

COGNITIONS OF THE VISUAL ARTIST WITH ANDEAN ROOTS.

INTRODUCTION:

In the present, I embark on the search for the characteristics of the cognitions that maneuver in a visual artist who comes from Andean origins. I have been impressed by the works of art presented by the visual artist Ernesto Apomayta Chambi, so I intend to know and understand the construction of his cognitions; having grown up in the countryside and living with the benefits of nature, that has given him an incalculable value of knowledge, art and philosophy. The artist has awakened his first cognitions in the archaeological fortresses to which he had an approach from a very young age, allowing him to raise various questions about life. As a result of these searches, he has traveled the world with his art, becoming a world-renowned artist.

I don't remember the exact date, but it was around 2006, I discovered through the internet that an artist was born from my community, who had emigrated to China and soon to the United States; I began to inquire about his relatives, but they do not have much information about the painter, they only told me that he has left the community after finishing his primary education, his name was Ernesto Apomayta Chambi. On one occasion that we contacted him, he asked me to help him requesting his secondary education certificate for some of his projects, that is how I found out that he studied at the Alfonso Torres Luna school in Acora and finished his studies at the Glorioso Nacional Colegio "San Carlos" in Puno. I felt proud and very excited to help a man who knew how to inspire others through his art. He is a polyglot, a globetrotter, a man who has been to many countries and continents, I would say. The desire to know the best grades was my goal; however, I was disappointed and in an existential crisis when I saw his grades, he had barely passed the courses, mostly with minimal grades and that's not all, but he had to go to remedial classes in March. And now how to explain his success, if he stayed in school like most of his class, he might never have become what he is today; nevertheless, an elementary school teacher has freed him from being a victim of western education by telling him that his future could be art by noticing the impressive designs on the covers of his notebooks. Today, he has become one of the great human beings, with discipline and self-control, these values are typical of his learning legacy of his culture; helping from a very young age in the care of cattle, farming, and living in nature has made him an empathetic, noble, and wise human being. That path of world recognition has changed his life, he found a journey of personal and professional transformation with no return.

Ernesto Apomayta Chambi, from a very young age liked to marvel at the natural landscapes of Acora, a small town suspended between the Andes, his first mother tongue was Aymara, this ancient language came to him naturally like many children of his generation. At the age of 14, he was clear that drawing and painting would be his life, he first found inspiration in the books of Michelangelo Buonarroti and Leonardo Da Vinci Italian painters. Today, through his painting, he is considered the ambassador of the Tiahuanaco culture and our Peruvian cultural diversity. The archaeological complexes of Thunco and Molloco in Acora made him suspect that he was part of a different history compared to the education he received in the school of his community. I was sure I was part of a culture full of knowledge (cognition in the Andes), and in addition to seeing the neglect of these strengths he could conclude before his eyes that he was in danger of extinction. As a child, he had the fortune to visit it with his family and schoolmates, sometimes accompanied by his teachers. At that time, it was rarely visited by tourists; however, contemplating these archaeological complexes aroused strange feelings, it was as if they were nourished by the magical and arcane energies of these fortresses, lost in his thoughts he used to say: "It

became my favorite place, and although sometimes I felt sad seeing the poverty of the surroundings, it was like a fairy tale to me to imagine the Inca sitting with his Coya on the mountain (pyramid), observing all the archaeological zones". His grandparents used to cultivate farms in areas near archeological sites, and then he took the opportunity to visit the chullpas which happened in each agricultural cycle, so to speak, it was not that frequent, perhaps he was looking for some answers to questions from his early adolescence: who am I? Why was a different language spoken at school? What are my origins? His paternal grandfather, Nicolas Apomayta, a community member, when he was near the rural school in Acora, he would speak to Ernesto Apomayta in Aymara, but little Ernesto, despite his mastery, was embarrassed to speak it because in those times those who spoke Aymara were discriminated, humiliated.

The strengths of Thunco and Molloco gave him his ancient identity, gave meaning to his life "I am a person from the Aymara culture, convinced that through painting we can find peace in humanity, we try to persuade the youth, convincing that there are thousands of reasons to be proud of our culture, especially our language" said Ernesto.

At the age of 21, he managed to graduate with honors from the "Carlos Baca Flor" Regional School in Arequipa, Peru; he sensed that his artistic career was consolidating based on his professionalism and originality that his culture gave him, he has been able to combine painting with Andean themes and other tonalities, such as classic and contemporary, to this miscegenation, he adds his execution of his paintings for which his proposal has been positioning itself in the world as more followers admire his work. He recognizes that his proposal is the result of a titanic work, constant effort and a living sacrifice on the understanding of nature, art, design, visual arts professional; in short, a team that is part of the Professional Schools of Fine Arts, the Brisas del Titicaca Cultural Association, Peru Expressions - Art and Culture, Juli Eterno, etc.

In the last 40 years of his life, there have been a constant growth and spiritual maturation both personally and artistically together with the groups of artists from Puno with whom he shares the vision of valuing the Andean, caring for the environment and ending all kinds of discrimination.

In December 2018, a video was broadcast on YouTube which was recorded on a Uros Island of Lake Titicaca, managed to have thousands of views, where he is seen teaching children through an outdoor painting workshop in his native Aymara language, and showing the production of his paintings in his album, which was aired at the time through TV Peru. Ernesto has strengthened his social commitment both in Puno and throughout Peru. He is a visual artist from Acora, Puno, in his career he has been a teacher of visual arts in schools of fine arts, it turns out that he is a great polyglot who speaks several languages with natives and foreigners.

He dreams of reaching, through his paintings, the hearts of Aymara boys and girls to bring them closer to the consciousness of adults, to distance them from the shame and fear of not wanting to identify with their native language. His mother and his aunts like Teodosia Chambi always spoke to him in Aymara in Acora.

"In the process of painting I feel that I have freed myself, but also that a generation is being freed." Ernesto Apomayta has also added another title to his life, according to the National Radio of Peru, in Lima, at 67, he is recognized by the Peruvian government in the Bicentennial of Peru as an influential artist of the country at a local, national, and international level.

He has been nominated for the 2022 older adult award organized by the ONP. In the "Lives that Inspire us" contest organized by the Office of Provisional Normalization of Peru, in considerations to be selected among the 6 most outstanding older adults at 67 years of age. It is based mainly on the resources that these people inspire us in our lives, the impact they have on the Peruvian population, the creative footprint and what is called visual artistic work, which is nothing other than how that influence works through the time and distance.

The considerations that were taken to include Ernesto Apomayta as the winner of this great prize in this powerful list is his artistic work in painting, and promoting the Aymara language not only in Peru, but internationally; precisely, the work of his paintings that reveals the participation of the Andean man throughout history in the country was a point that was taken into consideration to make him worthy of the award.

Today, he is also developing a project for the benefit of Quechua-speaking children of a Cusqueña community, in order for them to grow with values to maintain their roots and reconcile their cultural identity through time and distance.

CONCLUSIONS:

- What differentiates him from other artists in the world is his Andean touch, his drawings of Mother Nature, the laminis, the Andean settler, I think it is a hallmark of his childhood that has not yet abandoned him.
- His cognition has been formed since he was very young, for example, the application of natural colors of Andean plants, especially the airampo, cochineal, misiku, so many flowers he could take from nature.
- Within the community, he has learned to assume certain responsibilities and mutual obligations, community ethics and solidarity. He has grown up in the community considered as public places that kept them together, the ability to put himself in the place of the other person, not only the other person, but to put himself in the place of a plant or animal, his humility is to remember that he has had luck with his achievements, he considers humility to be indebted to his community, and for that reason, he tirelessly spreads the Aymara culture.

This world seems to have lost confidence, supposedly developed societies now care about respect and care for nature; however, our communities have been respecting and caring for nature through offerings to set an example.

- His biography invites us to reflect and discuss, but not to preach, young people must reason in public, cultivating is reasoning together, listening with respect to each other, listening is an art and is a form of empathy.
- Perhaps it makes us notice that in our communities, the policy of the common good, sense of community, belonging and mutual responsibility is still present, success for him is that you can live with your family and community, develop our talents, those of us have the luck and privilege to become professionals have the obligation and responsibility to disrupt the structural causes that harm us, not to leave the community aside, to contribute to the solution of problems.

- It is so evident that in Peru, there are still people who believe that talking about your culture is a symbol of poverty and ignorance, fortunately, times have changed in the age of knowledge, now there are young people who are proud and interested in continuing to rediscover that past full of mystery and wisdom, seek answers to cultural heritage that the ancestors have left us. In the Puno region, we have so much to investigate regarding our culture, we could decode through the Aymara language. The cognitions in the Andes that are present, we must undoubtedly assume a personal commitment in order to preserve it and spread it to build a better world for all.

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