

TAMU MUSIC WORKSHOP  
INDIGENOUS SCHOOL OF THE ARTS

## INTERCONTINENTAL INDIGENOUS ARTS BIENNIAL

[www.bienaldearteindigena.org](http://www.bienaldearteindigena.org)

**An initiative of:**

TAMU Music Workshop  
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E.I.A.

**In Brotherhood and Strategic Alliance with:**



Scientific Institute of Indigenous  
Cultures - ICCI  
Amawtay Runakunapak Yachay  
Web site: <http://icci.nativeweb.org>  
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Intercultural University of Indigenous  
Peoples and Nationalities  
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House of Wisdom."  
[amawtaywasi@amawtaywasi.edu.ec](mailto:amawtaywasi@amawtaywasi.edu.ec)  
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Los Perros Callejeros  
Alquimusicoteatrales Experimental Workshop  
E mail: [perroscalle\\_jeros@yahoo.com](mailto:perroscalle_jeros@yahoo.com)  
Telf. (593 - 9) 09 775 3170

**Sponsors and Promoters. 1st edition.  
October 2-12, 2006**

**McKay Foundation**

**Development Council of Indigenous Nationalities and Peoples of Ecuador CODENPE  
Ministry of External Relations of the Republic of Ecuador  
Andean Institute of Popular Arts –Andrés Bello Agreement IAAP  
Cultural Center of the Catholic University of Ecuador  
Central Bank of Ecuador. National Office of Culture  
Posada de las Artes Kingman  
Ecuadorian House of Culture “Benjamín Carrión”  
Sub secretary of Culture, Ministry of Education  
Fuzzion Group for Human and Organizational Development**

**GREETINGS FROM THE GENERAL COORDINATOR**

**Fraternal greetings to my fellow artists, cultural groups, governments of friendly nations, institutions, organizations, communities and families, wishing you as always good health and prosperity.**

**I feel deeply privileged to write to you and present a sample of the talent and identity forged in nearly 30 Millennial Nations and Peoples, participants in the FIRST INTERCONTINENTAL INDIGENOUS ARTS BIENNIAL, celebrated in Quito, Ecuador from October 5-12, 2006.**

**I am proud of not only the quality of the works of art and their diverse implications, but also of the great humanity of the exhibitors, whose wisdom has helped us overcome obstacles to this new event, and present this work as an offering to Life, present in our peoples for millennia.**

**The Intercontinental Indigenous Arts Biennial is an answer to the need of young, independent artists and of their peoples for a space for exchange, a fraternal encounter based on creative experimentation, professional training and the distribution of their work.**

**This event was born in a country and region which, throughout its history, has been inhabited by Nations who have left a legacy not only in the development of Science and Art, but also in the cultivation of Man and his integration into Nature.**

**It was born in a region of vast cultural politics, which forged what have been erroneously called “empires” in the West, and which we understand as the natural order in the relationship between the individual and his societies, base on three fundamental principles: *Ama Shua* - do not steal - *Ama Llulla* - do not lie - *Ama Killa* - do not be lazy - complemented by the universal mandate of *Shuk shungulla* - one heart - *Shuk yuyaila* - one thought - *Shuk maquilla* - one hand - the basis of our social order.**

The Intercontinental Indigenous Arts Biennial was born in a space of ancient connections with other equally great cultures, dispersed throughout the world and with whom, during particular eras; we share the road of Humanity towards its pristine incarnation.

We produce this event in our home to inspire the fantasies and innocence of approximately 150 artists originating from the most diverse Peoples and Nations from 14 countries or nation states.

Creating a Biennial dedicated to the work of the Millennial peoples and cultures is an arduous task and one that cannot be done by a few. It is like building a house in “minga”, community work: many minds think better than one, and many hands can build more quickly. But the work is made harder when local governments and their bureaucracies lack the common feeling not only in developing public policies to attend to the spiritual needs of their people, but also when they foment the disintegration and disappearance our own cultural heritage.

The people and artists believe that successful public administration is the result of participatory planning, the basis of a culture of consensus, which buries political favoritism, the imposition of unmerited privileges in which our society is drowned.

Also we wish to congratulate the people of Quito and of Ecuador for being a crucible of human civilization for more than 25,000 years. Their generosity towards us and our guests, along with the professional attitude of the Embassies of the participating countries, minimized the privations we had to suffer due to the lack of local support. Actions such as this show that the popular feeling and the wisdom of our ancestors remain alive in the People, demonstrating a contemporary beat in humankind's road to its rebirth.

Thanks to all those who, one way or another, have driven us: sponsors and promoters, the public, the artists, the communication media, and technical teams. Without their encouragement, this work would not have been possible.

Thanks also to our communities, popular neighborhoods and families, for their permanent support of this millennial art in all its latitudes.

The preparations are officially underway for the Second Biennial, creating a space both nomadic and permanent to celebrate and learn together into the future about the inheritance from our elders.

Sincerely,  
Jorge Iván Cevallos  
PRESIDENT OF THE - TAMU - MUSIC WORKSHOP

COORDINATOR AND GENERAL PRODUCER  
INTERCONTINENTAL INDIGENOUS ARTS BIENNIAL  
INDIGENOUS SCHOOL OF THE ARTS

## OUR ENTORNO

THE MUSIC WORKSHOP ARTESANAL - TAMU  
THE INDIGENOUS SCHOOL OF THE ARTS  
THE INTERCONTINENTAL INDIGENOUS ARTS BIENNIAL

### *The Community of Learning*

#### Introduction

- The vast traditions of the millennial cultures make up one of the most valuable living heritages of humanity. Despite being of inestimable social value, it is one of the riches mostly rapidly disappearing, due to factors such as:
  - Ø Generational extinction, the failure to create new talent.
  - Ø Disloyal use and appropriation.
  - Ø The imposition of foreign uses and customs.
  - Ø Intolerance and alienation.

These processes have led to serious obstacles which, aside from altering the social peace, consume great quantities of resources in the attempt to correct them. Among the problems worth mentioning are corruption, delinquency, individualism, utilitarianism, consumerism, and indolence.

#### Our Reality

- Around the world, the millennial Indigenous Nationalities and Peoples have enormous strengths, having been generously blessed in creative spirits of all ages. Their cultural legacy is very much alive, it is vast, and it is waiting to be cultivated for the common well being.
- There is a mature generation of *Amawtas* (thinkers, leaders, scientists and artists) who, from our rural communities and urban neighborhoods, lead us by their example towards the rebirth of what is ours. This is our challenge today.
- There are children and youth, in the countryside and in the cities, full of talent, ready to learn, and truly connected to their identity and history.

#### THE COMMUNITY OF LEARNING PHILOSOPHY

These learning centers:

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

#### **Principles**

- ü Foment individual and collective construction of knowledge.
- ü Provoke important paradigmatic changes.
- ü Conceive of reality as a fabric that is recreating itself, oriented by our will and thoughts.
- ü Approach knowledge from a parameter of respect for nature and consequently to the beings that populate the universe with their own cosmology.
- ü Recover diverse educational and pedagogical experiences, reflections and practices, with a perspective of dialogue and exchange.
- ü Strengthen community, family and social ties.

#### **1.3 ORIENTING PARADIGMS**

- ü Recover the magic of art.
- ü Support the decolonization of thought.
- ü Awaken individual and collective imaginations.
- ü Revitalize and cultivate the millennial arts.

Philosophy inspired by the principles promoted by the Indigenous Peoples and Nationalities of Ecuador, upon the creation of the Amawtay Wasi Intercultural University - House of Wisdom - which is permanently nourished and experiences and concepts which arise during our own processes.

**INTERCONTINENTAL INDIGENOUS ARTS BIENNIAL  
ANCESTRAL OR MILLENNIAL**

Ecuador - October 2006 and 2008

**GUIDE FOR THE VIRTUAL CATALOGUE AND  
CALL FOR THE SECOND BIENNIAL**

**PARTICIPATING PEOPLES AND NATIONS**

Selk'nam - **ARGENTINA** / Kechua - Aymara **BOLIVIA** / Anglosajón - **CANADA** / Mapuche - **CHILE** / Pasto - **COLOMBIA** / Tsáchila, Napo Runa, Shuar, Puruha, Mestizo, Afro, Imbaya, Cayamby, Panzaleo, Quitucara - **ECUADOR** / Faraónica - Copta - Islamic - **EGYPT** / Navajo - **UNITED STATES** / Kirguitz - **KIRGUIZISTAN** / Náhuatl - **MEXICO** / Mbya Guaraní - **PARAGUAY** / Inka - Qolla - Kechua - **PERU** / Charrúa - **URUGUAY**

**THE 2006 BIENNIAL**

Breakdown of modules and components included in this multimedia

- The School, Workshop and laboratory of Artistic Creation and Experimentation
- Timbura. Pre-Columbian Initiation Ceremony. Stage Design.
- Inti Nan - The Way of the Sun. Mural Painting.
- World Prize
- Jury Results
- Category First Prize Winners
- First Honorable Mention, Artistic Merit
- Music and Dance Festival and Artisans Fair.
- Homage. Various.
- Teachers of Contemporary Indigenous Painting. Ecuador Salon 2006 - 2008
- Infant Workshop and Salon of Millennial Art.
- Collective Lodging
- Press Coverage
- List of participating countries, Peoples and Cultures.

TAMU Music Workshop [www.tamu.com.ec](http://www.tamu.com.ec) is the collective nexus for the programs of the INTERCONTINENTAL INDIGENOUS ARTS BIENNIAL and the INDIGENOUS SCHOOL OF THE ARTS, created on August 29 of 2005, celebrating the eternal presence of King Atahualpa.

To carry out these programs - and other itinerant programs in various communities -- TAMU has a wide policy of alliances both within and outside of the country.

**THE BIENNIAL – RESULTS**  
**First Prize Winners**  
**In chronological order of their nomination**

**Juan de la Cruz Machicado**  
**Painting. Peru**

**Gerardo Guevara**  
**Music. Ecuador**

**Nación Mbya Guaraní**  
**Popular Arts, Handicrafts and Oral Literature. Paraguay**

**Luis Edmundo Valle Jarrín**  
**Philosophy, Religion, Cosmology and Painting. Ecuador**

**Sobhi Gergis Saad / El Sayd Abdo Salem**  
**Sculpture. Egypt**

**Akylbeck Ishimov**  
**Jewelry. Kurkistan**

**Ahmed Foie Hamza**  
**Graphics. Egypt**

**Elzaeem Ahmed Mamoud**  
**Drawing. Egypt**

**Workshop of the Perros Callejeros**  
**Theater. Ecuador**

**Herbert Dante Calumani**  
**Engraving. Peru**

**José Germán Obando**  
**Leaf Collage. Ecuador**

**Gihan Soliman**  
**Revelation Prize**  
**Painting. Egypt**

**Gustavo Toaquiza and Gavino Di Laros**  
**Revelation Prize**  
**Painting. Ecuador**

**XXXXXXXXXXXXXXXXXXXXXXXXXXXX**

**First Honorable Mention for Artistic Merit**  
**in chronological order of their nomination**

**Yolanda Añezco**  
**Poetry and Social Research. Ecuador**

**Remember Yahaucani López.**  
**Painting and Oral Literature. Peru**

**Julian Tucumby and Grupo Los Tucumbi**  
**Music. Ecuador**

**Juan Carlos and Omar Machicado**  
**History and Social Research. Peru**

**Salvina Alvarado, Carlos Alvarado, Vicente Shiguango, Venancio Alvarado and Francisco Alvarado.**  
**Music, Dance, Ancestral Medicine, Oral Literature and Writing. Ecuador**

**Pascual Misaico Huancahuari.**  
**Painting. Peru**

**Elizabeth Lino Conejo and Kristel Best Urday.**  
**Oral Tradition. Dominican Republic, Cuba**

**María De Atala**  
**Oral Tradition. Uruguay**

**Lorena Lemuguier, Textiles – Daniel Heuncho, Ceramics – Domingo Curin, Jewelry. Chile**

**Gabriel Segovia Salinas (Patara)**  
**Poetry. Chile**

**Mercedes Alonso and Hortensia Dejú.**  
**Literature and Children's Illustrations. Cuba and Dominican Republic**

**Germán Patricio Lema**  
**Traditions and Games. "Oracle of the Sun". Ecuador**

**Nestor Caral, Roger Araoz and Damían Caral**  
**Fine Arts and Music. Bolivia**

**Patricia Ann Davis**  
**Philosophy, Religion and Cosmology. United States**

**Mónica Arista**  
**Video. Argentina**

**Atawallpa Makarios Oviedo**  
**Philosophy, Religion and Cosmology. Ecuador**

**Carola Salgado Cevallos - Oscar Iván Molina Vargas**  
**Social Research. Ecuador**

**Enrique Loachamín U / Rosario Oyana**  
**Popular Arts and Manual Arts. Ecuador**

#### **IMPORTANT CONSIDERATIONS FOR ALL NOMINATIONS**

- Their support of the existence of Art is enormous, helping to keep it alive and accessible to the great majority.
- With their high technical quality, they keep the traditions and customs of their Peoples both in large urban areas as well as in the smallest and most distant communities.
- The diverse schools, wellsprings, tendencies and expressions of Millennial Art find an inspiring energy in the noble passions of these artists.
- Selection of the winners in the diverse modalities, as well as of the recipients of honorable mention, was determined by both the pronouncement of the jury and the opinions of those who attended made known during the exhibition or afterwards through the internet.
- All nominations imply the publication of the nominees' work in the web site and the virtual catalogue.

#### **OTHER MODULES and COMPONENTS OF THE BIENNIAL**

##### **THE SCHOOL, WORKSHOP and LABORATORY OF ARTISTIC CREATION AND EXPERIMENTATION**

Lasted 7 days, through a system of Resident Instructors and Invited Instructors in open workshop, covering the following topics:

1. Philosophical Experience (Cosmology, Philosophy and History)
2. Musical Rhythms and Styles
3. Theater and Dance
4. Instrument Construction
5. Composition, Musical Arrangement and Fusion
6. Scenic Design Workshop (Costume, Make-up, Masks)
7. Language and Communication (Graphic and Visual language, Dialogue, and Mother Tongue)

The Laboratory of Artistic Creation and Experimentation was a fundamental aspect of this Community of Learning. A work of art was created in a collective manner. This work, entitled TIMBURA - PRECOLUMBIAN INITIATION CEREMONY, was presented to the public in the Closing and Awards Ceremony of the Biennial on October 12, 2006.

##### Sites:

Ø Quito. Taller los Perros Callejeros. Casa de la Cultura Ecuatoriana

Andean Institute of Popular Arts IAAP  
Museum and Cultural Center. Central Bank of Ecuador.  
Posada de las Artes Kingman.

#### Number of participants

Forty-seven complete scholarships were awarded (including lodging, food and transportation within the country) made possible by support from our sponsors and promoters. The scholarships were distributed among both Ecuadorian residents of the Indigenous School of the Arts (for whom this was their second semester) and other invited artists from diverse Indigenous communities. In addition, 8 artists participated from our sister countries of Bolivia, Egypt, Peru, Canada, Columbia and Kinrgitztan.

#### Results Obtained

1. Personal growth and intercultural understanding.
2. An initial base of creative material for implementing a global campaign to recover the values and knowledge of Indigenous cultures and millennial Peoples.
3. Foment activities that permit the recovery of our own habits, uses and practices.
4. A sampling of Indigenous art of a public and itinerant character: the Nomad Gallery.
5. Advances in the creation of a methodology of encounter and fusion of millennial arts with contemporary arts.

#### TIMBURA – PRECOLUMBIAN INITIATION CEREMONY: The Work of Art

Collective theatrical artistic production. The script included cultural elements from various nations participating on the Biennial.

Its name is inspired by the definition given by various cultures of the Ecuadorian Coast to funerary urns, which they saw as sites of the beginning and sequence of life.

All the resident students and instructors played different roles as they participated in the theatrical artistic production. To these were added other invited artists.

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#### Inti Ñan – The Way of the Sun: The Mural and the Space for Dialogue and Exchange of the Fine Artists

A collective work motivated by the artists Roger Araoz and Nestor Caral (Bolivia) based on an initial collective sketch created together by the artists Jaime Puetate and Freddy Mejía (Ecuador), simplified by master artist Juan de la Cruz Machicado (Peru).

It is a spiritual work that speaks of Man and Nature, their creative power, and the millennial symbols which accompany them. This work was done in different sessions



Lorena Shiguango Alvarado

**MUSIC and DANCE FESTIVAL**

Celebrated on Sunday, October 8 of 2006 from 10:00am to 2:30pm in San Francisco Plaza in Quito's Historical Center.

**PARTICIPATING GROUPS**

Tzunky Shuar  
Julian Tucumby and los Tucumbi  
Grupo los Yumbos Chaguamango  
Grupo Wiñay Cayamby  
Grupo Capac Ñan  
Kausaymanta Cultural Workshop

**Alquimusicoteatrales Experimental Workshop/Los Perros Callejeros.**

The Festival included a parade with some of the participating groups, and followed various streets in Quito's Historical Center, ending in the headquarter plaza of the Festival.

The Festival presented each of the invited groups for 25 minutes each.

The Festival was complemented by a visit from the Children's Art workshop.

The total number of artists on the stage was 134. To these were added the participating Residents of the Biennial.

**THE ECUADOR SALON 2006 - 2008  
MASTERS OF CONTEMPORARY INDIGENOUS PAINTING  
HOMAGE TO THE HOST COUNTRY**

[Giovanny Cevallos Salazar](#)  
[Saulo Enríquez](#)  
[Miguel E. Guaraca](#)  
[Juan Carlos Gualle](#)  
[Roberto Gómez. Capac](#)  
[Alberto Hidrovo](#)  
[Sergio Imbaquingo](#)  
[Edwin Lluco](#)  
[Omar Medrano](#)  
[Inti Muenala](#)  
[Cristóbal Ortega](#)  
[Luis Sandoval](#)  
[Jorge Ruales](#)  
[Miguel Tinizaray](#)  
[Ricardo Taco](#)  
[Edwin Valle Jarrín](#)  
[Jaime Puetate Villota](#)

Selection of these artists was based on merit and responded to the desire of the event's organizers to pay homage to the most illustrious of Ecuadorian painting, which has developed and matured during more than 500 years, and with these young artists currently being our best exponents.

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## **ANNOUNCEMENT**

### **INTI ÑAN - THE WAY OF THE SUN SECOND INTERCONTINENTAL INDIGENOUS ARTS BIENNIAL**

**World Prize to the most distinguished of Indigenous Art, Thinking and Culture, Ancestral or Millennial**

**CELEBRATED IN:**

**Quito - Ecuador, October 2-12, 2008**

**An intensive workshop in creative experimentation in a neighboring community of Quito.**

### **MODULES and COMPONENTS**

- 1. The School - Workshop and Laboratory of Creative Experimentation**
- 2. The Art Exhibition, the Contest and the World Prize.**
- 3. The Music and Dance Festival**
- 4. The Art Fair**
- 5. The Memorial of Indigenous Peoples, Closing Ceremony and Awarding of the Grand Prize, October 12**
- 6. The Children's Workshop and Salon in Millennial Art**
- 7. Political/Philosophical Forums and Discussions**

## **WORKSHOP AND LABORATORY IN CREATIVE EXPERIMENTATION**

70 academic hours, covering the following topics:

1. Philosophy Studies (Cosmology, Philosophy and History)
2. Musical Rhythms and Styles
3. Theater and Dance
4. Instrument Construction
5. Composition, musical arranging and fusion
6. Workshop in Stage Arts (Costume, Make-up, masks)
7. Communication and Language (Graphic and Visual Languages, Intercultural Dialogue, and Mother Tongue)

The Laboratory for Creative Experimentation will return as a fundamental aspect of the SCHOOL – WORKSHOP and include the creation of a collective work of art which will demonstrate what each artist has learned. Just as in the earlier version, it will be presented to the public in the Biennial's closing and awards ceremony.

## **ART EXHIBITION, CONTEST, AND WORLD PRIZE PARTICIPATING GENEROS**

1. Dance and Theater
2. Music (Music score or any audio format. Unedited or Published)
3. Popular and Handicrafts Arts
4. Fine Arts (Painting, Sculpture, Engraving, Drawing, etc.)
5. Cooking (Recipes with wisdom)
6. Visual Arts (Photography, Film, Video, 3D. multimedia, etc.)
7. Oral Literature and Writing. The Atahualpa Oral Tradition Award
8. Science, Technology, and Social and Scientific Research

## **THE ATAHUALPA AWARD – CHILDREN'S ART PARTICIPATING GENEROS**

All aforementioned genres and categories, distinguishing themselves through their didactic objectives:

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

## **RULES OF PARTICIPATION**

It will be implemented in future stages as a complimentary support of Millennial Art to train children in public and private childcare institutions, primarily in disadvantaged schools throughout the world. It will be open to children of Indigenous Peoples or ancestral cultures from 5 continents, accepting and encouraging the participation of artists from other contemporary cultures who integrate elements of ancestral cultures into their visions

world.

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Honorable Mention: INTI ÑAN - "THE WAY OF THE SUN" (Kichwa language of the Ecuadorian Sierra). This is a metal sculpture by Master Santiago Espinoza, talented inheritor of one of the oldest jewelry and metal works traditions in America: the Quito School. Heir of the Pre-Columbian Schools.

## **RULES OF PARTICIPATION**

- The call for participation is particularly directed towards artists of Indigenous Peoples or ancestral cultures from 5 continents, accepting and encouraging the participation of artists from other contemporary cultures who integrate elements of ancestral cultures into their visions and their work.
- Each artist participates with a maximum of 2 works.
- Participation is open to any modality, without any type of discrimination that is personal or in regard to format.
- Accompanying the work(s) will be a brief summary/description of what it represents, and the artist's resume and photograph. It is indispensable that the data be in both Spanish and English for inclusion in the catalogue.
- For audio, multimedia, video, etc. formats, we ask that you specify the format in which you will send us the work. We suggest you use the most universal formats.
- The work(s) selected for exhibition will be published in the Biennial's catalogue, as well as those given Honorable Mention. The catalogue is distributed internationally, along with the call for participation of the next edition of the Biennial.
- The winning works in each of the modalities will make up the *Itinerant Exhibition of Indigenous Art and Wisdom* administrated by the SCHOOL FOR INDIGENOUS ARTS and which will travel to communities, museums, galleries, libraries, and cultural and educational centers around the world.
- If the artist desires, and the format permits, his or her artwork can be put up for sale during the exhibition. Proceeds of any sales go to the artists, discounting 10% which feeds the acquisition fund for buying the grand prize winning artwork. Out of respect for the spirit of the Biennial, as well as of the public to whom it is directed, we recommend that the works you wish to sell have a price that is accessible.

**Entry Due Date**

Works that artists wish to participate should be delivered to the following address by September 1, 2008:

**SCIENTIFIC INSTITUTE OF INDIGENOUS CULTURES - SIIC  
Intercontinental Indigenous Arts Biennial  
Inti Ñan World Prize – “Way of the Sun”**

**Gaspar de Carvajal No. 2627 and Mosquera Narváez  
Junto al Parque Italia.**

**Quito – Ecuador**

**Coordination and confirmation of deliveries are indispensable, and should be sent to the following email addresses:**

[quitumbe67@hotmail.com](mailto:quitumbe67@hotmail.com)

[santoeq@yahoo.ca](mailto:santoeq@yahoo.ca)

**Mobile telephone contact numbers in Ecuador:**

**092 578 086 / 097 958 845**