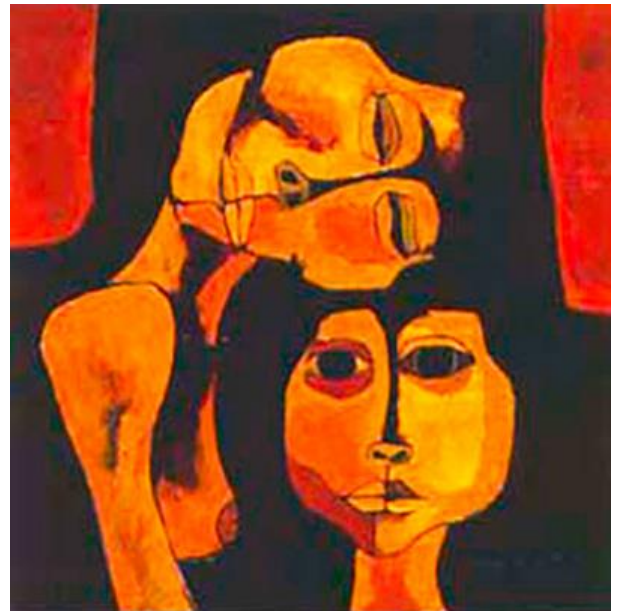
Courtesy of the Fundación Guayasamín ©

http://artsandculture.nd.edu/assets/140315/ecuador_for_teachers_small_file.pdf

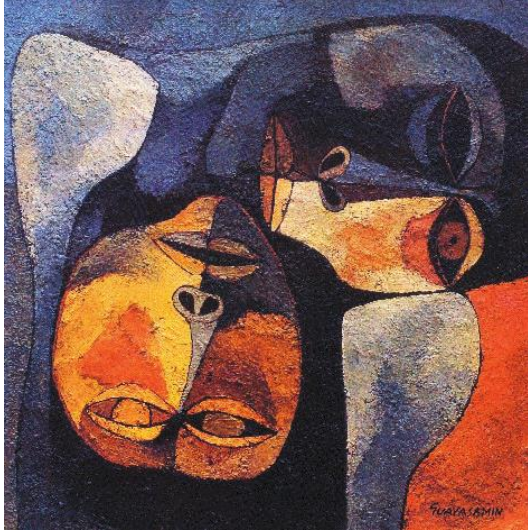
Other Works by Guayasamín



Reunión en el Pentágono I-V (Detalle)
Oswaldo Guayasamín



Madre y niño (1989)
Oswaldo Guayasamín



Madre y niño (1989)
Oswaldo Guayasamín

In class lesson plan:

Students:

Prior knowledge, first impressions, questions raised:

In Photoshop students will use their basic skills used in previous class such as, researching for resources, saving in proper file format, setting up document, selecting, refining selection, color correction, filters, and layer blend modes.

NEW SKILL: Creating a brush and using paint modifiers will be introduced as a new skill. Handouts on how to create a brush and using paint modifiers will be a pre-activity.

Student can click on this link to Adobe TV for a demonstration on how to create a brush and using brush properties/paint modifiers.

<http://tv.adobe.com/watch/understanding-adobe-photoshop-cs6/creating-custom-brushes/>

Students will read and take a short quiz over the biography of Guayasamín.

Students will follow the rubric for the project

The final evaluation will be a written analysis.

Explain how you used your Photoshop skills to create your visual image. How did you use the elements of design in your work of art? Did you use the poem by Neruda for inspiration? If you did how did you use in it?

What did you learn from your research on immigration and families? What inspiration did you use to create your allegory from Guayasamín?

Questions:

How do Guayasamín's images function as symbols?

What kind of mood does Guayasamín create in his paintings?

Does the image stand as a sign or symbol for other cultural values such as religion, ethnicity, political belief, or social status?

Teacher presentation to the class:

What is an Allegory?

Definition: a visual image that can be interpreted to reveal a hidden meaning typically a moral or political one.

Background information:

Students will read the biography of Oswaldo Guayasamín.

[optional: Jáuregui article, pp. iv-vi]

Present PowerPoint with Guayasamín's work.

Show YouTube videos on children crossing the border as illegal immigrants.

Go over requirements of the project and skills needed.

Pre-Activity:

Creating a brush and using paint brush modifiers.

1 brush must be used in Allegory.

Follow Rubric

Share the poem by Chilean poet Pablo Neruda for inspiration

Key words/new vocabulary:

Allegory- visual image interpreted to reveal the hidden meaning and the effect of the moral and political issue.

Abstract - style of art that does not show a realistic subject, usually transforming the subject into lines, shapes, and colors.

Aesthetic - pertaining to the philosophically pleasing, beautiful, and emotional nature of man; also, a pattern of thinking in this manner.

Indigenous - originating or occurring naturally in a particular place; native.

Immigration - action of coming to live permanently in a foreign country.

Image - representation of the external form of a person or thing in art.

Symbol - a thing that represents or stands for something else such as a material object or something abstract.

Sign - object, quality, or event whose presence or occurrence indicates the probable presence or occurrence of something else. *Ex. Flowers are given as a sign of our affection. / The stores are full, which is a sign that the economy is improving.*

Subversion - undermine the power and authority of an established system or institution.

Elements of Design – building blocks used to create a work of art. The elements of design can be thought of as the things that make up a painting, drawing, design etc. Good or bad - all works of art will contain most, if not all, seven elements of design: Line, Color, Shape, Value, Space, Texture, and Form.

Strategies

Inspirational quote by Chilean poet Pablo Neruda

“Few of the painters of “Our America” have the power of this Ecuadorian... he has a forceful stroke, possesses deep roots, and summons storms, violence, and ambiguity. All of this becomes light before our patient eyes... Guayasamín is one of the last crusaders of imaginism; his heart is nurturing and sensible, full of creatures, earthly pain and suffering, devastated people, and torture... He is the creator of the most expansive human beings, of figures anchored in real life, of the historical imagination”.

Sources/resources:

Mexico: train of terror: <http://youtu.be/fHDsyOpuyNw>

Grunge Backgrounds Fair Use / Textured backgrounds:

<https://www.google.com/search?q=grunge+backgrounds&tbm=isch&tbo=u&source=univ&sa=X&ei=hJHnU9jkOIWVyASy6YCwAQ&sqi=2&ved=0CBwQsAQ&biw=1264&bih=694#q=grunge+backgrounds&tbm=isch>

Rubric: Allegory Mural Panel *Art in Motion*

Digital Design

Name _____

Hour _____

Instructor: Kim Coleman

Set up document 3 points	Teacher Points	Student Points
6" X 18"	_____	_____
300 Resolution	_____	_____
RGB	_____	_____
Composition/ Elements of design 10 points List 5 out of 7 elements used. Explain how you used the element in your image.		
Line	_____	_____
Color	_____	_____
Value	_____	_____
Texture	_____	_____
Shape	_____	_____
Space	_____	_____
Form	_____	_____
Background composite 10 points		
Grunge & Texture	_____	_____
Gradient	_____	_____
Or Text	_____	_____
(doc, poem, song, newspaper)		
Refining selections 7 points _____		
Creative brush 5 points _____		
Paint properties/ modifiers 5 points _____		
Name images. Minimum of 5 images 25 points		
1. _____	2. _____	
3. _____	4. _____	
5. _____	6. _____	
7. _____		
List layer blend modes used minimum 5 (10 points)		
1. _____	2. _____	
3. _____	4. _____	
5. _____		
Total Points _____		

La vasija de barro: Death and Rebirth / Morir y nacer en la vasija de barro

*Authors: Paola Uparela Reyes and Alejandro Castrillón
The University of Notre Dame, Department of Romance Languages and Literatures*

Overview

Grade level: 11th to 12th grade

Discipline/subject area: Intermediate to Advanced Spanish, History, Anthropology, Archaeology, and Art

Duration: 2 (50 minute classes)

Topic of lesson: Birth and death in Ecuadorian culture and art

The *vasija de barro* is an important symbol of Ecuadorian culture that has been represented in art, poetry, and music. The students will learn the meaning of the *vasija de barro* and will analyze the features and impact of its different representations. Students will pay particular attention to Guayasamín's painting titled *El origen* (1951), as well as the poem and song it inspired.

Objectives

The aim is to immerse the students in Ecuadorian culture and to explore the differences and similarities in several representations of traditional beliefs around the *vasija de barro*. Furthermore, at the end of the lesson the students will have reviewed the following grammar and vocabulary: comparatives, superlatives, indirect complements, indirect pronouns, and vocabulary words describing emotions.

Materials – in addition to the text

Computer, projector, speakers, *Art in Motion: Guayasamín's Ecuador Unframed* (2014, pp. iii-v) and lyrics to the song "*Vasija de barro*".

The following web links:

Article on pre-Colombian funerary vessels:

<http://www.museocostarica.go.cr/boletin/noticias/57-vasijas-precolombinas.html#sthash.CvAFo7nS.dpbs>

Song: Calle 13's "*Latinoamérica*":

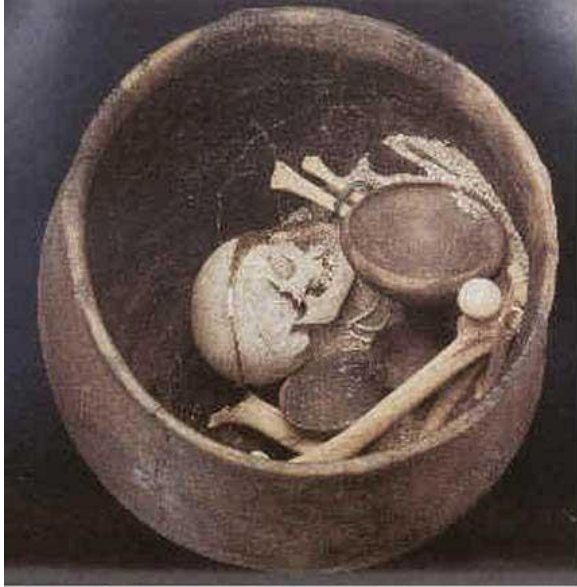
<http://youtu.be/DkFJE8ZdeG8>

Article: "Historia de la canción 'Vasija de barro':"

<http://es.scribd.com/mobile/doc/88174907>

YouTube video: *Historia de la canción "Vasija de barro":*

https://www.youtube.com/watch?v=6pmji_MAWC0



http://www.eldoradocolombia.com/los_entierros.html



http://www.museocostarica.go.cr/boletin/images/en-breve/2013/septiembre/vasijas_precolombinas/mamaines2.jpg

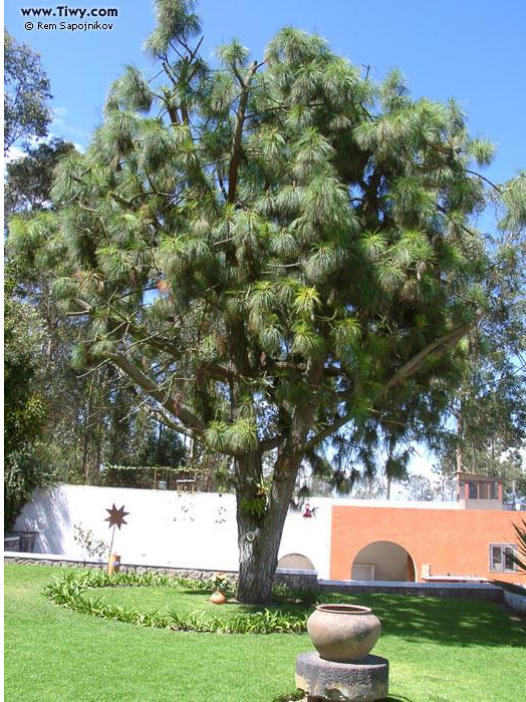


http://www.museocostarica.go.cr/boletin/images/en-breve/2013/septiembre/vasijas_precolombinas/mamaines1.jpg



Oswaldo Guayasamín, *Origen* (1951)

https://encrypted-tbn3.gstatic.com/images?q=tbn:ANd9GcTbotalG-VO8_hZkVPqtNj8JEi8Au0eh8tFSNk68SGVHVHKqrdu



http://www.tiwy.com/pais/ecuador/quito/oswaldo_guayasamin/el_arbol_de_la_vida.jpg

In-class lesson plan:

Day One:

1. Prior knowledge, first impressions, questions raised:
 - 5 minutes - Ask the class what they think and feel about birth and death. Then ask them to list several practices that they associate with birth and death.
 - 5-6 minutes - Watch the “*Latinoamérica*” video by Calle 13.
 - 2 minutes - Ask the students what images represent life, death, and nature.
 - 5 minutes - Afterwards, pose the following questions: How can death give life? Are there objects that you know of that represent both life and death?
2. Introduce indigenous funerary practices
 - Project images of *vasijas de barro* and other indigenous practices.
 - 5-10 minutes – Have students pair up and read the article on indigenous funerary practices. “*Las vasijas de ‘Mamá Inés’*”

- 5 minutes - Ask them the following questions: What is the relationship between the mother and the earth? What were the *vasijas* used for? Why are the *vasijas* important for the person who wrote the article?

3. Introduction to Oswaldo Guayasamín and his painting *El origen* (1951).

- 5 minutes – Biographical information on the artist from the *Art in Motion: Guayasamín's Ecuador Unframed* (2014, pp. iii-v). Also, project images of the artist and his artwork.
- 3-5 minutes – Discuss with students their impressions of the artist's work. What is the tone of his paintings? How does his use of color and form influence their feelings about his work? Does his work remind them of other painters? If yes, who?
- 5 minutes – Show the painting *El origen* (1951). Have students write about the painting, describing the themes, colors, and emotions. Further ask students to write about whether the painting portrays life or death. (Do not reveal the connection between the symbolism of life and death in the *vasijo de barro* until later).
- 5 minutes – Ask several of the students to share what they wrote with the class.

4. Suggested homework assignments:

- Have students read the poem, "*Historia de la canción 'Vasija de barro'*" for homework.

Investigate other artists who use the same themes in their artwork. Have students write a report and present it to the class. Here is list of possible options: Frida Kahlo, Diego Rivera, Salvador Dali, and Pablo Picasso.

Bring images of objects that represent both life and death to discuss in class. Also, if possible, find images of other objects that represent apparently contradictory ideas or concepts. (For example: Consider the images of M.C. Escher or the Möbius strip).

End of Day One

Day Two

5. Discussion of *Vasija de barro*.

- 3-5 minutes – Introduce how Guayasamín inspired the poem. Review the main points of the article on the creation of the poem called “*Historia de la canción ‘Vasija de barro’*”. [Read for homework.]
- 5 minutes – In groups of three, have the students read the poem and then identify words that they do not understand. Students can use wordreference.com or a dictionary to look up words if they cannot define them within their group.
- 10 minutes – Discuss the poem with the students. Ask them the following questions:
 - What is the relationship between “*vientre*” and “*entierro*”?
 - What is the connection between “*el nacimiento*” and “*la muerte*”? (Explain that the *vasija de barro* represents both)
 - What do you think the following phrase means de “*ti nací y a ti vuelvo*”?
 - What is the significance of the *vasija* being made of *barro*?
 - What similarities are there between this perspective and those of your culture and traditions?
- 5 – 8 minutes - Concluding remarks: Explain how the *vasija de barro* makes a connection between the traditions of the past and the present. Further describe how it connects life and death, origin and destiny, and how *barro* is related to the earth. How are these traditions similar or different from those of our culture?
- 12-15 minutes – Watch the YouTube video (6:30 minutes) on *Vasija de barro*. Ask the students the following questions:
 - Why is the *vasija de barro* represented in art, poetry and music?
 - Describe your impressions of the music. How does it make you feel? What images does it create in your mind?
 - What is the importance of this song for the Ecuadorian people? How do the singers feel as they sing this song? How does it impact them?
 - Do you think people are still buried in *vasijas de barro*?
- 2-3 minutes –Mention how and why Guayasamín was buried in a *vasija de barro*. Mention that his final resting place is *el árbol de la vida*.
- 5 minutes – Conclude with a review of the vocabulary and principal points of both days.

Key words/new vocabulary:

vasija de barro (clay funerary vessel); *renacer* (rebirth); *muerte* (death); *vientre* (womb); *tierra* (earth); *madre* (mother); *antepasado* (ancestor); *entierro* (burial); *polvo* (dust); *nacimiento* (birth)

Sources/resources:

Using primary sources:

<http://www.loc.gov/teachers/usingprimarysources/>
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photos_and_Prints.pdf
<http://smitty.home.montereybay.com/vasija.html>

Unpacking images:

<http://chnm.gmu.edu/worldhistorysources/unpacking/imagesmain.html>

Analyzing images:

<http://chnm.gmu.edu/wwh/modules/wspdfs/wwhimagews.pdf>

Appendix One
Poem

<http://smitty.home.montereybay.com/vasija.html>

“Vasija de Barro”

Letra: Jorge Carrera Andrade, Jorge Enrique Adoum,
Hugo Alemán y Jaime Valencia
Música: Gonzalo Benítez Gómez y Luis Alberto Valencia
Arreglo del MIDI y de la partitura: Fernando Gorgas

Letra:

Yo quiero que a mí me entierren como a mis antepasados, Bis
En el vientre oscuro y fresco de una vasija de barro. Bis
Cuando la vida se pierda tras una cortina de años, Bis
Vivirán a flor del tiempo amores y desengaños. Bis
Arcilla cocida y dura, sombra de verdes collados, Bis
Barro y sangre de hombres, sol de mis antepasados, Bis
De ti nací y a ti vuelvo, arcilla, vaso de barro. Bis
Con mi muerte yazgo en ti, en tu polvo enamorado. Bis

Al comienzo

English Translation (not meant for singing):

I want to be buried like my ancestors were, *repeat*
In the cool, dark belly of an earthenware urn. *repeat*
When my life is lost behind a curtain of years, *repeat*
Loves and lessons learned will live on in the flower of time. *repeat*
Hard baked clay, the shadow of green mountain passes, *repeat*
Earth and blood of my men, sunshine from my ancestors, *repeat*
From you I was born and to you I'll return, terra-cotta pot. *repeat*
With my death, I'll lie in you, in your enamored dust. *repeat*

Engaged Students at the Reception/Exhibit

*Elena Mangione-Lora
The University of Notre Dame
Department of Romance Languages and Literatures*

This brief, simple worksheet was created to keep student visitors engaged at the exhibit / lecture / receptions and aware of the diverse components present which included a full-sized, gallery quality reproduction of the mural *Ecuador*, the I-pad application to virtually unframe the mural, informational panels, creative work inspired by the mural done by area children, Andean music, photographs of the artist, YouTube instructional videos, a quote by the artist, lectures, and food.

We wanted our students to notice each of the elements and to reflect more deeply on the mural and at least one other component, comparing and contrasting the two.

Some of our students used these completed sheets as a basis for their written reflections, while others used them as a springboard for class discussions.

Art in Motion: Guayasamín's *Ecuador* Unframed

Nombre: _____

Instrucciones: Pasa por la galería y observa el espacio, la obra, el programa en el iPad, los artefactos creados por la comunidad, las fotos, la música, los videos de YouTube, la cita y los paneles informativos.

	Mural	Otro elemento de la exhibición
	<i>Ecuador</i> por Oswaldo Guayasamín, 1952	
Una descripción general		
5 adjetivos para describirlo		
El tono y cómo se crea (i.e., el uso de colores, luz, elementos, imágenes, referencias a eventos históricos, etc.)		
La intención / el propósito / el mensaje de quien lo creó y cómo lo determinaste		

Un paso más: Observa bien el mural.

Brevemente, describe la relación entre el título y la obra:

Nombra 3 detalles que a primera vista tal vez no se notarían. ¿Por qué incluiría el artista estos detalles?

¿Cómo te sientes? ¿Cuál es tu reacción acerca de esta exhibición y la recepción?

¿Cuáles “preguntas” te sugiere la obra? ¿Cuáles preguntas tendrías para el artista?

¿Cómo puede la observación de la obra y sus temas ayudarnos a entrar en una conversación con gente que viene de otras culturas o experiencias?

Notes: