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while bridging diverse cultures

ERNESTO APOMAYTA CHAMBI AND
PAOLA ANGÉLICA SOSA SALAZAR,

PRESENT



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BIRDS

“AMONG MIGRATION AND THE NEST...

... AN APPROACH TO THE WORLDVIEW AND TRAJECTORY OF MASTER

ERNESTO APOMAYTA CHAMBI”

<https://ernestoapomayta.com/>
www.apomaytaart.com

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The beautiful birds, masterfully painted by the Master Apomayta, were chosen as a metaphor for the formation and career of the painter himself.

Birds migrate and nest.

Migration is natural for birds, as is building and caring for their nest with care.

Master Apomayta owes his constant migrations to China, his particular mestizo worldview formation, of two great cultures, China and Aymara. A cosmovisión that is united in a whole, harmonious. Convinced that his Aymara roots are born in ancestral China.



丙午年
歲次庚申
月
日
畫於
...



...




ERNESTO

21



Elbomayta
Méx. / 1993



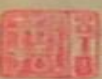
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Abomxin













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Alamy

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Language is the intangible cultural heritage par excellence. Poetry is its most sublime and elevated expression.

In this exhibition, poetry will have a preponderant place, allowing us to enter two grand ancestral cultures, Aymara and China, through their poets, in their original language.

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王维 九月九日忆山东兄弟 独在他乡作异客，每逢佳节倍思亲。遥知兄弟登高处，遍插茱萸少一人。

Wang Wei, 9 de septiembre, recuerda a los hermanos Shandong Él es un extraño en su ciudad natal, y pasa su tiempo en la temporada festiva. Los hermanos remotos subieron a las alturas y verificaron a una persona.

DESPIDIENDOSE DEL MONJE. Las nubes solitarias ¿podrán?, las grullas salvajes ¿podrían encaminarse a convivir en nuestro mundo? No, la montaña de Wòzhōu nadie lo puede comprar, aunque la gente de ahora ya sepamos donde está.

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The multimedia performance will include two videos, which can be projected in the most diverse ways, according to space and opportunity.

One of the videos will show moments of the trips and trajectory of the Apomayta Master, which have left an imprint on his life.

The second will briefly but significantly, relevant aspects both cultures subtitled with the article

"CHINA AND PERU:

UNITED FOR CULTURE AND ITS PEOPLE"

By: Maestro Ernesto Apomayta Chambi and endorsed by Dr. Oscar Paredes Pando, Professor of Anthropology at the National University of San Antonio Abad

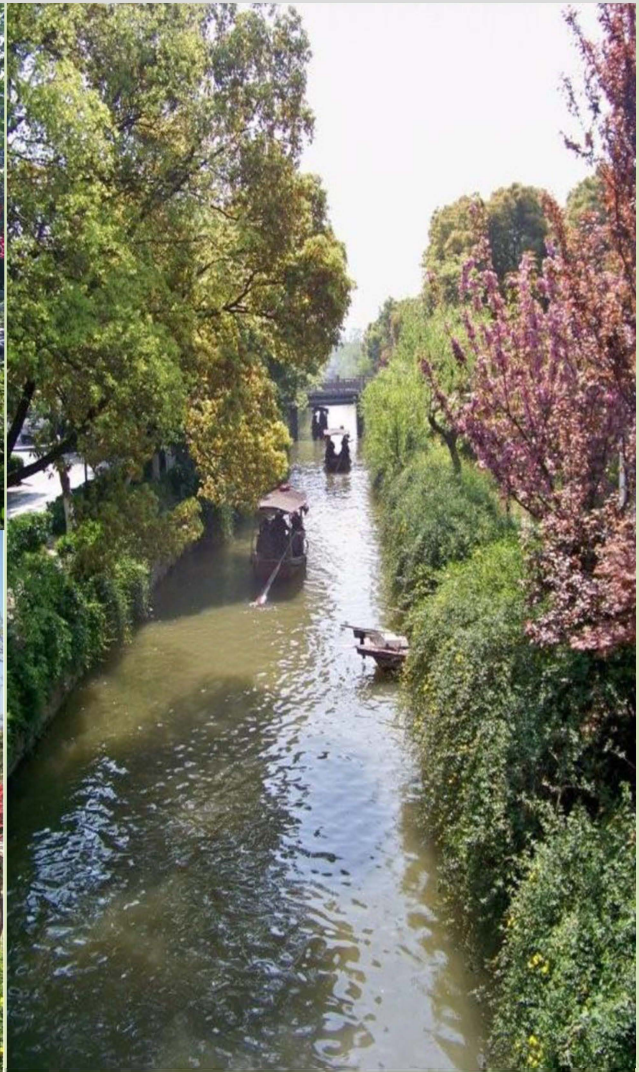
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CHINA AND PERU: UNITED FOR CULTURE AND ITS PEOPLE

By Master Ernesto Apomayta Chambi
www.apomaytaart.com

The indigenous peoples of Peru have existed for millennia. Their ability to adapt and develop to new realities guaranteed their sociocultural existence up to the Inca civilization, which survived through the sixteenth century. The process implies that being indigenous does not mean clinging entirely to the past, but knowing how to harmonize change with continuity, and as much as possible, with fidelity to traditions. Today, global trends allow intercultural dynamics facilitating the rediscovery of our Andean, Asian roots with common traits: traditions, history, stories, myths, legends, clothing, designs and symbols, and language modified to build identity and culture.

My name is Ernesto Apomayta Chambi, descendant of the Quechua and Aymara peoples of the Andean regions in Peru. From early childhood, I learned to draw and paint using Lake Titicaca and the Inca Stone City, Machu Picchu, perfectly integrated into nature, as my sources of inspiration. Colored pencils and paper were the tools that drove me throughout my life, helping me express my telluric emotions through my works and the tonalities therein, strengthening my artistic talent and making my way to schools of Fine Arts in Peru, China and Mexico.

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In 1984, I said good-bye to my homeland, the Acora District, an indigenous community of Quechua and Aymaras in Peru's Puno region some 3,815 meters above sea level, on the shores of Lake Titicaca. I left to visit China to study traditional Chinese painting, calligraphy and to learn the language. During my five-year stay in China at the Central Academy of Fine Arts in Beijing, funded by scholarship grants, I concluded that the indigenous traditions of the people of Puno (my roots) were born from a fusion of Asian and Western cultures. I was struck by the similarities between the pictograms and phonetics of the language spoken there compared with that of my Aymara people.

The connections between both cultures were deep – and I discovered that the legacy of Asia runs in my veins.

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For example, in Latin America the weavers, generally women, produce textiles and safeguard the so-called Andean cosmivision. They make textiles and other garments using ancestral techniques and instruments: dyeing the wool of sheep and spinning skeins which they weave with great imagination and originality (joined to certain regional canons which show great diversity of styles, depending on their use and the region geographic). The mother dress, because of its importance in terms of beauty, social and symbolic meanings, called Aguayo or Lliclla (rectangular, handwoven shawls worn by Quechua women, fastened at the front using a decorated pin) is considered an important garment for the indigenous people in general, although more so for the women who weave it and wear it with great pride and gallantry. Likewise, women from ethnic populations in China produce garments called blankets with ancestral meaning.

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Another surprising similarity is that among the historical vestiges of the now extinct, prehistoric Chavín culture and civilization of Peru, there is a stone engraved with drawings on the universal theory of ancient China, like the one made by Zou Yan of the State of Qi, in the Warring States Period.

Regarding music, both Andean and Chinese compositions are based on a pentatonic scale. Chinese metrics and singing are especially similar to that found in the southern Andean regions of Cusco, the former capital of the Great Inca State. In the colonial city Ayacucho, the renowned Peruvian musician Lucho Quequezana, thanks to support from UNESCO, created the singular musical play he calls "Living Sounds." His piece confirms this hypothesis and renowned anthropologists point out that from generation to generation, legends closely related to Chinese culture were circulated. One, from the border between Peru and Bolivia, is the Titicaca, the highest, navigable lake in the world. Its name is a homophone of two Chinese words that mean younger brother and older brother.

Another example that connects both cultures is that in the year 1500 BC, during the Yin and Shang dynasties, the Tiahuanaco Regional State was founded on the shores of Lake Titicaca. The significance of the name, Tiajuanaco, which means the State to the South of the Earth, is that it is a homophone of the Chinese term, Tianhuananguo. This was confirmed by the Peruvian historian and archaeologist José Antonio Bravo, who published an article entitled 'The Chinese arrived in America before Christopher Columbus' in the June 1987 issue of Visión magazine, where he presented 11 names that share such similarities between Peruvian and Chinese places.

In Peru, according to archaeological studies, pre-Inca cultural elements emerged about five thousand years ago, perhaps parallel to China, and between both nations there are coincident expressions, apart from the philosophical, perhaps with a substantive difference that in the South American country the document registration has several forms, not necessarily spellings, which has come to be called writing.

The worldview of how both cultures maintain nature and traditions ranges from oral traditions to myths, legends, customs and clothing that inform and interpret life while maintaining distinctive identities. For example, among the Tibetans and the Aymaras of Peru and Bolivia there is strong synchronicity in phonetics, manners of traditional dress and how they made their colorful garments.

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Our concrete surroundings, the Earth, nature as an eco-social landscape, atmospheric and cosmic phenomena, occupy singular, very special spaces in the original Chinese and Andean cultures, particularly within their universal legacies, their cosmovision and their ways of life. They rescue traditional knowledge, the wisdom of breeding and agricultural practices, with technologies for the care of water, land and air highlighted in the myths and stories. The earth, the sky, the sun, the moon and the stars, the sea and the rivers, the clouds, the wind and the rain – all the elements – do not represent the objective reality, but descriptions that show that they characterize the elements as "brothers" of the settlers and "living beings" that deserve respect.

Western science and culture consider water, earth and air to be physical-chemical objects, simple resources that serve as a means of existence, a factor of production and transformation, for the benefit of human beings. This vision is rooted in the perspective of the colonizer and has transformed new generations and descendants of native peoples, leading to the neglect of adequate conservation and reproduction of resources that depend on biodiversity. The westernized version of ourselves allows the the entrenchment of extractive activities in ecosystems of high ecological vulnerability that does not protect nor safeguard these precious resources. That's why it is important and necessary to rescue the mysticism of our ancestors, to thank Mother Nature for endowing us with water, land, air, and all the substantial components of our existence for the common good. The approximations of Eastern and Western cultures should be a permanent concern, as well as the holistic meeting of the past with the present, to mitigate the collision of nature with industrialization in the 21st century.

I express my spiritual impulse through ink, in murals, watercolors, acrylics, oils, charcoal applied to texture on cardboard Cotton, cotton, rice paper, silk, linen, cotton and the walls of structures. Thanks to art and new technologies, the world seems smaller and everything is interconnected. But three decades ago, the situation was very different.

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The problem faced by colonized countries in Latin America with more than 500 years of European domination and the ethnic minorities of China is the dominant societies' pervasive opinion that only art which originated in Europe is significant. This notion belittles the creative manifestations of native peoples, relegating their work as minor art or folk crafts, without appropriate recognition of talent and creativity. Artists of the native peoples should have access to Western education to combine that knowledge and that acquired from our ancestors to capture the environment in which they live with unquestionable technique. Another striking similarity between both cultures is that Peruvian aborigines have more than fifty languages, including Quechua and Aymara in the Andes and Ashaninka and other languages in the Amazon, and like the many Chinese dialects, they are all monosyllabic and share pronunciation and meaning of many words. In the north of Peru, the names of many towns, rivers and cemeteries are similar to the Chinese names, such as the famous Huaca Cao, the Chao River and the cities of Bagua and Yupán. Thus, the learning process of the Mandarin Chinese language, for Quechua speakers, Aymara speakers and the different Amazonian languages, would be easier with the intervention of teachers from the University of Languages and Culture of China.

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When there were no electronic dictionaries or gadgets, like those currently available, the phonetics of the mother tongues helped me master the Chinese language. Many words from the original languages of America are pronounced like words from Mandarin Chinese, although they have different meanings. On the other hand, the modern Spanish speaker often encounters many difficulties when learning the Chinese language. Chinese students who learn Spanish and other ancestral languages such as Quechua, and Latin American students who study Mandarin Chinese, benefit greatly from international cultural exchanges between both continents that improve outcomes when learning languages and cultures. Chinese students of Spanish and Latin American students of Mandarin Chinese should persevere in the training to share languages of great richness and achieve a fluid cultural exchange united by the blood of our ancestors. Still, all cultures, whether Peruvian, Chinese or rooted in other regions of the world, are not the same, thanks to independent groups or subcultures that contribute to diversity, different behaviors, social codes and standards of individuality and community experience. Culture is manifested in the wisdom of the people, to face challenges imposed by the increasingly accelerated pace of life of human beings, as well as historical factors based on the collective consciousness or memory.

Add to this group the linguistic tradition, the common denominator that establishes relations between the subjects of identity. Although the network of networks, the Internet, tends to globalize the American English language to the detriment of others, the socio-psychological impact involves fundamental processes through which constants that conform to customs, uses and traditions are established. Faced with this, it is very important to revitalize minority languages, as they inform understanding and coexist with reality.

In this regard, it is worth mentioning the appearance of Chinese restaurants in Peru, called "chifas" which have been popular with Peruvian palates and even visiting foreigners. Chifas offer exotic stews merged with national ingredients like "arroz de chaufa," a Peruvian fried rice dish which mixes Peruvian and Chinese cuisine, chipped noodles and wonton soup. We also identify with the twelve signs of the Chinese Zodiac and even with the funny Panda Bear. Note that every Peruvian (perhaps named after the blood of Tibetan ancestors) dreams of traveling to China to see the Great Wall, the Three Gorges Dam, O-Mei Mountain, the Suzhou Gardens, Kunming Landscapes and Warriors of Terracotta of Xi'an.

From this perspective, my works, which number more than a thousand, express the spirit of unity and world peace and strive to recover the ancestral values of the original peoples of Asia and America. One of the first, created on rice paper, was an attempt to graphically represent a kind of continuous unity those wonders that are Machu Picchu and the Great Wall. Thanks to the opportunity to spend time in China, which I consider my second homeland, during the Olympic Games in 2008, living in Shanghai and visiting Xuzhou, the so-called Venice of the East, I was also inspired to reproduce charming landscapes on paper and fabric. Moreover, I hope to return to Beijing to paint a great mural to reflect the lasting friendship of the peoples of Peru and China, "graficándolos" with those historical monuments and wonders of the modern world – the Great Wall and Machu Picchu.

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Despite the passage of time, the indigenous components in Peru and China have not yet been sufficiently incorporated into the national culture and identity, insofar as indigenous people still wait to secure their places in modern social representations. Perhaps this is because we find ourselves in unreachable places, often peripheral and subordinate, always different and even different from the mestiza, even though we collect cosmogonic visions with an integrating vision of the world and with signs of identity necessary for human life, always in community.

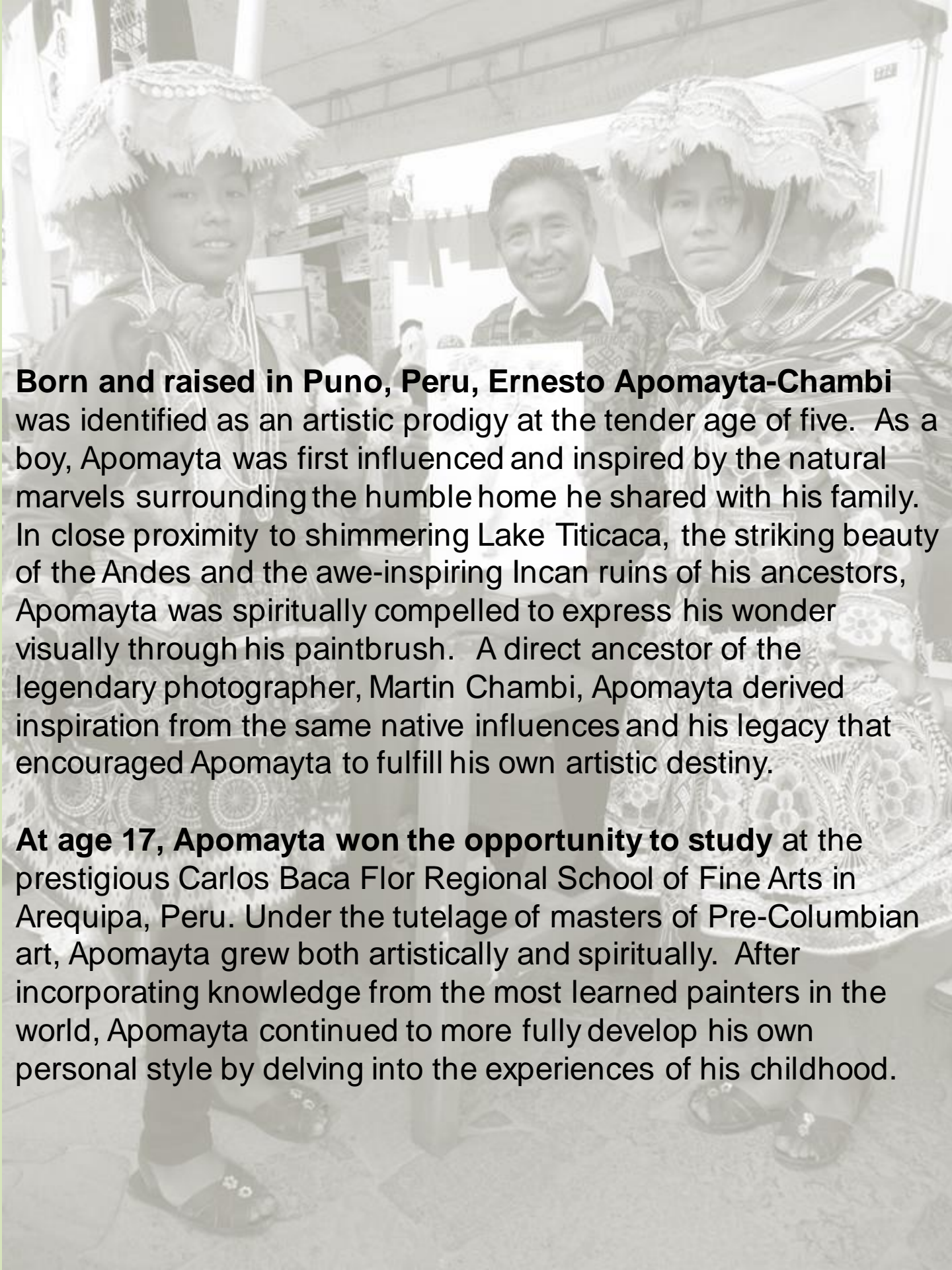
Because the modern age metropolis excludes indigenous populations through language, typical native attire and, worse, by physical appearance, natives deny their ethnic origins. To be indigenous, to survive in the sea of sometimes insurmountable disadvantage may be difficult, but the native loves his natural habitat, different from the one framed by Western traditions that departs from nature through modernity. In both cases it is required to enter history through culture, where we can clearly see that the firmly-rooted and traditional indigenous respect for nature is the demarcation line between destruction and conservation of nature.

NOTE: This article has the endorsement of Dr. Oscar Paredes Pando, Professor of Anthropology at the National University of San Antonio Abad of Cusco (oparedesp@yahoo.com / telef. 51-084-984-905661). Edited by Angela Covo, adjunct faculty, Culinary Institute of America - Texas, USA.

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RESUME



Born and raised in Puno, Peru, Ernesto Apomayta-Chambi was identified as an artistic prodigy at the tender age of five. As a boy, Apomayta was first influenced and inspired by the natural marvels surrounding the humble home he shared with his family. In close proximity to shimmering Lake Titicaca, the striking beauty of the Andes and the awe-inspiring Incan ruins of his ancestors, Apomayta was spiritually compelled to express his wonder visually through his paintbrush. A direct ancestor of the legendary photographer, Martin Chambi, Apomayta derived inspiration from the same native influences and his legacy that encouraged Apomayta to fulfill his own artistic destiny.

At age 17, Apomayta won the opportunity to study at the prestigious Carlos Baca Flor Regional School of Fine Arts in Arequipa, Peru. Under the tutelage of masters of Pre-Columbian art, Apomayta grew both artistically and spiritually. After incorporating knowledge from the most learned painters in the world, Apomayta continued to more fully develop his own personal style by delving into the experiences of his childhood.

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magnetic appeal of the stories he heard as a boy about the people, culture and traditions of China. When he was offered a scholarship to study art among the Chinese masters in Beijing, he said goodbye to his homeland and journeyed to communist China, a place where, at that time, foreign faces were as strange to see as Apomayta's native language was to be heard. In China, Apomayta learned that the indigenous traditions of his home village of Puno were born from a fusion of Asian and Western cultures—Apomayta realized that the legacy of Asia ran deep in his veins.

To complete the circle of Apomayta's quest for a model of expression, it was imperative that he set on a path to the Aztecs. He pursued his advanced art studies at the distinguished Autonomous National University of Mexico in Mexico City, after accepting a scholarship to study there. The experience elevated his ability to blend many different cultural influences into his paintings. His admirers say he has done this in a way so complementary to each culture that the compilation is seamless, even in the creation of large-scale frescos he mastered while in Mexico. In a country famous for timeless murals, it is no small achievement that Apomayta has been honored again and again by the Mexican people for his skill as a muralist.

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Through the assimilation of other cultures, traditions and lifestyles, Apomayta has developed his own magnificent style that expresses the side-by-side harmony of East meeting West, past meeting present, nature meeting industrialization—a style that has gained him international acclaim. Apomayta expresses the urge of his spirit through watercolors, oils, natural inks, acrylics and charcoal applied to textured paper, rice paper, silk and the walls of structures. He speaks eight languages, holds a doctorate in Pre-Columbian art history and is an internationally recognized authority on Chinese art.



ART EXPERIENCE

Artist:

Artistic prodigy since age five; now an artist and art instructor of international stature

Paints and draws with a fusion of Western, Pre-Columbian and Chinese influences

Renowned for work done in watercolors, oils, natural inks, acrylics and charcoal

Internationally-honored muralist using acrylics, encaustic, fresco and restoration of ancient paintings

Selected to display paintings in solo and group exhibitions worldwide

Mentor:

Internationally recognized as a master professor of Chinese art

Reputed art instructor at collegiate, secondary and primary levels, as well as for cross-generational, multi-cultural community groups

Created and conducted painting and drawing workshops all over the world

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BACKGROUND

Doctoral Candidate, Pre-Columbian Art History, Autonomous National University of Mexico, Mexico City, Mexico, 1994.

Master's of Visual Arts, Mexican Mural Painting, under masters of art Casimero Carmona, Jorge Choe and Leo Acosta, Autonomous National University of Mexico, Mexico City, Mexico, 1994.

Advanced Post Graduate Studies, Chinese Traditional Painting, under masters of art Li Keren, Lian Zonian, Zhang Ping, Guo Yizhou, Jiao Youf and Qi Hongzhun, The Central Institute of Fine Arts of China , Beijing, China, 1988.

Bachelor's of Fine Arts, Drawing and Painting, under masters of art Luis Palao, Teodoro Nunez and Jose Cevallos, The Carlos Baca Flor Regional School of Fine Arts, Arequipa, Peru, 1982.

Diploma, Fine Art Restoration, received as a result of an international fellowship sponsored by National Institute of Culture, Peru, American States Organization, and Agreement Andres Bello, Cusco, Peru, 1989.

AWARDS AND RECOGNITIONS

Decorated with the “Distinguished Son of Puno” honor, and was given the key to the City of Puno for accomplishment in art, Puno, Peru, 2000

Certificate of Recognition for Outstanding Creativity and Innovation in the Visual Arts, presented by the Mayor of the City of Santa Ana, California, 1998

Certificate of Recognition for the creation of the mural “Mother Nature As The Creator of All Cultures,” awarded by the President and Board of Governors, Bowers Museum of Cultural Art, Santa Ana, California, 1997

Merit Honor Award in Mural Painting, given by the Cultural House of Ecatepec de Morelos, Mexico City, Mexico, 1994

Best Foreign Student in Chinese Art, Return of Qualified Latin-American Personnel Program, presented by the Geneva Office of Latin America, Switzerland, 1989

Merit Honor in Pictorial Exhibition, recognizing artistic ability in Chinese painting, given by *Beijing Inform Magazine*, Beijing, China, 1988

“Return of Talents” Program Honoree, recognition by the country of Peru for artistic accomplishments, awarded by the International Organization for Migration (IOM), Lima, Peru, 1988

Merit Honor for Painting Accomplishment, presented by the National Institute of Culture, Puno, Peru, 1981

EXHIBITIONS

Individual's

Since 1978, he has had, more than 27 exhibitions in Canada, China, México, Perú and USA

Colectives

18 exhibitions in China, México, Perú and USA.

Commision Murals

“Sunset in Utah and Mountain Majesty,” Upscale Home in Muray, UT 2005

“Playing in the Jungle,” Travel Agency, Vacations2Die4, Salt Lake City, UT 2005

“Four Seasons,” (mural), Breezes Home, Murray, Utah, 2004.

“Bridging the World Through Communication and Cultural Exchange,” (mural), J&International Institute, Chengdu, China, 2001

“Plastic Surgery” (mural), Dr. Chambi's Clinic, Santa Ana, California, 1998.

“Mother Nature As Creator of All Cultures (mural) The Bowers Museum of Cultural Arts, Santa Ana, California, 1997.

“History of Ecatepec de Morelos,” (mural), Cultural House of Ecatepec de Morelos, States of Mexico, Mexico, 1993.

WORKSHOPS

Western and Chinese Painting, Chengdu Experimental Foreign Language School, Chengdu, China, 2001

Workshop presented to high school and junior high students.

Chinese Brush Painting, The Bowers Museum of Cultural Art Kidseum, Santa Ana, California, 2000

Taught children and adolescents Chinese brush painting of nature themes on rice paper. Recognition received for teaching ability.

Chinese Techniques, Salt Lake Community College, Asian Association of Art in Utah, Salt Lake City, Utah, 1999

Demonstrated various techniques of Chinese painting, drawing and calligraphy to a large cross-cultural group of all ages.

Chinese Painting, University of Utah, Chinese Association of Utah, Salt Lake City, Utah, 1999

Presented to university students and individuals of the local Chinese community.

Watercolor Painting, Mission College of San Fernando Valley, Los Angeles, California, 1996

Cultivated students' confidence to brush paint nature scenes with watercolors.

The Painter's Workshop, Sydney Australia, 1996

Young students studied watercolor and ink brush painting of different themes in nature, developed their ability to draw strong lines and paint creatively with colors.

Chinese Brush Painting, Scarborough Civic Center, Toronto, Canada, 1995

Taught children and adolescents the techniques of brush painting.

International Conference of Graphic Design Schools, Queretaro, Mexico, 1994

Instructed university students on Oriental color techniques.

Conference of Mexican Muralists, National School of Fine Arts, Lima, Peru, 1993

Educated university students on the techniques of famous national painters of Mexico.

Conference of Chinese Brush Painting, Peruvian and North American Cultural Central Institute, Arequipa, Peru, 1991



PERFORMANCE **"BIRDS"** ORIGINAL IDEA OF
PROF. PAOLA ANGÉLICA SOSA SALAZAR.

CDMX

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