



VII BIENAL INTERCONTINENTAL
DE ARTE INDÍGENA,
ANCESTRAL O MILENARIO

**THE INDIGENOUS SCHOOL OF THE ARTS
COMMUNITY OF LEARNING AND FOUNDATION**

VII INTERCONTINENTAL BIENNIAL OF THE INDIGENOUS ART

*World Prize to the most distinguished of Millenarian Art,
Thinking & Culture*

12TH TO THE 24TH - OCTOBER 2018

PERU

Lima and Region of Ica. Cities of Pisco, Nazca & Ica

With a previous program and series of workshops in Ecuador. September 2018. Indigenous Communities of: Tigua. Cotopaxi Province / Pijal. Imbabura Province / Ruku Llackta. Napo Province / and, Saraguro. Loja Province

**With the sponsorship of
Ministry of Culture and Patrimony, and
Ministry of Foreign Affairs and Human Mobility
of the Republic of Ecuador.**



The Peruvian Patrons will be listed in the coming weeks, as the result of the public relationships developed by our Representers and Good Will Ambassadors.

This document is mean to be a general guide to participate on the VII edition of this Biennial.

If you need further information, please do not hesitate to contact us at:
santoeq@yahoo.ca / quitumbe67@hotmail.com

www.biai.art

 Fundación y Comunidad de Aprendizaje Escuela Indígena de las Artes

 Dir: Inglaterra E3-58 y Eloy Alfaro/Edificio Noboa/Piso 2/Oficina 202  Casilla postal: 17-03-669, Quito, Ecuador

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CAP. I

OUR ENVIRONMENT. THE COMMUNITY OF LEARNING - PHILOSOPHY

The vast traditions of the millennial cultures make up one of the most valuable living heritages of humanity. Despite being of inestimable Human value, it is one of the riches mostly rapidly disappearing, due to factors such as:

- Generational extinction and the failure to create new talent
 - Disloyal use and appropriation
 - Intolerance and alienation

Also have enormous strengths, having been generously blessed in creative spirits of all sort.

- They count with a mature generation of Amawtas (thinkers, leaders, scientists and artists), who leads and guide us.
- There are children and youth full of talent, open to learn and community tooted.

THE COMMUNITY OF LEARNING PHILOSOPHY

- Has being created to bridge the gap between formal and informal learning;
- Have the virtue of being organizers of knowledge;
- Are an alternative for multiplying the opportunities, to access to collective learning processes;
- Make possible the participation of sectors that have been traditionally excluded from the existing educational systems, due the lack of money.
- Are autonomous and organized around their own reality.
- Promote learning practices oriented towards the rescue, revaluing of cultural heritage and human talent.
- Consider in their design a wide participation, giving both range and importance to the ontological authorities (holders of academic degrees), and to the epistemological authorities (holders of knowledge).
- Not only support community functioning, but also leave a print on each person, thereby reproducing themselves.



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PRINCIPLES

- Foment individual and collective construction of knowledge.
- Provoke important paradigmatic changes.
- Conceive the reality as a fabric that is recreating.
- Approach knowledge from a parameter of respect for nature and consequently to the beings that populate the universe.
- Recover diverse educational and pedagogical philosophy and practices, adapting to our reality and long term perspectives.
- Strengthen community, family and social ties.

ORIENTING PARADIGMS

- Recover skills and knowledge
- Revitalize and cultivate the millennial arts
- Support the decolonization of thought
- Awaken individual and collective imaginations

Philosophy inspired by the principles promoted by the Ecuadorian Confederation of the Indigenous Peoples and Nationalities – CONAIE. upon the creation of the "Amawtay Wasi Intercultural University" – House of Wisdom – which is permanently nourished in experiences and concepts arising during our own processes.

ORGANIZER COMMITTEE

- The Indigenous School of Arts. Community of Learning and Foundation. EIA. Ecuador
- Culture Community of Peru for the Arts. Peru
- Commission of the Thematic Unit of de Culture of Ica. Peru



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CAP II

THE INVITATION – BASES

VII Biennial of the Indigenous, Millenarian or native Art

October, 2018 - from the 12th to the 24th

GENERAL DISPOSITIONS

- The call is directed in particular to artists from native or indigenous cultures of the 5 continents, encouraging and welcoming the participation of artists from other cultures, who make their, the heritage of a Millennial Culture.
- The participation is open in all modalities, without discrimination of any nature, neither in the personal, nor in the related to the format or technique of the work.
- The theme must be intimately related to the cosmovision or universe of mother cultures, anywhere on the planet.
- Except for the "Grand Masters Hall" and the "Guest Collections", all works sent individually or collectively enter into competition.
- Except for the "Grand Masters Hall" and the "Guest Collections", each artist participates with a maximum of 3 works.
- The selection of winners in diverse modalities will be determinate by the Jury, considering the votes and opinions coming from the attendants during the exhibit days, or through the Internet. In both cases they have the facilities to vote.
- All nominations imply their publication in the Web site – Virtual Catalogue.

PARTICIPATING GENDERS

- Dance and Theater;
- Music. In partiture or Recorded in any audio format. Unedited or Published;
- Fine Arts - Painting, Sculpture, Engraving, Drawing, etc;
- Visual Arts - Photography, Film, Video, etc;
- Popular Art and Handicraft;
- Cooking - Recipes with wisdom;



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- Literature - Oral Literature and Creative Writing;
- Science, Technology / Social and Scientific Research

The Atahualpa awards to children's art / participating genders.

All aforementioned genres and categories, distinguishing themselves through their target to the service of the Children:

- The Story Telling, for the series "My Grandparents Told Me".
- Songs and Music, for the series "Singing with the Children of the World".
- Illustration and Drawing, to be edited in a special section for comics or animation.

Products to be distributed in future stages as a gift of the Indigenous Art, to the children of public and private childcare institutions, nursery schools, kindergartens... throughout the world. Coordinated by Masters: Mónica Alvarado (Argentina) and Carmen Rodriguez (Peru)

WILL ACCOMPANY ALL THE PARTICIPANTS):

- General information such as: name of the submitted Art piece or Art work: technique used; dimensions; weight to be shipped.
- Personal photograph and author's resume or cv;
- Full contact address. Including address to which the work must be returned once the VII BIENNIAL has finished.
- Photographs if the work is finished, or sketches. Up to a maximum of 3 pieces.
- A summary or description of what represents the work (s) it sends. Not more than 20 lines per work.
- Written to a maximum of 1 page, theorizing about its artistic work in general and its connection with the universe of the original cultures.
- Essential information to be submitted in Spanish and English, initially via email only. Until June 1st. 2018, at: santoeq@yahoo.ca / tumearth@hotmail.com / quitumbe67@hotmail.com
- If selected, the shipping of the Artwork will be coordinated immediately.
- All selected works will receive a certificated of participation



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- The winners of the FIRST MENTION OF ARTISTIC MERIT, receives as recognition symbol a silver button, called the Tinku - which represents the meeting of the Sun and the Moon, accompanied by the respective certificate.
- Besides the trophy, the Absolute Winner will get a pass to participate in the VIII Biennial, all expenses paid, except by the international air ticket. The VIII Biennial will be held in October 2020 in QUITO, Ecuador.
- The Prize includes hotel; food on daily basis; soft drinks; inside the host country permanent transportation and guidance; materials for the workshops and entrances to museums, theaters, and galleries part of the circuit of the VIII Biennial.
- There will be a maximum of 2 winners per category. The Jury may suggest an exception.
- The artists selected with any recognition, will have a space of diffusion of their work in the virtual catalog of the VII Biennial.
- If the Artist wish to, his (her) work can be marketed during the exhibition. The proceeds of the sale are property of the artist, discounting 20%, in support of the administrative costs of the Biennial.

Information to be submitted via email only. Until June 1st. 2018, at:
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CAP III

VII BIENNIAL - MODULES AND COMPONENTS

1. The Art Exhibit and Contest;
2. The Performing Arts;
3. The Training Workshops. "The Community of Learning";
4. The Children's Arts Salon Eduardo Kingman;
5. The Crafts, Food and Medicine Fair.
6. The Awarding Ceremony and of presentation of the artistic outcomes of the Community of Learning. Performing Arts;
7. The Memorial and Festival of the Indigenous Nations.

The Training Workshop and Laboratory of Creative Experimentation.

50 academic hours, covering topics such as:

- Philosophy Studies (Cosmology, Philosophy and History) - Intercultural Dialogue, and Languages
- Music, Theater and Dance
- Graphic and Visual Arts workshops.

Every participant choose the classes to attend based on his / her own interest.

IMPORTANT NOTICE

- The Intercontinental Biennial of the Millenarian Art is made NOT ONLY for the Artist, but also for Art lovers. We can coordinate your journey by our communitarian Travel Agency. **The Green Side** - Communitarian Programs.

GENERAL AGENDA. OCTOBER 2018

10th and 11th

- Arrival of the participants



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Friday. October 12

- 13:30. Lunch and introduction of the program and explanation of general agenda. VII Biennial.
- 16H00. Rehearsal of the opening ceremony
- 18:00. Opening ceremony

Saturday 13

- 10H00. Inauguration of the Traditional Medicine, Food and Crafts FAIR AND FESTIVAL.
- 19H00. Inauguration of the Drawing Saloon.

Sunday 14 and Monday 15

- Workshops in Lima and surrounding area.

Tuesday. 16

- During the day travel to Ica. The Nazca Lines region.

Wednesday 17

- 18H00. Inauguration of the Traveling Gallery in Ica.

The program stays there until Monday 22. October. There we do workshops and visit the most relevant turistical places.

Monday 22

During the day return to Lima. Preparation of the Prizing and Closing Ceremony.

Wednesday 24

- 19H00. Closing and Prizing Ceremony.

Thursday 25

Travel back home.



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THE EJECUTIVE TEAM

- Jorge Iván Cevallos - General Director and Producer
- Jose Ruiz Tume. General Coordinator. Peru
- Dante Guevara. Local Coordinator. Ica
- Fabían Antón Navarro. Local coordinator. Lima
- Luis Ricardo Falconi. Local advisor. Lima
- Héctor Cisneros - Academic Director
- Tito Guevara. Musical Director
- Achu, Oswaldo de León Kantule. Artistic Director
- Inty Muenala Co-Artistic Director
- Thomas Graham - Technical Director
- Carlos Michelena. Curator
- Galo Valencia – Administrative Director
- Mónica Alvarado & Carmen Rodríguez. Children's Saloon of the Arts Coordinators.
- Herbert Dante Calumani Blanco. Workshops Coordinator
- Luis Carlos Fernández. Trustee
- Diana Valdez. Press and Communications Officer
- Katherine Valladares. General Secretary

- Oswaldo Tapia. Museography of the exhibit
- Jose Imbaquingo. Graphic Designer
- Ricardo Suza. Web Master
- To be defined. Volunteer Coordinator
- Ariana Tume Balladares. Jury and Curator Assistant



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VII BIENNIAL. FRATERNAL ARTIST AND GROUPS.

- Fundación Cultivar - "Bosque Yatana", Ushuaia. Argentina.
- Grupo Coral Cantoras de Eurindia. Colón Entre Ríos. Argentina.
- ALUCINE. Festival Latino de Cine, Video y Artes Multimedia de Toronto. Canadá.
- TG Productions. Canadá
- Coordinadora de Artistas Populares CAP. Ecuador.
- Grupo Musical Wiñay Cayambis. Comunidad de Pijal. Ecuador.
- Samari. Grupo de Música y Danza tradicional Quitu Cara. Ecuador.
- Las Celocitas de Tigua al Ritmo del Tío Lobo. Cotopaxi. Ecuador.
- Taller de Música La Bola. Quito. Ecuador.
- Grupo los Mawkas y Saraguro Inka. Saraguro. Ecuador
- Proyecto Vida Maskay. Michigan. Estados Unidos
- Athelier del Maestro Amaru Chiza. New York. Estados Unidos
- Kindy, Arts & Crafts. Londres. Inglaterra
- Fundación Museo de Arte Infantil José Carlos Dávila Pessagno. El Callao. Perú.
- Asociación de Artes Plásticas y Visuales "Felipe Coccio del Pomar". Piura
- Escuela Superior de Arte Público. Piura
- Asociación de Artistas de Paíta. ASAP. Paíta
- Taller Juan de la Cruz Machicado. Cusco. Perú
- Acústico Producciones. Oslo. Noruega.
- The Miller's House of the Arts. Nueva Zelanda



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THE TROPHY: INTI ÑAN - THE ROAD OF THE SUN

The trophy: **INTI ÑAN - "THE WAY OF THE SUN"** (Kichwa language of the Ecuadorian high lands) is a fine metals sculpture, conceived and designed by Crazy Horse and Crafted by Master Santiago Espinoza, young and talented inheritor of one of the oldest jewelry and metal works traditions in America: "The Quiteño School of the Arts", heir of the Pre-Columbian School. XIV to XVIII centuries

Background taken from newspapers. Last century

"Jorge Espinoza Almeida got fame quickly as a great Jeweler. His novel and impregnated with pre-Columbian traditions creations have always had great acceptance. It allowed him to expand his workshop and to search for his technique and artistic improvement, just as for tens of operators that found in him an unsurpassable master and guide. Many of them have as of today their own workshops inside and out of the country.

Also the Master Espinoza dedicated part of his time to the class struggle. As his colleague, the Master Neptalí Martínez, found essential to dedicate some of his time and effort to try to join and improve life conditions and work of Ecuadorian artists, in whom he is convinced, still subsists the creating and uncommon genius of the forever lasting Caspicaras".

Magazine "Vistazo" Quito

"God Genius laid his hand on him, that made him a very practical and a tremendously dreamer being.

A lot of his work endures in private collections all around the world (included many Popes in Vatican and tens of Ambassadors). But his most beautiful dream, forged in that Blessed forgery with his colleagues, has not come true yet.

The indolence of the State and of most gobernants in our country, 50 years later doesn't get to understand the urgent need of a school of formation for new talents in this branch of Art, which practically is in the hands of Divine Will, silently expressed in the persistence of workshops such as the Espinoza Family.

As a corollary to a press article dedicated to This Master, we transcript: "After admiring this genius of national crafts, we've agreed completely with his idea, in the way that there should exist the foundation of a University of Artistic Crafts, may be with a joint contribution of efforts of the artisans themselves and from the States. *El Comercio. Newspaper. Ecuador*



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92 YEARS OF FUNCTION OF A FAMILY'S WORKSHOP

Goldsmith was something that liked to Jorge Espinoza ever since he was a child, even though he learned about ART at the age of 14 with Rafael Proaño... He had finished elementary school and it was time of choosing a career, which was the law for Young people of his time.

Years have not passed in vain, now when he has a son and a great son that are experts in jewelry and ornaments. The technique was improving through many years and thanks to his dedication he was Master of the Legarda Workshop (Escuela Quiteña de las Artes) from 1982 to 1991. Espinoza worked with Neptalí Martínez, Salomón Enriquez and Luis Yopez... His work has given him more than one satisfaction: three out of his six sons, his three grandsons, and one great grandson have inherited his profession.

His work has surpassed borders Due to the fact that in the country exist 40 Embassies, Don Jorge has made at least one piece of ornament for each one of them. He was born in the most popular neighborhood of the country, La Tola. His Grandmother was one of the founders; there was where his mother and sons were born. He got married with Chamorro 54 years ago..."

Newspaper el Comercio. Ecuador