INTERCULTURAL TRANSFORMATION PRACTICES EXOTICIZATION OF THE INDIGENOUS: ART, MUSIC, AND CHILDHOOD

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ABSTRACT

Objective: To explore how the situated artistic practices of Nasa We’sx women and children from southern Tolima contribute to the emergence of participatory artistic initiatives within the framework of the "Cero a Siempre" policy.

Theoretical Framework: This is based on decolonial epistemologies and the theory of ethical-political art as axes of social transformation. Additionally, it incorporates theories from thinkers like Jacques Rancière and Gayatri Spivak, highlighting art as a tool of resistance.

Method: A contextual and reflective analysis was conducted to examine the constitution of Nasa We’sx arts, their relationship with politics and symbolism, as well as their connection to the production of situated knowledge.

Results: Intersections, tensions, and intercultural transformations emerging from the indigenous communities in southern Tolima were identified. These communities have developed processes of emancipation and intervention based on their identities, mediated by the construction of situated artworks.

Implications of the Research: This study highlights the importance of recognizing and valuing forms of artistic expression from non-hegemonic perspectives. It also underscores the relevance of artistic practices as tools of protest and emancipation, as well as their contribution to the production of situated knowledge.

Originality/Value: The article provides a critical and reflective perspective on the situated artistic practices of Nasa We’sx women and children, emphasizing their originality in the context of the "Cero a Siempre" policy and early childhood programs in the municipality of Planadas.

Keywords: Ethical-Political Art, Context, Transformation, Situated Knowledge, IndianiRAP.

RESUMO

Objetivo: explorar como as práticas artísticas situadas pelas mulheres e crianças indígenas Nasa We’sx do sul de Tolima contribuem para o surgimento de iniciativas artísticas participativas no âmbito da política Zero to Always.

Referencial Teórico: Baseia-se nas epistemologias descoloniais e na teoria da arte ético-política como eixos de transformação social. Além disso, integra teorias de pensadores como Jacques Rancière e Gayatri Spivak, destacando a arte como ferramenta de resistência.

Método: Foi realizada uma análise contextual e reflexiva para examinar a constituição das artes Nasa We’sx, sua relação com a política e o simbólico, bem como sua ligação com a produção de conhecimento situado.

Resultados: Foram identificadas intersecções, tensões e transformações interculturais que emergiram das comunidades indígenas do sul de Tolima. Estas comunidades desenvolveram processos de emancipação e intervenção a partir das suas identidades, mediados pela construção de obras artísticas situadas.

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1 INTRODUCTION

As of 2016, I was the coordinator of an early childhood program in the municipality of Planadas Tolima. I really can’t deny that in my mind there was an idealization towards the rural and indigenous communities of my territory. I arrived with great expectations loaded with illusions, longings, blockages, but also with questions that stressed the objectified idea about my work action. Among them, a graduate in social sciences working for art and literature in early childhood, or what are the rural lifestyles faced by Nasa We’sa indigenous children in...
southern Tolima?

I remember my first meeting, with all the collaborators of the company, I am talking about child psychologists, educational agents, early childhood auxiliaries and others that make up the body of what is called Family Modality, Child Development in Family Environment. A program that has been in the territory for more than 10 years and that makes up a select group of experts in the area of art, childhood and farming families.

In my memory, there is still the first talk about guiding activities specifically focused on early childhood art. I do not forget the faces of the attendees when interrelating the pedagogical and didactic processes from the development of the infants. I couldn't tell if they were faces of despair, discomfort or satisfaction. But from that day I knew I would have a long learning journey, emotionalities, uncertainties and many paths to take.

My first challenge in the sociocultural processes of formation towards the childhood of indigenous communities was to dislocate that idea, which classifies indigenous art as exotic, folkloric and from barbarism. That is, that colonial image of the indigenous with feathers and loincloth. So we undertook the arduous task of stressing the traditional educational processes by taking art as a guiding activity that integrated ethical and political processes of transformation and impact from the same Nasa We'sx indigenous community in southern Tolima. Perhaps it may sound like a simple task, the planning, consolidation and determination were, the difficult thing was to adjust it to the cultural reality of the subjects.

The first question I came to was: How would political ethical art transform the heterosexual, macho, patriarchal practices of a society that has been marked by a historical background determined by men? So, from an ethical perspective, art allowed me to question my practice, pose questions/interventions about values, morality and individual/collective responsibility. Where it will invite us to reflect on moral dilemmas from gender, social inequalities or political conflicts, encouraging subjects to consider their actions and their impact on the world.

Planning in terms of the political aspect, in the problems of intervention with communities, allowed me to position art as a bridge by challenging the structures of power and authority, questioning dominant ideologies and giving voice to the silenced voices (Spivak 2003)Oh, yeah. In my mind I wanted to consolidate art as a cross-cutting project that would be a tool for resistance and indigenous social mobilization, raising awareness of political issues and promoting citizen participation from cultural freedom.

In the same vein, I became convinced of the power of learning about different art experiences as tools for sociocultural transformation. But in that search, I found myself with
artistic processes where I ended up being a passive entity (non-mobilizing spectator), which did not exceed the sensitive by not crossing my corporeality. For I always shared the notion of Jacques Rancière when approaching art as a form that goes beyond the aesthetic and that has the power to question, subvert and transform political reality (Arcos 2009) and ethics where it does not limit itself to representing political issues, but can be a practice that alters the distribution of the sensitive, where it refers to the way in which certain ways of being/understanding the world are established, and how this can influence the configuration of the socio-political order.

**Figure 1**

*Art and tribute to plants.*

Perhaps these experiences have led me to question at the root the fetishization in art teaching in the early childhood programs of southern Tolima. Relegating itself to a stereotypical assessment as a simple repertoire of dances, costumes, music, stage and *perhaps it can be.* But this goes beyond provoking epistemic breaks in teaching by de-romanticizing artistic practices from childhood leaving its reproduction as an act of objectification.

In the first part of the article, I will try to conduct a dialog between artistic experiences in early childhood, from the voices of the Nasa We'sx indigenous community of southern Tolima, reflecting and deepening on decolonial epistemologies in political ethical art as an axis.
of social transformation (Sudartini, 2024). Superfluous approach to the artistic field of contemporary indigenous communities, in relation to the concept of *Art, politics and identities* that revive from Rancière's thought. Therefore, here it is necessary to ask ourselves why it is to be indigenous today, and how do indigenous identities shape, tension and transform from the political ethical art?

Subsequently, the other methodologies are narrated from the in situ art or context specific art, developed within the framework of the interventions of the Nasa indigenous women, creating Site-Specific works that include installations, art in the landscape and rural interventions aimed at promoting the development of children within their community, by stressing specific interlinkages in the ways of educating, living and living with others.

Therefore, it has gained relevance in contemporary art Nasa We'sx due to its focus on the connection between *art/environment/nature* and its ability to generate unique and meaningful experiences for children and their families interacting with the works.

2 THEORETICAL FRAMEWORK

In the vast landscapes of the indigenous rural territories of southern Tolima, where nature and community are intertwined in harmony, knowledge coexist situated emerging from art, as a transformative force that imparts life and color to the Nasa daily life of southern Tolima. Enabling other ways to coexist between them and others. Thus, art acquires a profound importance, not only as an aesthetic expression, but as a vital link (2014) with the culture, identity and development of the Nasa We'sx indigenous community.

Therefore, after carrying out the planning processes, the time came for implementation in the indigenous territories of southern Tolima. The Child Development in Family Environment program has an impact on 9 villages in the territory (see table 1) where the project of political ethical art was executed. Becoming a brave voice that raises its voice in defense of the indigenous natural environment. And where the artistic interventions highlight the beauty of the land that welcomes them, the situated feelings of each subject and their discomforts in front of each of their worlds.

“I had never thought that there was knowledge in me and that it mattered to you as whites, much less I thought that my art mattered to others” (woman, Colombian indigenous Nasa We'sx, 18 years old)
“We as women and our children were never taught that art helps me think, I thought it was just a hobby like going for coffee. But I realized that it takes me out of my suffering as a woman” (woman, Colombian indigenous Nasa We'sx, 21 years old)

“To come here with my son is to help him grow up, the way I always wanted, what we call art in the community is so that they learn to think and do not eat stories, because we also think” (woman, Colombian indigenous Nasa We'sx, 26 years old)

The aforementioned voices are placed as a political bet from art that decentralizes/questions the hegemonic perspectives of Nasa indigenous lifestyles, opening spaces for various forms of contextual knowledge, experiences and construction of contemporary identities in a territory that has been historically marginalized and ignored. Enriching and transforming the way art is understood. This implies a critical reflection on power dynamics and ethical responsibility in the representation of diverse realities.

From this contextual perspective, contemporary indigenous art emerges as an echo of "other" experiences, a symphony of voices that intertwine the emotional, affective and dialogical circulation that resonate in the fabric of Nasa reality of southern Tolima. These, loaded with unique worldviews and perspectives rooted in the earth, challenging conventional narratives from the latent invitation to immerse ourselves in a universe of diverse understanding. Here, art becomes a bridge between worlds, a language that transcends cultural barriers and allows us to glimpse the complexity of existence from an "other" place.

These corporeal trialectic circulations between: us/them/art-situated give rise to works that cross borders between art, science, technology and other areas, enriching the artistic transdisciplinary experience. Opening up the interaction between different disciplines and approaches (Bethlehem 2019) Oh, yeah. They also challenge the colonial structures present in the production and reception of art. This implies a reappraisal of artistic canons and openness to art forms that do not conform to traditional Eurocentric norms.

Table 1

Number of children in the AU

<table>
<thead>
<tr>
<th>Municipality</th>
<th>Program and service</th>
<th>Unit of care</th>
<th># of infants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planned</td>
<td>Family Mode – DIMF and the Own and Intercultural Mode</td>
<td></td>
<td></td>
</tr>
<tr>
<td>San Isidro</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>St. Peter _ 2</td>
<td></td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Lucero</td>
<td></td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Pigeons_2</td>
<td></td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>Floresta</td>
<td></td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Gaitania Rural</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Altamira _ 3</td>
<td></td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>La Bella</td>
<td></td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Florida Union</td>
<td></td>
<td>17</td>
<td></td>
</tr>
</tbody>
</table>
When we began to intervene from artistic experiences, that "other" knowledge enriched and transformed the way in which teaching from art is produced and understood. By the way, we thought that the processes of cultural intervention were directed towards a specific community (infants and their families), but in the end we found that these interventions were directed towards ourselves. Allowing us to displace ourselves in front of one another, understanding that identities are in constant transformation, construction and tension.

Art is not only looking to the past, but also looking to the future, creating a bridge between tradition and innovation. In the warmth of the workshop, Nasa mothers and their daughters find a place of enunciation between their voice and the community, nurturing their souls with creativity and self-expression. Art becomes a beacon of opportunities, offering new perspectives and horizons to those who find in this a way to transform their lives.

“I always wanted to be someone in life, but no one had ever told me that I already was. I thought my life was never going to change” (Colombian indigenous woman Nasa We'sx, 20 years old)

“I'm going to bring music that I listen to at home, but Profe is the same music that we hear on the radio and that you listen to too. That music that reminds me that I am a powerful woman” (Colombian indigenous woman Nasa We'sx, 24 years old)

Let us observe the power situated in the voices of indigenous women, which is why, in every rural corner, cultural roots cling tightly, preserving discourses of encouragement that are the sap that nourishes their essence as indigenous women fighting for their daughters. Then, art becomes the guardian of their identities, the echo that resonates and perpetuates the voices of the new generations.

“When the unit teacher asked us to bring traditional elements from the community, I didn’t know what he meant, because they are the same as white people. Those elements that are important to me today as an indigenous person” (Colombian indigenous woman Nasa We'sx, 45 years old)

“but what elements of the indigenous community are concerned, if they are those of my ancestors I do not have that, now I have other elements that are also part of my tradition as an indigenous woman and that nourish me as an indigenous” (woman, Colombian indigenous Nasa We'sx, 17 years old)
Here the discourse of the sensitive is materialized in the construction of corpoemotional policies, because by transgressing between affections, emotions and connecting with human sensitivity, art generates transformative power revitalizing their ways of coexistence and experiences with respect to Nasa realities. Art as ethical and political processes of transformation here becomes a way to promote social justice, inclusion, equality and the defense of human rights. It can also inspire imagination and creativity, allowing people to get involved in building a fairer and more sustainable world (Perez 2013)Oh, yeah.

Therefore, in contemporary indigenous art, identities are reaffirmed as a being that resists assimilation and claims its place in the tapestry of unexoticized humanity, full of identity nuances and with diverse forms of knowledge (Calderón 2019)Oh, yeah. It is an assertion of authenticity in a world that often tends to homogeneity. Every stroke, every detail, is a reminder that these voices and cultures are an essential part of the human mosaic, contributing their "other" experiences to global wealth.

Thus, the Nasa We'sx indigenous art of southern Tolima becomes a lighthouse that illuminates the intersection/tension between tradition and change, between past and present. It is a portal that invites us to cross thresholds of understanding by delving into the mysteries of the indigenous worldview in line with the idea of contemporaneity. In each work, we find a reflection of what it means to be human in a variety of ways, enriching our understanding of the world and our "other" experiences.

3 METHODOLOGY

Contextual and reflective analysis delved into the complex interaction between the Nasa We's arts and their political and symbolic environment. The power dynamics rooted in society that shape the production and perception of art within the Nasa We'sa indigenous community were examined. This included an assessment of how government policies, social structures, and power relations influence the way indigenous artistic expressions are appreciated and valued, as well as access to resources and opportunities for artists within the community.

In addition, the intrinsic connection between Nasa We'sx artistic practices and the history, identity and political struggles of this indigenous people was deepened (Tullah et al., 2024). Cultural motives and the collective narrative informing artistic creation were explored, as well as the way art becomes a means of preserving and transmitting ancestral knowledge, strengthening cultural identity and resisting cultural assimilation and political oppression.
As for the experimental forms of art socialization, various strategies and methodologies used to involve the community in artistic activities were examined. These practices not only focused on transmitting technical or aesthetic skills, but also sought to promote critical awareness and active participation in social and political issues relevant to the Nasa We'sa indigenous community. Workshops, community meetings and cultural events were among the platforms used to promote artistic expression and intergenerational dialog on issues of cultural and political importance.

Finally, the crucial role of ethical-political expressions in art as tools of resistance and empowerment (Huu & Van, 2024) within the Nasa We'sx community was highlighted. It was analyzed how works of art not only serve as means of aesthetic expression, but also as vehicles for protest, the claim of rights and the affirmation of indigenous cultural identity. These expressions challenge the dominance of traditional hegemonic art by offering a unique and powerful perspective on the reality and experiences of indigenous communities, thus contributing to the decolonization of art and the promotion of cultural diversity.

4 RESULTS AND DISCUSSIONS

In the unit of attention\(^2\) as a political and artistic space, art and situated research are used to explore and understand the physical-social places in which the ethical-political works of Nasa indigenous women and their infants are developed.

These practices involve the creation of works of art and interventions specifically designed to build, stress and transform their identities in line with the internal realities of the community. In these they explore various cultural resistances that emerge from the collective construction between the Nasa mothers, their knowledge and the infants. Instead of being reproduced or presented in any location, these works are developed taking into account the characteristics and peculiarities of the site in which they will be installed. This implies a direct response to the place, its history, its community and its symbolic meanings.

The “other” knowledge that emerges from the Nasa epistemologies of southern Tolima integrates the collective reflection from the personal experience that each of their bodies passes through, to the collective tensions that imbrate the cultural knowledge of a community. Where the dialog and the circular of the word is key in the artistic reflection of the works made between Nasa We'sa indigenous community.

\(^2\) “It is the smallest unit of measurement for care, corresponding to the grouping of a specific number of users according to the operational scheme of each service” (Operational Manual, Family modality. 2022. Page. 22)
women and the Nasa We'sx infants. In this way it is recognized that there is no objective and universal knowledge, but that each subject has a unique and subjective perspective from its place of enunciation and lived artistic experience.

“today in front of this fire, I want to say that art makes my life have something beautiful to think about…” (woman, Colombian indigenous Nasa We'sx, 31 years old)

“my creation makes me forget about the mistreatment I have suffered… art makes my body one with nature and I came to the world to educate my children as they never educated me” (woman, Colombian indigenous Nasa We'sx, 47 years old)

**Figure 2**

*Tulpa and word circulation.*

Site-Specific methodology and situated knowledge open up new possibilities to explore the relationship between subjects and places (Bruna 2021), questioning the dominant narratives by promoting a more collaborative and participatory approach in political/artistic production. By focusing on the specificity of experiences, this approach invites us to understand how our actions and decisions impact physical and social spaces (2019) in which we re-live and re-create.

“As I was creating with my son, I always thought about the future I want for him. One in which I can be free” (woman, Colombian indigenous Nasa We'sx, 47 years old)
“when I did art in the company of my youngest daughter, I only imagined in my family when I was a victim of the conflict, and that we could leave that place that was dark… now here I have a moment of peace” (woman, Colombian indigenous Nasa We'sx, 49 years old)

The transformation of spaces from meaningful dialog and lived practices of Nasa women and their infants often seeks to challenge stereotypes, dominant narratives and misrepresentations of indigenous cultures, leaving aside exoticization and inviting us to include new frameworks of knowledge about contemporary indigenous art and identities as a form of taste, experience, experiences and dialog.

“When I am organizing the artistic space, we always dialog that it is a space full of history for each infant, where they feel at ease” (Educational Agent, 27 years old)

“these spaces should allow us to express ourselves in such a way that thoughts can be free, that bodies can breathe calmly, and that every Nasa woman and her infant can have the opportunity to transform their lives” (Educational Agent, 24 years old)

In those dialogs, some wise words that allowed me to displace myself as an artistic and political being were those of an indigenous Nasa who told me: “I wanted to look outside, what was always there inside” inviting me to question overwhelmingly the place of the artistic work in accordance with my usual perception of the lived space, because the works are not entirely in the exterior because before materializing in the “other-outside” world these cross my body, this being the first territory of artistic exploration. So my body is a work of art that communicates, fragments and stresses.

“I wanted to look outside, what was always there inside, what you don't see, I feel… With art I want to cry, to continue living, but it also drives me to fight for my community that has been marked by war and death. That's why I think that when I think something that comes out of my soul, it can materialize into something so that people can see it and feel what I'm feeling” (woman, Colombian indigenous Nasa We'sx, 58 years old)

Thus, as Faba (2019) argues that the agency of bodies and political thinking make up the operative art in the configuration of the event of being. What endows the inner subject with an epistemic sense as the first element in the artistic transformation of spaces. Nasa infants and women being a key piece to stress artistic practices within and outside their community.

“someday I want my body to speak, my hands to translate into artistic works the suffering that my son and I have lived here in the territory … with this I do not want to
change the world, but my history” (woman, Colombian indigenous Nasa We'sx, 21 years old)

These words of political ethical resonance, make sense in the workshops of dialog and circulation of the word with the Nasa indigenous communities of south Tolima by recreating an atmosphere in which artistic body constructions prevail for a liberating child transformation, from a multidimensional and contextual perspective that demarcates the life of the personal from a dynamic view of the body as a social, cultural and political symbol (Mediavilla 2020)Oh, yeah.

In the circle of reflection, new categories of analysis re-appear from the artistic experience of the personal in line with the mobilization and transformation of my immediate space. Here indigenous mothers in the company of their children dare to exchange experiences situated from the contact with nature, the body and the symbology of music.

These categories allowed me to carry out a process of deep reflection on the artistic stakes placed in contrast to the musical affectation that the indigenous bodies of the infants and the women Nasa We'sx cross, this places emotionalizations as a central axis in the shared spaces; creating a harmonious and atmospheric space of metaphors that intertwine political art, land and thoughts as transformational ethical acts. Therefore, here the ethical-political art plays a preponderant role in the construction of the Nasa We'sx indigenous identities, thinking them as unfinished processes, non-binary, rupturist and above all non-colonialist. Leaving aside the exoticization of the indigenous as a label with which one is born.

Figure 3

*Transformations from my (the) earth.*

Source: Photo by Lida Esperanza Atillo. Palm Community Care Unit. 2023
IndianniRAP is a conceptual construction that I have been developing throughout my postgradual formation and from the circular with the Nasa indigenous communities. This alludes to an artistic network with political power of transformation from the musical art (Santofimio 2023). In it, identities and the construction of the human are stressed. Being these lived experiences that are transformed, framed, stressed, deconstructed and modified in affection-emotionalities that impact on the lives of the subjects.

In my master's thesis in Latin American cultural studies, I launch a first idea that will allow us to delve into the configurations of indigenous musical art from the RAP as a tension of the children's identities of the Nasa We's territory of southern Tolima.

“It is a weave that intertwines metaphorically opposites. Colors, visions and identities that are stressed in a constant struggle with power, which in turn is shown in the power relations present in the ancestral communities and the new generational devices of the city. It is a process of spatial frontiering, of creative forces and resistance dynamics” (Santofimio y Blanco, 2021)

Thus, the processes of circulation, transformation and art creation from the indigenous communities Nasa We'sx recreate identification processes allowing us to enter an identity suture (Hall 1996) where indigenous communities experience other forms of identification, as well as ways of expressing and conceiving art itself. Incidentally, IndianniRAP as a political positioning is not a brand with which one is born, it is a mobile point in which cultural practices, narratives and discourses fluctuate. This idea is linked to the situated constructions developed by Nasa indigenous mothers in the company of their children who are the reason why they imagine a different world.

“every time I plant, I always play music, because I think about art because here nature takes life, creates history and takes me out of the deep pain that I live every day, but my son is my engine so I come to the program because here I am an artist and my son can be what I was not” (woman, Colombian indigenous Nasa We'sx, 19 years old)

In the process of constructing an artistic work, music plays a fundamental role. Rather than being an external element, music becomes an essential component that circulates throughout the process of creation, enriching the specific political purpose in the context of these communities. These artistic expressions are not limited to creation itself, but transcend, addressing broader social and cultural issues, and serving as a vehicle to foster resistance and struggle in defense of the rights of indigenous peoples.
The construction of identities (IndianRAP) in the production of an indigenous artistic work involves a complex and multidimensional process that often involves tensions, power relations and resistance rooted in experience. This phenomenon takes on special relevance when viewed from the perspective of the domination and modernity of art, a perspective that tends to overlook the construction located in the context of the Nasa We'sa indigenous communities of southern Tolima. These communities have historically faced challenges in their artistic and cultural expression due to colonial, political and economic factors.

Thus, the artistic practices of the Nasa women and their infants are steeped in tensions in their production. Throughout history, power dynamics have been influenced by colonial structures and political systems that have marginalized them, but have also given rise to forms of resistance. This turns artistic work into an ethical-political scenario that challenges stereotypes, dominant narratives, and systems of power. These challenges can address the representation of previously silenced or distorted stories, the emergence of exoticization, and the construction of identities as a means of sociocultural transformation.

5 CONCLUSION

Through the research process developed from the early childhood programs in the Nasa We’sx indigenous communities of southern Tolima, we have decided to intervene in the subject, starting with introspection to understand how this experience has transformed me in line with the artistic practices “others” developed in context.

In this process, we have given voice to diverse perspectives, including those of indigenous women who have given us access to their artistic expressions, which serve as a way to reframe their world. We have also taken into account the voices of the Nasa We’sx children. In this artistic and ethical-political process, the construction of their identities has been woven, driven by a deep yearning for mobilization and change. In addition, we have integrated our own reflections and learning, while incorporating theoretical and practical elements that have provided us with the necessary tools to analyze and understand this enriching experience within its context.

As such, the tensions of contemporary indigenous art reflect the challenges and contradictions faced by the indigenous community in its struggle for the preservation of its cultural identity. Despite these tensions, it is important to highlight the resilience and creativity of indigenous artists, who through their art are reaffirming their place of enunciation in society, challenging dominant perceptions about indigenous cultures.
As subjects who work with early childhood programs, during our interactions with indigenous mothers and their infants, we have witnessed the formation of new subjectivities and ways of existing in the world. Throughout this process, we have experienced a reinvention, establishing various ways of relating to others through art as a point of cultural convergence.

This transformation has manifested itself in the creation of innovative organizational structures, meanings and modalities of artistic expression, driven by music, co-creation, the natural environment and the landscape. Each mother and her infant have expressed this phenomenon in a unique way, incorporating emotions, stories and emotional elements into their creations. These elements influence how they perceive themselves, how they represent themselves, and how they connect with others, with the aspiration that these “others” also link with their communities.

Finally, this first exercise is a starting point that can continue to be enriched artistic practices from the Nasa We’sa indigenous communities of southern Tolima. In this vein, I extend the invitation to others to continue contributing around aspects such as the artistic representations of indigenous women and children that arise in the context of IndianiRAP.

Thus, political ethical art from IndianiRAP in Nasa artistic practices develops as a form of resistance, from the marginalization and invisibility of indigenous artists as an important tension in contemporary art. In many cases, indigenous art has been underestimated and excluded from mainstream artistic circles. It is necessary to break with these barriers by promoting the inclusion and recognition of indigenous voices in the artistic sphere.

REFERENCES


