THE TRAVELING GALLERY OF THE INTERCONTINENTAL BIENNIAL OF THE INDIGENOUS ARTS

TOUR SUMMER 2019


GENERAL PLAN

Quito, Pichincha. The black deer bar. April 6th

Community of Pijal alto, Imbabura. May 11th

Chicago, Illinois. May 22nd - June 24th

St Ignace, Mackinac Island and Mackinac City, Michigan. August 17th - September 3rd

www.biai.art
INTERCONTINENTAL BIENNIAL OF THE INDIGENOUS OR MILLENNARIAN ARTS

Jorge I. Cevallos - Chairman
Inglaterra E3-58 y Eloy Alfaro
Quito, Ecuador

E mail: santoeq@yahoo.ca / quitume67@hotmail.com
www.biai.art

Tel. (593-9) 97 958-845

DISEÑO Y DIAGRAMACIÓN
We Are Diseño
www.wearediseno.com
“In love”. Gustavo Toaquiza
Fredy Tuanama. The Sleeping son of Yacuruna.
Gavin Daros. Andean Flower

Edwin Valle. SOS. 100 meter 4 Life. Mural.
It is a pleasure to present and share the planning of what will be the Traveling Gallery of the INTERCONTINENTAL Biennial of Indigenous Art, Tour – summer 2019 – To be held in Ecuador and the United States.

This information includes the suggestions made in the last few weeks by those who are part of the organizing committee, and we are sharing it with the artist, to offer a perspective on the effective execution of the project.
Guest artists of the Traveling Gallery participate as PROGRAM RESIDENTS. They will present their works in the various planned exhibitions and will hold workshops and further coordinate the areas to which they are nominated. In artistic matters, each has a certain number of works to be exhibited, as organized during the planning carried out last quarter, during my visit to Peru, United States, and Ecuador (September 2018 – March 2019).

Through both spaces (art exhibitions and workshops) as well as request of the wider public, we have invited colleagues with similar talents, with whom we will share and in whom we will find support.

We wish to thank the professionalism that the members of the organizing committee have exhibited on this task. The committee’s contributions, along with those of the artists, have been fundamental in the structuring and completion this plan.

For now, on we are open to any idea or suggestion that improves or complements the contents of this General. We are filled with love and gratitude for you all.

Kind regards,

Jorge Iván Cevallos
Executive Director
THE INDIGENOUS SCHOOL FOR THE ARTS,
COMMUNITY OF LEARNING AND FOUNDATION
General Director and Producer
THE TRAVELLING GALLERY. TOUR OF SUMMER 2019, USA
GREETINGS FROM THE GENERAL CONSUL OF ECUADOR IN CHICAGO

Chicago, 22 de marzo del 2019

Sr. Jorge Iván Cevallos Paredes
Director Ejecutivo
Fundación y Comunidad de Aprendizaje Escuela Indígena de las Artes
Director y Productor General
La Galería Viajera de la Bienal Intercontinental de Arte Indígena
Quito, Ecuador.

Reciba usted un cordial saludo de quienes hacemos el Consulado General del Ecuador en Chicago.

Por medio de la presente, y continuando con la exitosa colaboración que mantenemos desde junio del año 2015, me honra confirmar la presentación de LA GALERÍA VIAJERA DE LA BIENAL INTERCONTINENTAL DE ARTE INDÍGENA en la ciudad de Chicago, del 22 de Mayo al 24 de Junio del año en curso, en la sede del Instituto Cervantes de Chicago, ubicado en 31 W Ohio St. Chicago, Illinois, 60654, habiéndose establecido la ceremonia inaugural para el día miércoles 22 de Mayo, de 6 a 8 pm.

Seguidamente deseamos agradecer los esfuerzos institucionales que realiza, para que podamos presentar anualmente y en Chicago esta muestra única, este año enriquecida con una Residencia Artística que incluye el foro Arte Indígena en el Contexto del Arte Contemporáneo, a realizarse el jueves 23 de mayo, de 6pm – 8pm en la sede del Colectivo Satélite Chicago, ubicado en 1249 West 31st Street. Chicago IL 60608.

Sugerimos que su arribo y el de la delegación ecuatoriana a Chicago, integrada además de Usted por los Artistas Martha Tigasi Guanota y Gustavo Toaquiza Ughia se dé a más tardar el 18 de mayo, para que puedan trabajar en los detalles técnicos de la instalación de la muestra, actividades de prensa y preparación de la ceremonia inaugural y lectura del libro La Leyenda del Tío Lobo.

Agradecemos a usted nuevamente por impulsar iniciativas valiosas y visionarias, confiando en que pueda obtener el apoyo necesario de las correspondientes autoridades de Ecuador y los Estados Unidos, a fin de lograr cumplir con el cronograma establecido por quienes impulsamos esta muestra: el Consulado General de Ecuador en Chicago, El Instituto Cervantes y el Colectivo Satélite Chicago de alumnos egresados del Instituto de Artes de Chicago.

Atentamente,

Carlos Lenin Houssé
Consul General of the Ecuador in Chicago
GENERAL PLAN
THE TRAVELLING GALLERY OF THE INTERCONTINENTAL BIENNIAL OF THE INDIGENOUS ART

TOUR SUMMER 2019

CHARACTERISTICS OF THE PROGRAM:
- Multidisciplinary
- Holistic
- Conceived to meet the needs, objectives and aspirations of the host community and the participating artists

COMPONENTS OF THE PROGRAM
1. The Art Exhibition;
2. The Crafts Show and Exhibition; Guest countries: Ecuador, Peru and USA;
3. The workshops;
4. The Film, Video, Music and Dance Festival;
5. The Murals Project.

Fredy Carvajal Chávez. Spirit of Earth
THE HOST: FIRST EXHIBITION

CHICAGO, ILLINOIS. May 22nd to June 24th

The Cervantes’s Institute of Chicago Art Gallery.
31 W Ohio St, Chicago, IL 60654

“The artists who are part of this exhibition show with their works how art crosses borders, shares feelings and experiences, distances and brings people closer. All of them have as points in common, the talk of the values of their culture, of society, transferring us to fantastic worlds, to lived sensations and perceptions that seize our senses, surpassing the visual.

In creative processes, artists experiment with compositions dominated by warm, vivid and intense colors. Describe everyday elements, mythological, customs and indigenous traditions. They combine aspects of the identity of their peoples with elements of the globalized world, captivating us and appropriating our senses.

In each artistic expression lives a story. This exhibition allows us to discover it as a whole and serves as a bridge to know the legacy of these peoples, who enrich us with their artistic merits. Thanks,

Teresa Hernando
Cultural Program Coordinator - Cervantes Institute of Chicago
- Opening Ceremony: May 22nd. From 6pm – 8pm. Instituto Cervantes of Chicago. 31 W. Ohio Street. Chicago. IL, 60654.

- In alliance between: The Indigenous School of the Arts Foundation, Ecuador; The Cervantes Institute of Chicago; the General Consulate of Ecuador in Chicago and the Collective Chicago Satellite.

- Programme will include the presentation of the book “The Legend of the Uncle Wolf” by Ecuadorian painter and writer, Gustavo Toaquiza Ugsha with kichwa edition and translation by Martha Tigasi., and Martha Tigasi.

FORUM, DEBATE OR DISCUSSION: “The Indigenous Art in the context of Modern Art”.

- May 23. From 6pm – 8pm
- Location: Satellite Chicago Collective: 1249 West 31st Street, Chicago IL 60608.

More info at: studio@grahamlivingston.com with copy to santoeq@yahoo.ca

Artists invited to participate in the Artistic Residence, Chicago. From May 22nd to May 30th:

1. Gustavo Toaquiza. Kichwa culture, Ecuador;
2. Martha Tigassi. Kichwa culture, Ecuador;
3. Amaru Chiza. Kichwa culture, New York, Ecuador;
4. Scott Hill. Oneida culture, Wisconsin, United States;
5. Darryl Brown. Ojibewe culture, Michigan, United States;
6. Robin Kissigner. Cherokee culture, United States;
7. Álvaro Amat. Chicago.
8. Graham Livingston. Collective Satélite Chicago, United States;

This panel will include an artistic exhibition, with outstanding works by indigenous artists from various countries.
SECOND EXHIBITION - THE HOST
ST. IGNACE, MACKINAC ISLAND & MACKINAC CITY. MICHIGAN.
From August 17 to September 3.


- Art Gallery of the Historical Society of Michillimackinac
- Rendezvous at the Straits Powwow, Festival of Art and Indigenous Culture
- The Garage. Alternative Space for Art, Facing the Bay
- The Mackinac Island Center for the Arts
- The Lighthouse at Mackinac City

COMPONENTS OF THE PROGRAM / BREAKDOWN

- All the components will be presented in the three participating cities

- Depending on the type of place (physical space available), objectives desired by each venue, feasible programming, and established agreements, some components will be more relevant than others, guaranteeing that all are present (at the same time - although in different measures) in the same area. Contents are complementary.
The Art exhibition will be composed of paintings, drawings, murals, sculptures, multimedia art, and installations. The participating artists individually present a number of specific works, which will be exhibited at the different venues.

**II International Exhibition of Visionary art**

This show will present a selection of works and artists that participated in the first, held in the context of the VII Biennial, Lima, October 2018. The coordination of this hall has been re-entrusted to Master Harry Chavez, who presents the following theoretical content:

“Originally, “Visionary art” refers to the works of artists who were ahead of their time and anticipated an ultraterrestrial reality. Works of these men and women, who offered, through their art, an understanding of the world in its multiple dimensions and described the fundamental forces that operate on it.”
It is also common to use this term today to describe the movement in art comprising representations of visions produced by the effect of psychoactive substances, plants, shamans or physical-mental experiences of high demand. While this sample contemplates both senses it is necessary to provide warning that calling art visionary can be redundant: almost every work of art is visionary, as it is the manifestation of a vision that comes from a universe invisible to the outer eyes, and that the Artist crystallizes inside and then recreates it in this flow that we agreed to call reality.

That is why, if there is a trade that shares the mechanisms of the shamanic tradition to a large extent, it is the artist’s. This, like a shaman, has the sensibility to perceive the invisible forces that exert pressure on reality and model it with its impact. Thus, artists channel these forces through their works and offer us a vision in the form of allegory, representing them”.

The present exhibition includes the work of artists who, in their own way, align themselves with the natural telluric force of this land. That invisible, creative and vital force that lives like a serpent or amaru in the depths, and that emerges through our culture An inheritance that lives in in the shamanic tradition and the master plants, in the pre-Hispanic art and in the popular art.

In short, a majestic mosaic of beautiful and powerful visions that reflect the evolution of our knowledge through time, narrowed in perfect harmony as the figures on the back of a snake.

Harry Chavez. Curator
This will include guests with compact artisan samples, from the countries of Ecuador, Peru and the United States. It will have the character of a demonstrative fair, having, as a thematic axis, the link between Crafts and the Arts, counting on the curatorship of Maester Inty Muenala (Ecuador) and Celina Velotery (Argentina). The theoretical framework will be comprised of curatorial text, prepared by Master Fedora Martinez Grimaldo, in the following tenor:

“Public and private spaces of social interaction build needs; the evolution between the knowledge formalized by the academy and transmitted familiar knowledge, without formal documents, that accredit the academic step, and accentuate the discrimination towards those who had a way of life in the artisan activity. Thus, the artisan lost exhibition spaces in exhibitions recognized as academic. The academy and the art consumers opted for the artisanal.
The Artisan is potentially a maker of works of art, in it is the essence of ancient aesthetic roots; they keep production techniques, and the complex iconographic universe flows with kindness and indifference, promoting identity for the national collective. In the proposal we try to establish milestones of reflection; understand the displacements, the reasons, the persistence, and the encounters.

Fedora Martínez, Curator
THE WORKSHOPS

1. Drawing and Serigraphy
2. The technique of the Golden and Silver Leafs, painting with oil and acrylic on canvas
3. Sculpture in Clay and Stone
5. The Muralism Workshop

The planning of each of the workshops will be delivered by the coordinators May 1st and will be comprised of the following general aspects:

- Children of Millennial Art, ages 5 to 13 years old. 16 workshops of 3 hours each, distributed over 4 days (2 weekends), in 3 locations: Powwow, St. Ignace, and St. Ignace Island. There will be an approximate of 30 children per workshop, with a total of approximately 90 participating children.

- Screen Printing and Drawing. 30 academic hours. 20 participants. Visit all the venues.

- The Technique of the Golden Leaf and Silver Leaf in the contemporary painting. 20 academic hours. 20 participants. Visit all the venues.

- Sculpture in multiple media. 30 academic hours. 20 participants. Visit all the venues.
Caneño Paying Pincuillo. A free version in serigraphy, by Master Calumani, inspired on the original artwork by Master Juan de la Cruz Machicado.

Previous exhibition. UNAM. Chicago.

- Muralism. 40 academic hours. 20 participants. Its objective is to paint between 3 and 5 mural-style works in the different cities. Approximately half of them are on canvas.

The local authority will designate the locations for the murals until May 1st.

THE FILM FESTIVAL, VIDEO MULTIMEDIA ARTS, MUSIC AND DANCE. In process of construction.
THE ARTISTIC RESIDENCE
GENERAL LIST OF PARTICIPANTS

Chicago, Illinois. May: from the 22 to the 28

4. Scott Hill. Cultura Oneida. Wisconsin. USA;
6. Robin Kissigner. Cultura Cherokee, USA;
Saint Ignace, Mackinac Island and Mackinac City, Michigan.
From August 17th to September 3rd.

Peru:
1. Herbert Dante Calumani. Drawing and Engraving
2. Enrique Galdos Rivas. Painter and Muralist
3. Luis Ricardo Falconi. Sculptor and Muralist
4. José Ruiz Tume. Painting and Muralist
5. Fabián Antón Navarro. Painting
7. Fredy Tuanana Guerra.

Ecuador
1. Diana Valdez. Press and Communications Officer.
2. Luis Mariano Saldoval. Painter and Museographer.
3. Yauri Muenala Vega. Painter and Muralist;
5. Galo Valencia Jácome. Lawyer and Philosopher
6. Alvaro Córdova. Tenaz. Painter and Muralist

Panama

USA
2. Scott Hill. Cultura Oneida. Wisconsin. USA;
3. Robin Kissigner. Cultura Cherokee, USA;
5. Alan Compo. Michigan
7. Silver Fox. Musician. Michigan. USA;
THE LOCAL ORGANIZATIONS WILL PROVIDE:

- Bed, food and local transportation;
- Materials for the workshops. A list will be provided by the instructors by May 1st. Some of the materials will be brought by the guest artist from their countries;
- Invitation letters;
- Certificates of participation.
- Tour around the most beautiful landscapes of the participant cities.

Luis Mariano Sandoval. Codigo Wiracocha

Fernando Rios. Sacrifice of the Virgins.
PARTNERSHIP

1. The City of St. Ignace. Connie Litzner, Mayor.
2. The Michilimackinac Historical Society. Mary Beth Powers, Executive Director
3. The Bureau of Tourism of Saint Ignace. Quincy Ranville, Executive Director.
4. Rendez Vous At The Straits Powwow. Darryl Brown, Director.
5. Mackinac Arts Council. Philip Rice, Program Director.
6. The Indigenous School of the Arts, Community of Learning and Foundation. Jorge Iván Cevallos, Crazy Horse, Executive Director

Parallel exhibitions

AUGUST 1
Arriving. Team 1. Logistics coordinator. 1 person

AUGUST 9
Arriving Team 2. The Executive team. 5 persons

AUGUST 11
Arriving Team 3. Residents of program.

AUGUST 13 - 15
Arriving team 4. Residents of program.

AUGUST 16
Inauguration 1.

AUGUST 18
Inauguration 2.
General Art Exhibition. Mackinac island.

AUGUST 22

AUGUST 23, 24 & 25
Team 1.
The Travelling Gallery at The Rendezvous at the Straits Powwow.

AUGUST 24 & 25
Team 2.
Inauguration 3
The Travelling Gallery visits Mackinac City. The Light House.

LABOR DAY WEEKEND, 2019
Will includes workshops in all the cities and a Festival of Dance, Music, Arts and Crafts.
The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

Miguel Mérida

Miguel Vilca
INTERCONTINENTAL BIENNIAL OF INDIGENOUS ART

THE TRAVELING GALLERY

Declared by the well-known magazine First American Arts Magazine, TOP 10 among the most important international art events in the world.

It has been successful thanks to its intelligent design, which complements a beautiful artistic show, with opportunities of professional training and Art Residence of first level, in cosmopolitan metropolises and rural communities at the same time.

Of intergenerational and multicultural nature, this program complements thinking with doing. The possibility that participants can access cosmovisions and unique geographies, is an essential part of its nature, as participants are able to be part of a first class learning community.
The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

Based in Quito, Ecuador, and with goodwill ambassadors and representatives in 14 countries, it is made possible thanks to the efforts of a group of creators and visionary leaders committed to Art. These work in conjunction with public and private visionary institutions, in favor of the Art, the progress of the indigenous communities, and the brotherhood and international cooperation of an art for peace, with roots and wings.

The Travelling Gallery in St. Ignace. August 2018

Mackinac Bridge Walk Is Monday

Walkers To Start From Both Sides for First Time; Text Alert System Available

A Michigan tradition for more than a century, the annual Labor Day Mackinac Bridge Walk, will return this month to its regular Labor Day date. The annual Labor Day Bridge Walk, held since 1921 as part of Labor Day celebrations, will be held on Monday, September 5, 2016, with walkers starting from both sides of the bridge. The walk will start at 7 a.m. and continue until 4 p.m., and will be closed to vehicle traffic, allowing walkers to explore the area's natural beauty and history.

Cultures Meet at Straits Rendezvous

‘Here, the Drums, Dancers, and Songs Seem as They Were Centuries Ago’

The Straits of Mackinac Rendezvous, held on Labor Day weekend, is a celebration of Native American culture and history. The event features music, dance, and traditional crafts, and is a popular destination for visitors to the region. This year’s Rendezvous will be held on Labor Day weekend, and will feature a variety of activities and performances, including drumming, dancing, and storytelling.

Indigenous Art Group To Host Exhibit, Workshop Series in St. Ignace This August

The Northern Michigan Art Association (NMAA) will host an exhibit and workshop series in St. Ignace this August. The exhibit, titled ‘Artists of the Great Lakes,’ will feature works by local artists inspired by the natural beauty of the Great Lakes region. The workshop series, titled ‘Great Lakes Art,’ will be held at various locations throughout St. Ignace, and will feature a variety of activities and demonstrations, including painting, sculpture, and printmaking.

The St. Ignace News
Vol. 128, No. 23
www.stignacenews.com
Published Weekly
News of the U.P. and the Straits of Mackinac
Thursday, August 20, 2016

St. Ignace News, August 2018. Previous Tour
The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

With the General Consul of Ecuador in Chicago, Dr. Lenin Housse.

Antonio Martinez, Director of the Cervantes Institute of Chicago & Jorge Ivan Cevallos.

Alongside the Ministry of Culture of the Republic of Ecuador, Mr. Raul Pérez Torres.
Posters. Call. Film, Video and Multimedia Arts Festival.

The Traveling Gallery. Summer Tour 2019.

Enrique Muñante. Peru. Inka Arquitect
LIST OF WORKS OF ART AND PARTICIPATING ARTISTS
The traveling gallery of the Intercontinental Biennial of the Indigenous or Milenarian Arts.
Tour Summer 2019.

HOST CITIES:
- Quito, Ecuador. The Black Deer Bar. April 6th
- Community of Pijal, Imbabura Province, Ecuador. May 11th
- St. Ignace, Mackinac Island and Mackinac City. Michigan State, USA. August 16th-sep. 3th

In alliance with:
The General Coculate of Ecuador in Chicago;
The Cervantes Institute of Chicago, Collective Satellite Chicago,
St. Ignace Visitors Bureau, Michillimackinac Historical Society,
Rendezvous at the Straits Powwow and Mackinac Island Arts Council.

Artwork is to be exhibited in specific locations, depending on the space available within each location.

LIST OF PARTICIPANT ARTISTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Country</th>
<th>Artist Name</th>
<th>Image</th>
<th>Title</th>
<th>Measurements in centimetres and inches</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Mónica Alvarado</td>
<td><img src="image1.png" alt="Image" /></td>
<td>“Vision”</td>
<td>90 x 100 cm 35.4 x 39.3 in</td>
<td>Acrilic on canvas</td>
</tr>
<tr>
<td>2</td>
<td>Argentina</td>
<td>Freddy Carvajal Chavez</td>
<td><img src="image2.png" alt="Image" /></td>
<td>“Four Fires“</td>
<td>80 x 80 cm 31.4 x 31.4 in</td>
<td>Acrilic on canvas</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td><img src="image3.png" alt="Image" /></td>
<td>Land of Fire</td>
<td>250 x 400 cm 98.4 x 157.4 in</td>
<td>Natural ink on paper</td>
</tr>
<tr>
<td>4</td>
<td>Bolivia</td>
<td></td>
<td><img src="image4.png" alt="Image" /></td>
<td>Spirit of Mother Earth.</td>
<td>79.5 X 99 cm 31,2 x 39 in</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>No.</td>
<td>Artist</td>
<td>Title</td>
<td>Medium</td>
<td>Dimensions (cm)</td>
<td>Medium (in)</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------</td>
<td>---------------------------</td>
<td>------------------------------</td>
<td>-----------------------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Freddy Carvajal Chavez</td>
<td>Weaving Life</td>
<td>Oil on canvas</td>
<td>89 x 119 cm 35 x 46.8 inches</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Jorge Rolando Marín</td>
<td>Love</td>
<td>Oil on canvas</td>
<td>60 x 79,8 cm 23,5 x 31,3 in</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Bolivia</td>
<td>The door of the sun</td>
<td>Drawing on paper</td>
<td>99 x 65 cm 38,9 x 25,5 in</td>
<td>Drawing on paper</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Froilan Cosme Huanca</td>
<td>The sun, the earth and the moon</td>
<td>Drawing on paper</td>
<td>99 x 65 cm 38,9 x 25,5 in</td>
<td>Drawing on paper</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Metamorfosis</td>
<td>Drawing on paper</td>
<td>99 x 65 cm 38,9 x 25,5 in</td>
<td>Drawing on paper</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Pascual Cori</td>
<td>Pachamama</td>
<td>Drawing on paper</td>
<td>60 x 76 cm 23.6 x 29.9 in</td>
<td>Drawing on paper</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Brasil</td>
<td>Dora Parentes</td>
<td>Oil on canvas</td>
<td>148 x 99 cm 58,2 x 39 in</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Country</td>
<td>Title</td>
<td>Size</td>
<td>Medium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
<td>-------</td>
<td>------</td>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Awarrior Mandu Ladino</td>
<td>12</td>
<td>Brasil</td>
<td>120 x 98 cm</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The fight of the awarriors</td>
<td>13</td>
<td>Brasil</td>
<td>100 x 130 cm</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dream of freedom of the people</td>
<td>14</td>
<td>Brasil</td>
<td>100 x 130 cm</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When all begin</td>
<td>15</td>
<td>Colombia</td>
<td>0.36 x 0.28 cm</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Princess</td>
<td>16</td>
<td>Colombia</td>
<td>0.36 x 0.28 cm</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jairo Hernández Bustos</td>
<td>17</td>
<td>Colombia</td>
<td>100 x 70 cm</td>
<td>Acrilic on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tiahuanaco</td>
<td>18</td>
<td>Colombia</td>
<td>100 x 70 cm</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Franco I. Muchavisoy</td>
<td>18</td>
<td>Colombia</td>
<td>2.50 x 1.44 cm</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Country</td>
<td>Artist</td>
<td>Title</td>
<td>Size</td>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
<td>-------------------------</td>
<td>------------------------------</td>
<td>------------------</td>
<td>------------------------------</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>El Salvador</td>
<td>Eddie Orantes</td>
<td>Life</td>
<td>98 x 108 cm</td>
<td>Acrilic on canvas</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>38.5 x 42.5 in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
<td></td>
<td>Visión Cosmic 1</td>
<td>150 x 90 cm</td>
<td>Acrylic on canvas with relief</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>59 x 35.4 in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Ecuador</td>
<td>Luis Mariano Sandoval</td>
<td>Mashikuna</td>
<td>40 x 60 cm</td>
<td>Acrílico sobre lienzo. Mixta</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>15.7 x 2.6 in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>Gustavo Toaquiza Ugsha</td>
<td>The sacrifice of the Jungle</td>
<td>98 X 70 cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>38.5 x 27.5 in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td></td>
<td>The encounter of the Eagle and the Condor</td>
<td>45 x 60 cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>17.7 x 23.6 in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td>Condor serie 1</td>
<td>60 x 80 cm</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>23.6 x 31.4 in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Artist</td>
<td>Title</td>
<td>Size</td>
<td>Medium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
<td>------------------------</td>
<td>-----------------------</td>
<td>---------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Ecuador</td>
<td>Condor serie 2</td>
<td>60 x 80 cm / 23.6 x 31.4 in</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Gustavo Toaquiza Ugsha</td>
<td>Condor serie 3</td>
<td>60 x 80 cm / 23.6 x 31.4 in</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Ecuador</td>
<td>The Funeral</td>
<td>120 x 100 cm / 47.2 x 39.3 in</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Ecuador</td>
<td>Serie, 4 paintings</td>
<td>42.5 x 42.5 cm / 16.7 x 16.7 in</td>
<td>Oil on canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Ecuador</td>
<td>Serie Tío Lobo</td>
<td>42 x 42 cm / 16.5 x 16.5 in</td>
<td>Acrilic on Canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Ecuador</td>
<td>Construction #1</td>
<td>42 x 42 cm / 16.5 x 16.5 in</td>
<td>Acrylic on Canvas</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ecuador</td>
<td>Abstraction</td>
<td>42 x 42 cm / 16.5 x 16.5 in</td>
<td>Acrylic on Canvas</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Gavin Daros</td>
<td>Sisa Andina</td>
<td>80 x 80 cm</td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>Chacana</td>
<td>80 x 80 cm</td>
</tr>
<tr>
<td>33</td>
<td>Diego Valle</td>
<td>Hombre pájaro</td>
<td>Work in progress</td>
</tr>
<tr>
<td>34</td>
<td>Inty Muenala</td>
<td>New Pacha on the way</td>
<td>406 x 95 cm 159.8 x 37.4 in</td>
</tr>
<tr>
<td>35</td>
<td></td>
<td>1 indio – 1000 indios +</td>
<td>150 x 120 cm 59 x 47.2 in</td>
</tr>
<tr>
<td>36</td>
<td>Edwin Valle</td>
<td>100 metros por la vida</td>
<td>5 m x 2.5 m 196.85 x 98.4 in</td>
</tr>
<tr>
<td></td>
<td>Artwork</td>
<td>Artist</td>
<td>Dimensions</td>
</tr>
<tr>
<td>---</td>
<td>---------</td>
<td>--------</td>
<td>------------</td>
</tr>
<tr>
<td>37</td>
<td>El último Condor</td>
<td>Edwin Valle</td>
<td>90 x 75 cm 35.4 x 29.5 in</td>
</tr>
<tr>
<td>38</td>
<td>Inty Valle</td>
<td>Ecuador</td>
<td>77 x 95 cm 30.3 x 37.4 in</td>
</tr>
<tr>
<td>39</td>
<td>La ventana de los Andes</td>
<td>Edwin Valle</td>
<td>63 x 98 cm 24.8 x 38.5 in</td>
</tr>
<tr>
<td>40</td>
<td>La ventana de los Andes</td>
<td>Ecuador</td>
<td>63 x 98 cm 24.8 x 38.5 in</td>
</tr>
<tr>
<td>41</td>
<td>Encuentros Ancestrales</td>
<td>Ecuador</td>
<td>108 x 93 cm 42.5 x 36.6 in</td>
</tr>
<tr>
<td>42</td>
<td>El cóndor pasa</td>
<td>Ecuador</td>
<td>94 x 75 cm 37 x 29.5 in</td>
</tr>
<tr>
<td>43</td>
<td>Sol Andino</td>
<td>Renato Ulloa</td>
<td>60 x 50 cm 23.6 x 19.6 in</td>
</tr>
<tr>
<td>Page</td>
<td>Country</td>
<td>Artist</td>
<td>Title</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>-------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>44</td>
<td>Egipto</td>
<td>Chadi Adib Salama</td>
<td>Hero Life</td>
</tr>
<tr>
<td>45</td>
<td></td>
<td>Chadi Adib Salama</td>
<td>The Spirit of Music</td>
</tr>
<tr>
<td>46</td>
<td>Etiopia</td>
<td>Dawit Kifle</td>
<td>Afro</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>Etiopia</td>
<td>Meditation</td>
</tr>
<tr>
<td>48</td>
<td></td>
<td>Sisay Teshome</td>
<td>Hopeful 1</td>
</tr>
<tr>
<td>49</td>
<td></td>
<td>Sisay Teshome</td>
<td>Hopeful 2</td>
</tr>
<tr>
<td>50</td>
<td>Guatemala</td>
<td>Roberto Menchú</td>
<td>Tejiendo vida</td>
</tr>
<tr>
<td>51</td>
<td>Mexico</td>
<td>Colectivo Mexicano</td>
<td>México Ancestral Indígena</td>
</tr>
<tr>
<td>Page</td>
<td>Artist</td>
<td>Title</td>
<td>Dimensions</td>
</tr>
<tr>
<td>------</td>
<td>--------------------------------------------</td>
<td>--------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>52</td>
<td>Lucia Gutiérrez</td>
<td>Love</td>
<td>130 x 140 cm 51.1 x 55.1 in</td>
</tr>
<tr>
<td>53</td>
<td>Sami Salvador</td>
<td>Flower and Horse</td>
<td>30 x 40 cm 11.8 x 15.7 in</td>
</tr>
<tr>
<td>54</td>
<td>Ulises Alejandro Mendoza</td>
<td>Quexqueme Code</td>
<td>30 x 40 cm 11.8 x 15.7 in</td>
</tr>
<tr>
<td>55</td>
<td>Ray David Brigido</td>
<td>Flower</td>
<td>30 x 40 cm 11.8 x 15.7 in</td>
</tr>
<tr>
<td>56</td>
<td>México</td>
<td>Night Lord</td>
<td>30 x 40 cm 11.8 x 15.7 in</td>
</tr>
<tr>
<td>57</td>
<td>Sergio Emilio Perez</td>
<td>Bird of the mountain</td>
<td>30 x 40 cm 11.8 x 15.7 in</td>
</tr>
<tr>
<td>58</td>
<td>Alfonso Aguacata</td>
<td>Two Headed Eagle and Star.</td>
<td>58 x 38 cm 22.8 x 14.9 in</td>
</tr>
<tr>
<td>No.</td>
<td>Country</td>
<td>Artist</td>
<td>Title</td>
</tr>
<tr>
<td>-----</td>
<td>-----------</td>
<td>-------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>59</td>
<td>México</td>
<td>Diego Hernández</td>
<td>Fruit Spirit</td>
</tr>
<tr>
<td>60</td>
<td>México</td>
<td>Isaac Hernandez</td>
<td>Flowers and Horse 2</td>
</tr>
<tr>
<td>61</td>
<td>México</td>
<td>German Xotenco</td>
<td>Good of the Peanut</td>
</tr>
<tr>
<td>62</td>
<td></td>
<td>Fabian Santos</td>
<td>Ñañu Dress of a Girl</td>
</tr>
<tr>
<td>63</td>
<td>Paraguay</td>
<td>H. Castrillo</td>
<td>Charrua Grandfather</td>
</tr>
<tr>
<td>64</td>
<td>Perú</td>
<td>Herbert Dante Calumani Blanco</td>
<td>Wise Elders</td>
</tr>
<tr>
<td>No.</td>
<td>Artist</td>
<td>Title</td>
<td>Dimensions</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
<td>-------</td>
<td>------------</td>
</tr>
<tr>
<td>65</td>
<td>Herbert Dante Calumani Blanco</td>
<td>Scissors Dancers</td>
<td>50 x 65 cm 19.6 x 25.5 in</td>
</tr>
<tr>
<td>66</td>
<td>Herbert Dante Calumani Blanco</td>
<td>The Sicury’s Telluric Force</td>
<td>45 x 27,5 cm 16,5 x 10,8 in</td>
</tr>
<tr>
<td>67</td>
<td>Pastoral</td>
<td>Yawar Fiesta</td>
<td>60 x 60 cm 19,6 x 20,4 in</td>
</tr>
<tr>
<td>68</td>
<td>Perú</td>
<td>Guardian of the Sacred Lake</td>
<td>60,4 x 92 cm 23,7 x 3 ft</td>
</tr>
<tr>
<td>69</td>
<td>Elmer Castro</td>
<td>Ayarachi</td>
<td>50 x 65 cm 19,6 x 25,5 in</td>
</tr>
<tr>
<td>70</td>
<td>Elmer Castro</td>
<td>Mochica Warriors</td>
<td>63 x 94 cm 24.8 x 37 in</td>
</tr>
<tr>
<td>No.</td>
<td>Artist</td>
<td>Title</td>
<td>Dimensions</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------</td>
<td>------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>71</td>
<td>Elmer Castro</td>
<td>Moche Queen</td>
<td>77,5 x 121 cm 30,5 x 47,8 in</td>
</tr>
<tr>
<td>72</td>
<td>Jhon Carlos Herrera</td>
<td>Dancer of the Moon</td>
<td>100 x 119,8 cm 39,3 x 47 in</td>
</tr>
<tr>
<td>73</td>
<td>Alfredo Chinguel</td>
<td>Fire Horse</td>
<td>149 x 84,5 cm 58,7 x 33,5 in</td>
</tr>
<tr>
<td>74</td>
<td>Daniel Contreras Danco</td>
<td>Mochica Burrial</td>
<td>79 x 60 cm 30,9 x 23,7 in</td>
</tr>
<tr>
<td>75</td>
<td>Carlos León Cruz</td>
<td>Blue Characters</td>
<td>110 x 119,5 cm 43,2 x 43,3 in</td>
</tr>
<tr>
<td>76</td>
<td>Martin Gomez</td>
<td>Traditions of my people</td>
<td>198,5 x 148,5 cm 78 x 58,4 in</td>
</tr>
<tr>
<td>77</td>
<td>Enrique Muñante</td>
<td>Inca Architec</td>
<td>250 x 155 cm 98,4 x 61 in</td>
</tr>
<tr>
<td>Page</td>
<td>Artist</td>
<td>Title</td>
<td>Dimensions</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>-------</td>
<td>------------</td>
</tr>
<tr>
<td>78</td>
<td>Robert Ancari Soleri</td>
<td>Girl</td>
<td>38 x 31 cm 14,9 x 12,2 in</td>
</tr>
<tr>
<td>79</td>
<td>Ronald Janampa Malma</td>
<td>Paracas Man</td>
<td>46 x 71 cm 18,1 x 27,9 in</td>
</tr>
<tr>
<td>80</td>
<td>Jean Pierre Barrientos Sante</td>
<td>Roots</td>
<td>50 x 70 cm 19,6 x 27,5 in</td>
</tr>
<tr>
<td>81</td>
<td>Antonio Arnao Osorio</td>
<td>Paracas Spirit</td>
<td>40 x 57 cm 15,7 x 22,4 in</td>
</tr>
<tr>
<td>82</td>
<td>Dante Guevara</td>
<td>Paraphernalia</td>
<td>160 x 70 cm 62,9 x 27,5 in</td>
</tr>
<tr>
<td>83</td>
<td>Luis Carlos Espino Valle</td>
<td>Horcones</td>
<td>62 x 48 cm 24,4 x 18,8 in</td>
</tr>
<tr>
<td>No.</td>
<td>Name</td>
<td>Title</td>
<td>Size</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------</td>
<td>--------------------------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>84</td>
<td>Pascual Misaico Huancahuari</td>
<td>Llancay Saywijatapi</td>
<td>60 x 91 cm (23.6 x 35.8 in)</td>
</tr>
<tr>
<td>85</td>
<td>Bendiciones vigentes desde el valle Escol.</td>
<td>Bendiciones vigentes desde el valle Escol.</td>
<td>43 x 37 cm (16.9 x 14.5 in)</td>
</tr>
<tr>
<td>86</td>
<td>Guilmer Kong Vendezú</td>
<td>Vision from the ancestral to the contemporary</td>
<td>49 x 65 cm (19.2 x 25.5 in)</td>
</tr>
<tr>
<td>87</td>
<td>K. Padilla</td>
<td>Sound of the Andes</td>
<td>40.5 x 60 cm (15.9 x 23.6 in)</td>
</tr>
<tr>
<td>88</td>
<td>Fernándo Ríos Rodriguez</td>
<td>Amazon Celebration</td>
<td>130 x 90 cm (51.1 x 35.6 in)</td>
</tr>
<tr>
<td>89</td>
<td>Amberli Altamirano Segura</td>
<td>The sacrifice of the virgins</td>
<td>130 x 90 cm (51.1 x 35.6 in)</td>
</tr>
<tr>
<td>90</td>
<td></td>
<td>Moche Celebration</td>
<td>139 x 80 cm (54.7 x 31.4 in)</td>
</tr>
<tr>
<td>91</td>
<td>Cusqueño Mother</td>
<td>146,5 x 121 cm</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>92</td>
<td>Maguey Simbol of Love</td>
<td>76 x 76 cm</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>93</td>
<td>Ñusta</td>
<td>81 x 100 cm</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>94</td>
<td>The Maras Church</td>
<td>115 x 124 cm</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>95</td>
<td>Ancestral Musicians</td>
<td>158 x 115 cm</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>96</td>
<td>Ancestral Viringo Doggies</td>
<td>72 x 101 cm</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>97</td>
<td>Abstraction</td>
<td>94 x 134 cm</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Page</td>
<td>Title</td>
<td>Artist</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td>98</td>
<td>Blue</td>
<td>José Ruiz Tume</td>
<td>145 x 45 cm / 57 x 17.7 in</td>
</tr>
<tr>
<td>99</td>
<td>In the Spirit of Crazy Horse</td>
<td>Fabian Antón Navarro</td>
<td>62 x 51 cm / 24.3 x 20 in</td>
</tr>
<tr>
<td>100</td>
<td>Virgens of the sun</td>
<td>Perú</td>
<td>121,5 x 182 cm / 47.8 x 71.6 in</td>
</tr>
<tr>
<td>101</td>
<td>orejona</td>
<td>170 x 150 cm / 66.9 x 59 in</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>102</td>
<td>Musicians of my village 1</td>
<td>Victor Salvo</td>
<td>65 x 81 cm / 25.5 x 31.8 in</td>
</tr>
<tr>
<td>103</td>
<td>Yawar Fiesta</td>
<td>65,5 x 81 cm / 25.7 x 31.8 in</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>104</td>
<td>El hijo del Yacuruna dormido</td>
<td>Freddy Tuanama Guerra</td>
<td>120 x 90 cm / 47.2 x 35.4 in</td>
</tr>
<tr>
<td></td>
<td>Country</td>
<td>Artist</td>
<td>Title</td>
</tr>
<tr>
<td>---</td>
<td>---------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>105</td>
<td>Perú</td>
<td>Freddy Tuanama Guerra</td>
<td>The cube of the Knwolge</td>
</tr>
<tr>
<td>106</td>
<td>Perú</td>
<td>Enrique Galdos Rivas</td>
<td>Composition</td>
</tr>
<tr>
<td>107</td>
<td></td>
<td></td>
<td>Searching</td>
</tr>
<tr>
<td>108</td>
<td></td>
<td>Mariela Olortegui</td>
<td>ICSHMA</td>
</tr>
<tr>
<td>109</td>
<td>Panamá</td>
<td>Achu Oswaldo de León Kantule</td>
<td>Winged Achu</td>
</tr>
<tr>
<td>110</td>
<td></td>
<td></td>
<td>Cyber Achu</td>
</tr>
<tr>
<td>111</td>
<td>United States</td>
<td>Scott Hill</td>
<td>Standing Rock</td>
</tr>
</tbody>
</table>
### The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Description</th>
<th>Dimensions</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>112</td>
<td>Scott Hill</td>
<td>Royal</td>
<td>60.9 x 91.4 cm 24 x 36 in</td>
<td>Acrilic on canvas</td>
</tr>
<tr>
<td>113</td>
<td>United States</td>
<td>Clan of the bear</td>
<td>150 x 75 cm 59 x 29.5 in</td>
<td>Acrilic on canvas</td>
</tr>
<tr>
<td>114</td>
<td>Darryl Brown</td>
<td>Astral Blue Spirit</td>
<td>40.6 x 50.8 cm 16 x 20 in</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>115</td>
<td></td>
<td>Inception</td>
<td>55.8 x 71.1 cm 22 x 28 in</td>
<td>Oil on canvas</td>
</tr>
</tbody>
</table>

Documento actualizado al 25 de abril de 2019

Fraternamente,

Jorge Iván Cevallos
Director y Productor General
BIENAL INTERCONTINENTAL DE ARTE INDÍGENA, ANCESTRAL O MILENARIO.
Juan de la Cruz Machicado. Perú. Cizqueño Mother

Luis Mariano Sandoval. Ecuador. Landscape from Homeland
CONFIRMATION LETTERS
TOUR 2019
Chicago, 1 de marzo, 2019

Jorge Iván Cevallos
Coordinador y productor general Bienal Intercontinental de Arte Indígena Inglaterra E3 — 58 y Eloy Alfaro. Edificio Noboa. Piso 2. Oficina 202
Quito — Ecuador Teléfono: 0997 958 845 santoeq@yahoo.ca / quitumbe67@hotmail.com www.bienaldearteindigena.org

Estimado Sr. Cevallos,

Mediante esta carta confirmamos la inauguración de la exposición de la Bienal Intercontinental de Arte Indígena el miércoles 22 de mayo a las 18:00 horas en el Instituto Cervantes de Chicago. La clausura tendrá lugar el lunes 24 de junio.

El Cónsul G. de Ecuador se ha comprometido a iniciar los trámites para el transporte de las obras desde Ecuador por valija diplomática.

De igual manera el Cónsul G. de Ecuador se ha comprometido a gestionar las cartas a los dignatarios del gobierno de Ecuador que nos enviaste.

El Consulado G. de Ecuador diseñará e imprimirá las invitaciones dirigidas al cuerpo consular, destacados representantes del Estado de Illinois, de la ciudad y representantes de la comunidad ecuatoriana de Chicago.

El Instituto Cervantes junto con el Consulado General de Ecuador en Chicago organizará la recepción de inauguración el miércoles 22 de mayo.

El Instituto Cervantes de Chicago diseñará una invitación digital que hará llegar a las 6000 personas de su base de datos, galerías, museos, artistas, críticos, etc.

Lista de los artistas y de las obras que participarán en la exposición:
1. Argentina - Mónica Alvarado: Land of Fire
2. Brasil - Dora Parentes: The fight of the warriors & Dream of freedom of the people
3. Ecuador - Amaru Chiza: Mamá Lola con 2 niñas; Construcción #1; Abstraction
4. Ecuador - Gustavo Toaquiza Ugsha: The Scream of the Jungle 1; 2; The encounter of the eagle and the condor.
8. Ecuador - Edwin Valle Jarrín. SOS 100 Metros por la Vida
11. Egipto — Chadi Adib Salama: Hero Life
12. Colombia — Jairo Hernández Bustos: Tiahuanaco
14. Perú- Herbert Dante Calamuti Blanco: Wise Elders; Scissors Dancers; The Sicury’s Telluric Force; Yawar Fiesta; Guardian of the SacredLlake; Ayarachi.
15. Perú — Enrique Muñante: Inca Architec
16. Perú-Robert Ancari: Girl
17. Perú- Ronald Janampa: Paracas man
18. Peru - Jean Pierre Barriento: Roots
19. Perú — Antonio Arnao Osorio: Paracas Spirit
20. Perú — Dante Guevara: Paraphernalia
23. Peru — Gilmer Kong Vendezú: Vision from the ancestral to the contemporary
24. Peru- K. Padilla: Sound of the Andes
25. Perú - Fernando Ríos Rodríguez: Amazon Celebrarion
26. Perú — Amberti Altamira no Segura: Moche Celebration
27. Perú: Juan de la Cruz Machicado: The Maras Church
28. Perú —José Ruiz Tume: Abstraction
30. Perú — Freddy Tuanama Guerra: El hijo de Yucuruna dormido & The cube of the knowlge.
31. EE.UU.- Scott Hill: Clan of the bear.
32. EE.UU. — Darryl Brown: Astral Blue Spirit & Inception
33. EE.UU. — Robin Kissinger: Owl Medicine; The eyes of my ancestros; The circle never ends; Ojibwe headdress #1

Estamos seguros que la exposición será un éxito de colaboración, calidad y asistencia.

Instituto Cervantes, Chicago

Envío de obras por parte de los artistas participantes, preguntas y coordinación logística en general:
Teresa Hernando. Directora de Cultura. INSTITUTO CERVANTES.
31 W Ohio St, Chicago, IL 60654, EE. UU.
Teléfono: +1 312-335-1996
My name is Quincy Ranville and I am the Director of the St. Ignace Visitors Bureau. The St. Ignace Visitors Bureau, along with Connie Litzner, Mayor of St. Ignace, Darryl Brown of Rendezvous on the Straits Powwow, Mary Beth Powers of the Michilimackinac Historical Society and Philip Rice, Program Director of the Mackinac City Council, would like to cordially invite you to the St. Ignace Indigenous Art Display over Labor Day Weekend.

St. Ignace is located in the Upper Peninsula of Michigan, just northeast of the Mackinac Bridge. We have a rich history and strong Native American culture, and we here at the Visitors Bureau understand the importance of promoting the arts.

We are very excited to host this event and strongly hope that you will, your team and guest artista be able to join us from August 16th to September 3th, 2019. Your involvement in this event has been integral and you assistance has been immeasurable. Since we began working on this Project in January of 2018, we have made huge strides toward accomplishing our collective goal, of bringing once again that beautifull and unique art show to St. Ignace.

This show has an enormous impact on our community and it’s partnering organisations. Our town is very supportive of arts and culture and understands the importance of sharing that focus with locals and tourists alike.

Please feel free to contact us at any time.

Sincerely,

Quincy Ranville
quincy@stignace.com
096-643-6950
The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

COMMENTS EXTRACTED FROM SEVERAL GUEST BOOKS

PREVIOUS EXHIBITIONS

Canada, Norway, United States, Ecuador, Peru
• I am very impressed with the exhibit! The wide variety of work is incredible and inspiring. Thank you for the beautiful showing. Love the emotion, color and warmth of the art and culture.

• What an amazing exhibition of varied and penetrating work the Portland Library has hosted! Your foresight and welcome of the work here is really appreciated. As a family and museum professional, we are lucky we came across the Biennial.

• Very beautiful, I find Sacrifice of the Jungle sad.

• Brilliant work.

• The painting and art works are amazing. Specifically Daniel Contreras, Gustavo Toaquiza, and Inty Muenaia, it conveys a magical imagination to have produced such incredible art and the authentication of South America. This is beautiful, mind blowing! –Sarai Manyiel

• I have seen a lot of pieces of art in my 25 years, all of these were very special, there is so much heart in these artist work, I would say who my favorite artist was but they were all spectacular. Thank you all. God bless. –Chino Lanyseluse

• Beautiful images of one of the last wild places on this side of the earth. A testament to the balance of nature, progress, and art. –Ned Heth

• Wooed by the paintings in this exhibit, especially Master Nachicado´s Art! Stunning.

• Good work, Jorge, bringing all this fantastic work together! –Alice Spencer
• Lovely exhibit, thank you!

• Que linda la exposición! Muchísimas gracias por visitarnos aquí en Portland para compartir el arte tan impresionante de estos artistas talentosos. Margaret E. Corral

• ¡Bien hecho! Me gustó mucho la exposición. Creo que es importante que la gente aquí sepan un poco de la cultura de ustedes. Muchas gracias. – Julie
• Breathtaking. I love it all! Thank you. – Jenny
• Amazing and beautiful. Thank you! – Landis Hudson
• A “Monday” super way to start the day with all this fabulous art! Thanks!
• Lovely exhibit, thank you!


• Que linda la exposición! Muchísimas gracias por visitarnos aquí en Portland para compartir el arte tan impresionante de estos artistas talentosos. Margaret E. Corral

• ¡Bien hecho! Me gustó mucho la exposición. Creo que es importante que la gente aquí sepan un poco de la cultura de ustedes. Muchas gracias. – Julie

• Breathtaking. I love it all! Thank you. – Jenny
• Amazing and beautiful. Thank you! – Landis Hudson
• A “Monday” super way to start the day with all this fabulous art! Thanks!

• Went to know the culture and the effect the rape of natural resources, including man has had on and will have on the present and future of South America and indigenous people. Effect on the human CAPITAL.
• This is a warm and wonderous show. Sincere thanks and congratulations to all who offered up their works.

• Amazing show. Thank you for sharing! – Kimberly Parsons
• Thank you for the art exhibit. Reminded me of my artist friends in Argentina. Love the brightness and hope in them. – Judith Hunt

• ¡Bien hecho! Me gustó mucho la Emberea women and Emberea grandmother. Me hacen acordar de mi mamá y mi abuelita. They are all very powerful and we need more Andian art exhibits. ¡Muchísimas gracias! – Crystal
• Awesome paintings! Keep it up!
• I liked it.
• This is a glorious exhibit! Thank you! Muchisimas gracias!
• Beauty! Detail! Gorgeous, loved the exhibit!
• This day in this (your) art gallery has been so amazing with the artistic detail in all your –our- creation… You must dwell in the Spirit Realm often. Love you “me”.
• “Bravo” for this exposition. Every work brings such clarity to those of us who are thrilled to experience of “fine art”.
• Wonderful experience, so glad to see Indigenous artists represented here. –E. Danion
• Exceptional exhibit – the colors and subject are striking!
• Tremendous! I love it!
• Wonderful exhibit, and I had the pleasure of having and informative tour narrator (by a Peruvian woman). Thank you! -Elain
• Very pleasurable to look at. Thank you! -Lillian, Anson, and Paul
• Thank you for sharing this positive healing. -Victoria Turh
• A wonderful exhibit! Thank you all! -Charlotte Fallan
• Es un orgullo ternerlos por aca en Maine viendo estes pinturas me transpota a nuestra Latino America, nuestra casa. –María
A beautiful show! So welcome in Portland, Maine. Thank you for the work you share with us. –Kathleen

¡Excelente exposición de arte, gracias! Lo que me impactó más fue lo del sacrificio de la selva de Gustavo Toaquiza que demuestra tan fuertemente el impacto de la invasión.

Thank you for giving Portland this extraordinary show with so many outstanding paintings. And also, thanks for the delicious Pisco and Peruvian soup.

What a wonderful exhibit – a great variety of art! -Nancy Recher

Thank you so much. I’m from OR Congo, my name is Zulu and I really enjoyed Peruvian art. I’m kind of artista and my mail is...

Fue un placer espectar el arte de nuestros raíces. Muchas felicitaciones por la exhibición presentada y éxitos en el futuro.

The picture are very colorful. I enjoyed looking at they.

I loved “Traditions of my People”. It really moved me.

Thank you so much for sharing your beautiful art with us all. The paintings have so much life! -Lily

What an incredible display of art. Grateful to have seen these artists share their works with the people. I’ve been inspired and love each piece greatly. –David

If I’m ever in a position to buy some art, I’ll look up Juan de la Cruz Machicado. Wow! This exhibit is fabulous. Probably my favorite so far for the Lewis gallery. Thank you! -Sally

Thank you for sharing your culture with us, in so many peaceful colors and brush strokes! I couldn’t look away! -Rebecca Wittman

I m very grateful to be able to experience such beautiful artwork. I was more in love with each piece. Such beauty! -Elizabeth Melakian

Very exciting exhibit – full of life, very vibrant. Thank you for sharing your imagination and creations. –Jenifer

Beautiful work! -Mike

What wonderful artwork. Thank you for sharing. –Ashley A.

Thank you. Might and environmental organization such as Nature Conservancy buy “Survival of the Jungle”. –Dean

¡Estupendo!

Thank you for putting your time and effort into this, great job!

Estoy sorprendido de tan magnifico arte sur americano. Mucho fuerza expresiva. What beautiful work! I love this show. –Martha

Some incredibly compelling work. The rich heritage and potent cultural themes woven into each piece paint a virtual mosaic of the indigenous (both socially, economically and spiritually) in America. Wonderful!
• Very brilliant colors!
• Thank you so much for sending all your beautiful work to our state! Bermont.
• Wonderful! -Chris Carter
• Beautiful! –Cidney M.
• ¡Marvelous! Linda la exhibición, unas culturas llenas de vida.
• Thank you!
• Wonderful collection. Thank you.
• This work is amazing! -Thomas
• Wow! Thank you for sharing your visions. I have been blessed by them today. Namaste.
• Thank you very much!
• Powerful, powerful artwork. Thank you so much for sharing these pictures, visions and ideas. Blessings, love and light.
• Thank you for sharing this beautiful art. –The johnsons
• An exceptional exhibit presented in and authentic manner. Thank you.
• Beauty goes with beauty.
• Beautiful and amazing! -Bradley
• We just returned from Peru and are so grateful for the reminder of how beautiful a people, culture, and place it is.
• Enjoyed your exhibit.
• I love the blue and Green shades and all of the culture and stories in the paintings. – Gina
• I enjoyed seeing how you portrayed different elements and stories in Central and South American culture. – Mary
• Thank you, inspiring and energizing! Beautiful!
• What a gift! Such amazing colors and spirit-filled presence in each work. Thank you for sharing with the world.
• Wonderful work. Thank you for sharing your eyes and beautiful color.
• Extremely impressed. Colors so vivid and alive. I especially enjoyed all those which dealt with a musical theme. Great surprise today at the library! Thanks! -Tim
• Beautiful art work, we love this exhibit!
• ¡Me gusta mucho! ¡Gracias por su trabajo!
• Lovely display of art. –Ellen Briggs
• The art work is so beautiful. –Michael
• Beautiful display. –Betsy
• Beautiful and so colorful! -Nancy
• Wonderful exhibit, mesmerizing.
• Lovely.
• Beautiful, love seeing symbols of another culture. It helps me understand the joys and sorrows of other people. –Anit Holt
• Beautiful artwork. Very inspiring. Felt grounded when I left exhibit. Thank you.
• Beautiful […] images of the earth and sky. Peace.
We are a root based non profit ecuatorian Foundation and Community of Learning. Any donation toward our educational programs, communitarian training workshops and productions is welcome.

Volunteer in different fields welcome also!!!

Further information at:
santoeq@yahoo.ca / quitumbe67@hotmail.com
SOME LETTERS OF GRATITUDE AND CONGRATULATIONS RECEIVED
To Whom It May Concern,

St. Ignace, September 18 / 2018

My name is Quincy Ranville; I am the Executive Director of the St. Ignace Visitors Bureau. In August of this year, and in the months prior, I worked closely with Jorge Cevallos to bring THE TRAVELLING GALLERY OF THE INTERCONTINENTAL BIENNIAL OF THE INDIGENOUS ART display to St. Ignace.

In the planning stages, Jorge and I worked closely with Darryl Brown of the Rendezvous at the Straits Powwow and Mary Beth Powers of the Michilimackinac Historical Society, along with our sponsors, Kewadin Casino, St. Ignace Chamber of Commerce, and more.

Over the course of the 5 day show, we held a VIP Meet and Greet to welcome sponsors, members, and local dignitaries. The show saw several hundred visitors. Overall, it was a huge success. Most of the original pieces are still on display at the downtown gallery because the show was so successful, and will remain with us for 2 more years, allowing us to keep this gallery open on daily basis.

After the show, the involved parties expressed interest in bringing the show back bigger next year (August 2019), and in hosting the eighth Biennial (August 2020). We are already working on grants and finding more sponsors to make this agenda possible, as well on the design of a cooperation agreement and general plan and agenda.

We highly recommend this show to any city or community considering being involved. The show put St. Ignace on the cultural map of artistic havens; a status we will work diligently to maintain. Jorge was a joy to work with. We would love to welcome him and his talented artist - team back to St. Ignace in the coming years.

Please consider this letter as my highest recommendation of Jorge Cevallos, his hard work, and his project The Intercontinental Biennial of the Indigenous Arty and its Travelling Gallery.

Thank you very much.

Quincy Ranville

[Signature]
CARTA DE APERTORIA

Quito, 12 de octubre de 2017

La BIENAL INTERCONTINENTAL DE ARTE INDÍGENA constituye un proyecto artístico relevante, tanto para las comunidades indígenas de base, como para las galerías de arte, universidades, museos o centros culturales del mundo.

En este carácter múltiple e integrado se refleja la estructura original del proyecto que, teniendo como prioridad la apertura de espacios idóneos de creación artística, entrenamiento técnico y formación de nuevos talentos, privilegia también el montaje de una muestra de primer nivel, en la que podemos apreciar las tendencias y propuestas del Arte de los Pueblos originarios, de las más diversas latitudes del planeta.

Para nuestro país, constituye un honor el haber podido estructurar y poner al servicio de la comunidad internacional esta iniciativa visionaria, que tanto bien le hace a nuestro continente, a todo nivel, y que debería replicarse en otros países, para que, al igual que nosotros, puedan cultivar, a través de este tipo de programas innovadores, el invaluable patrimonio cultural, material e inmaterial del que somos herederos.

Deseamos saludar a las autoridades involucradas en el ámbito cultural, y a aquellas que reconocen la importancia del arte indígena, en particular, y solicitar, respetuosamente, su apoyo para que las gestiones que realiza la Comunidad de Aprendizaje ESCUELA INDÍGENA DE LAS ARTES, representada legalmente por el escritor y productor independiente, Jorge Iván Cevallos Paredes, den sus frutos, sobre la base de un trabajo mantenimiento en pos del éxito de la VII BIENAL INTERCONTINENTAL DE ARTE INDÍGENA que, estamos seguros, es el éxito de nuestros artistas y de nuestras sociedades.

Fraternalmente,

Luis Pazmino Caido
Director de Relaciones Internacionales y Cooperación Internacional
Ministerio de Cultura y Patrimonio del Ecuador
Señor
Jorge Iván Cevallos
Director Ejecutivo
Fundación y Comunidad de Aprendizaje Escuela Indígena de las Artes – Ecuador
Presente.

De mis consideraciones:

A través de la presente misiva, el Consulado General del Ecuador en Chicago tiene el agrado de extender su más amplio reconocimiento a usted y al equipo de artistas indígenas que presentaron la muestra itinerante en la “Bienal de Arte Indígena” desarrollada por primera vez en esta ciudad, del 11 al 24 de agosto de 2016.

Como Consulado ecuatoriano, es un orgullo contribuir a la promoción y difusión de la cosmovisión cultural de los Pueblos Indígenas, misma que estuvo representada en las diversas obras expuestas. En este sentido, queremos felicitarle por su participación en dicho evento, donde ha sido grato para esta Misión Consular sumarse al desarrollo de este tipo de acercamientos que tienen como finalidad el fortalecimiento de la identidad nacional, la promoción de la diversidad y sus distintas expresiones culturales.

Invitamos a usted a que continúen sus esfuerzos por incentivar la libre creación artística, la producción, difusión y conservación de la memoria colectiva de los Pueblos Indígenas a través del arte. Como órgano del servicio exterior ecuatoriano, expresamos asimismo, nuestro compromiso para el fortalecimiento de las manifestaciones artísticas, culturales y el desarrollo de este tipo de iniciativas.

Reiteramos nuestro más sincero reconocimiento a usted señor Director y a los artistas de los siguientes países: Ecuador, (Inty Muenala, Gustavo Toaquiza, Alex Porter), Bolivia (Froilán Cosme Huanca, Freddy Carvajal, Pascual Con, Pablo...
Lluilli Gutiérrez, Jorge Rolando Marín, Brasil (Dora Parentes), Estados Unidos de América (Scott Hill), y Perú (Enrique Galdos Rivas, Herbert Dante, Calumani Blanco, Juan de la Cruz Machicado, Fernando Ríos, José Ruiz Tume Martín Gómez, por compartir su trabajo a los compatriotas residentes en esta ciudad y a la comunidad en general.

Hago propicia la ocasión para reiterar a usted, los sentimientos de mi más alta y distinguida consideración y estima.

[Signature]

Dr. Lenin House Dávalos
Consul General del Ecuador en Chicago
August 27, 2015

Jorge Cevallos, Chairman
Indigenous School of the Arts Foundation
PO Box 17-03-690
Quito ECUADOR

Dear Mr. Cevallos,

I am writing to thank you for bringing the very special exhibit of indigenous art to our gallery in July. I know that this exhibit represented just a handful of the beautiful and impactful pieces of art you coordinate through your Biennial show and we are very pleased and grateful to have hosted this special show.

We take great pride in being able to partner with organizations like yours to offer such exhibits to our community which are both stunning art and a vehicle for telling stories of cultures and traditions that many in our community might never be able to experience. We also appreciated your coordination of the artist workshop with our younger patrons to create a mural.

We were excited about this exhibit, and feel it was very successful in our community. We have over a half million visits to the Main Branch each year and Portland is a community that is eager to experience, enjoy, and learn from broad arts and culture. We recommend your exhibit to other public libraries and cultural institutions for its artistic range and its very high quality.

The public library is well positioned to present cultural events like this, as we strive to “bring the world to our community” and to “bring our community to the world” and it was a true pleasure to work with you and the artists who joined you in it.

All the best,

Sarah Campbell
Executive Director
MICHIGAN FRAMEWORK

AGREEMENT OF INTERINSTITUTIONAL COOPERATION AND LETTER OF INTENT

The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

INTI ÑAN
EL CAMINO DEL SOL
FRAMEWORK AGREEMENT OF INTER INSTITUTIONAL COOPERATION AND LETTER OF INTENT

St. Ignace, Michigan, November 16 - 2018

The Michilimackinac Historical Society, The Rendezvous at the Straits Powwow, The Visitors Bureau of St. Ignace, The Mackinac Arts Council, and the based in Ecuador, Indigenous School of the Arts, Community of Learning and Foundation, agrees to sign this framework agreement of inter-institutional cooperation and letter of intent, having the following background:

As a result of several months of joint work between our organizations, during the last week of August and the first of September of this year, we executed a coordinated initiative in the field of Arts and Culture, which made it possible for an international exhibition, called THE TRAVELING GALLERY OF THE INTERCONTINENTAL BIENNIAL OF INDIGENOUS ARTS to be presented at the new locale of the Michilimackinac Historical Society in the city of St. Ignace. The display was open from August 30 to September 3 - 2018, and included by 57 pieces of art work by 31 artists from 13 countries.

The aesthetic quality of the exhibit and its rich diversity was complemented by the presence of a group of local and foreign indigenous artists, who shared an Artistic Residency. To this, the technical and logistical support of the local institutions and organizations was added, allowing us not only to fulfill the proposed objectives, but to exceed them, responding in a practical way to the demands of the community, that has expressed their need that initiatives like this be sustained over time and enrich the Public Culture Policy that characterizes St. Ignace.

For local artists the effects were equally positive, since an international initiative of great impact was opened for them, in which they could share their works and interact with artists from other latitudes. In fact, and considering its quality, the works of 4 of them were integrated into the exhibition and was exhibited in the 7th edition of the Biennial of the Indigenous Art, held during the month of October in Lima, Peru.

For local institutions the experience was also positive, as it results in the opening of a permanent gallery dedicated to indigenous artists and the participation of the Michilimackinac Historical Society and its Fort de Buade Museum, in the VII Intercontinental Biennial of Indigenous Art, Lima, Peru, October 12 to 24 / 2018, with the display: “The Mckenney Portrait Gallery of American Indians”.

[Signature]
Taking into account this background, the organizations present here agree to work together in the next 3 years, to promote the following actions:

1. - Keep open the Art Gallery that we inaugurated with the first activity, antecedent to this agreement.

For this purpose, the Foundation Indigenous School of the Arts agrees to leave for a period of 2 years in this gallery a total of 64 works of art, corresponding to 36 artists, from 10 countries. The exact amount of artwork in deposit in St. Ignace, will be confirmed by the end of December 2018, when the new arrivals are dropped by UPS at St. Ignace Visitors Bureau. This account will be done by Quincy Ranville and Mary Beth Powers.

This exhibition will maintain its identity as The Traveling Gallery of the Intercontinental Biennial of Indigenous Art, and will be reinforced with the presence of works from the Michilimackinac Historical Society. Additionally, and starting in December 2018, the Fundación Indigenous School of the Arts will send new works, destined to rejuvenate the exhibition and accumulate, for subsequent exhibitions in 2019 & 2020. Attached list of works to be shipped in few days.

2. - Work together to make possible that during the month of August 2019, THE TRAVELING GALLERY OF THE INTERCONTINENTAL BIENNIAL OF INDIGENOUS ART returns to St. Ignace with a new exhibit, complemented by a series of academic and artistic activities that includes:

- A magisterial conference on Indigenous Art and its relationship with the Contemporary or Modern Art.
- A Children’s Workshop, which includes the themes: Construction of Masks and Costumes, Drawing and Painting, Music and Dance, including the participation of local schools.
- An indigenous film and video festival, in which selected works that were screened at the 7th intercontinental biennial of indigenous art. October 2018. This festival can be held outdoors at night or in a closed room.
- An Artistic Residence with local artists. In this residence 10 artists from various countries will participate as guests.

Among its activities will be the realization of at least 3 wall paintings of various sizes, dedicated to the city of St. Ignace. The themes of the paintings will be defined 4 months in advance. The host organizations will determine the spaces to be used and provide the materials. Once the spaces have been defined, images and dimensions are sent to the artists, so that they present
their proposals for the murals. We will choose the best - via contest, and the winners of the ones who apply will be chosen by a committee, made up of delegates from the institutions that sign this agreement.

Dates of completion of these activities: THE TRAVELING GALLERY BACK IN ST. IGNACE. From August 16 to September 3.

Important to notice in this point.

The Foundation and Community of Learning Indigenous School of the Arts guarantees the existence of sufficient works to cover the proposed activities.

3. - The signatory parties commit themselves to work together so that from August 21 to September 2 - 2020, St. Ignace will be the host city of the VIII (eighth) EDITION of the Intercontinental Biennial of Indigenous Art, considering its general structure, based on the components: a) The Art exhibitions; b) the professional training workshops; c) the public concerts of the performing arts (theater, Dance, Music); d) Academic Conferences and e) Children's Workshops.

Details of the assembly of this VII biennial will be work simultaneously, in the process of production of the SUMMER 2019 agenda.

Final dispositions:

- The authorities that sign this inter-institutional cooperation framework agreement, of an international nature, express that they act within their competences and that they are driven by a clear spirit of service to the community, seeking their aggrandizement and the enhancement of the Arts as a tool valid to social progress.
- The parties hereby signing are free to leave this alliance at any time, as long as there is serious cause to do so.
- This agreement is of an open nature and in the future it may incorporate new parts, which add ideas and resources towards a successful execution.

For record of all of which they sign

[Signature]

Connie Litzner,
Mayor of St. Ignace, Michigan.
The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

Jorge Iván Cevallos. Crazy Horse
Executive Director
THE INDIGENOUS SCHOOL IF THE ARTS.
Community of Learning and Foundation.

Quincy Ranyville
Executive Director
St. Ignace Visitors Bureau

Mary Beth Powers
Executive Director of the Michilimackinac Historical Society.

Darryl L. Brown
Director
Rendezvous at the Straits Powwow

Philip Rice
Program Director, Mackinac Arts Council

Mailing notifications for that initiative will be send in USA to:
Quincy Ranyville
Executive Director
St. Ignace Visitors Bureau

6 Spring Street Suite 100
St. Ignace, MI 49781
Phone: 906-643-6950
quincy@stignace.com
www.stignace.com

Mailing notifications for that initiative will be send in Ecuador to:
Jorge Ivan Cevallos
Executive Director
The Indigenous School of the Arts Community of Learning and Foundation

Inglaterra E3-58 y Eloy Alfaro
Edificio Novoa. Piso 2. Ofc. 202
Quito. Ecuador.
The traveling gallery of the intercontinental biennial of the indigenous arts Tour summer 2019

Elmer Castro Navarro.

Darryl Brown, Director. Rendez Vouz At the Straits Powwow and ecuatorian guest