

How to Cite:

Benalcázar-Criollo, C. E. (2023). Pictorial art in Ecuadorian art education. *Linguistics and Culture Review*, 7(S1), 72-78. Retrieved from <https://lingcure.org/index.php/journal/article/view/2265>

Pictorial Art in Ecuadorian Art Education

Carolina Estefanía Benalcázar-Criollo

Universidad Nacional de Educación, Azogues, Ecuador

Email: cebenalcazar@unae.edu.ec

Orchid: <https://orcid.org/0000-0002-8727-6231>

Abstract---The pictorial expression in Ecuador is an artistic language of great weight due to its communicative capacity through the different periods up to the present day and its inclusion in the educational field. Therefore, the realization of this descriptive article with a descriptive approach is proposed. This with the objective of analyzing the theoretical contribution of different authors on the contribution of pictorial arts in artistic education in Ecuador. Differentiating the various contributions of pictorial themes in arts education. In addition to an analysis of some currents within Ecuador and its theoretical understanding of the currents at a technical and thematic level in its conceptual section.

Keywords---painting, education, arts, integral development.

Introduction

When speaking of the pictorial arts, it refers to those artistic manifestations that through painting express feelings, emotions, or some important event for the author of the work. There are various materials and bases that this art can represent. A clear example of this is the canvas, which is most used by artists worldwide, however, there are other supports such as a mural or a wooden base, the use of these It will always depend on the context that you want to give to the work itself.

The pictorial expression in Ecuador is an artistic language of great weight due to its communicative capacity through the different periods up to the present day and its inclusion in the educational field. However, in educational institutions pictorial art is not implemented in such a way that it helps children to foster their creativity, quite the contrary, they limit them with parameters that they must follow without giving them that freedom that corresponds to this artistic manifestation. Due to this, the elaboration of a descriptive character with a descriptive approach is proposed. This with the objective of analyzing the theoretical contribution of different authors on the contribution of pictorial arts in

Linguistics and Culture Review © 2023.

Corresponding author: Benalcázar-Criollo, C. E.; Email: cebenalcazar@unae.edu.ec

Manuscript submitted: 27 April 2023, Manuscript revised: 18 June 2023, Accepted for publication: 09 July 2023

artistic education in Ecuador and how this helps to promote their creativity, differentiating the various contributions of pictorial themes in arts education. . In addition to an analysis of some currents within Ecuador and its theoretical understanding of the currents at a technical and thematic level in its conceptual section. This article aims to analyze on the contribution theoretical of different authors on the contribution of the pictorial arts in artistic education in Ecuador.

Method

The present article It is focused on a documentation of the thought of different authors, with the purpose of carrying out a theoretical reflection on the different themes that are related to the contribution of pictorial art in the educational field within Ecuador. The methodology that is implemented is that of a review article, which will have a descriptive approach, to obtain various references through research. Of a setoff journals and academic papers, whether virtual or located in the repositories of universities Ecuadorian Prestige. In addition, the themes are divided into sub-themes in relation to the thoughts of the authors and the schematization that is necessary for a better understanding of the analysis represented. Main selected topics for this article They use sources in relation to Ecuadorian pictorial art, the educational contribution of painting, and the currents that are presented in Ecuador. The implemented format follows the parts of an article and uses the APA seventh edition standards (Vera, 2009).

Discussion

Pictorial art in Ecuador

Art is undoubtedly one of the most reproduced words around the world, the meaning it has varied according to each region, town or culture, which makes them different from others. Art represents most of the time the traditions and customs of a specific town to which the author belongs, however, other times it represents political and social issues that cannot be freely exposed since their country does not allow them.

Thanks to art, many of the Latin American cultures and those around the world have been gaining representative spaces in different places, a clear example of this is the art of Chinese culture, from pictorial paintings to plastic works that could undoubtedly be considered to have gone evolving and gaining space in the world. The people who are specialized in any branch of art aim to represent their works with the depths of their thoughts and their desires that the world can feel the representation that they embodied in the work beyond sight, identifying one hundred percent in its creation (Chanabá, 2012)

In ancient times in Ecuador there were great works that represented an event that marked the country, unfortunately at present the works and the artists do not focus on representing events that call their attention or that they feel identified with, on the contrary, they do not tend to represent nothing or anyone, simply the works of art are considered postmodernist, thus leaving some works of art without any value (Cabrera, 2020).

In this country, the concept and techniques of art are not well known around the population, since schools do not teach the importance and execution of art in society, for the simple fact that it is not considered relevant to the country. . Handling little information from different cultures results in the failure to manufacture new works of art and products that help sustain the economy of each culture or people.

Artistic manifestations in Ecuadorian painting

In relation to artistic manifestations, they are linked to the different branches of art, to implement various resources allowing artists to express their emotions or ideas through their works. Surrealism is based on challenging perceptions and questioning reality through the work of prominent artists, in the same way looking for ways to innovate different artistic techniques. Colonial art is an artistic manifestation that, compared to urban art and surrealism, highlights the religious. In most of his works in Ecuador he represents the different cultural manifestations with the same theme that is religious, the main form of manifestation of this art is representative architecture.

Urban art represents a gallery with free access to the public, this is characterized by the creation of different works with different materials that the artist wishes to implement, it can be classified as an artistic manifestation due to its subcategories that are part of it, such as graffiti and mural. In the national context, the influence and implementation of urban art is not like such art, that is, there are people who take advantage of these spaces to vandalize the city's infrastructure. As a result, society does not see the beauty of the urban art that it wishes to represent.

Among the subcategories presented above, the mural can be highlighted, which has been the most representative in Ecuador. When talking about a mural, it is thought that for the elaboration of it, the worldview that the artist should have to present to society must be planned and projected as such, with the aim of expressing and making known the culture or people to whom represent (Sanchez, 2016)

Another outstanding subcategory is graffiti, it is essentially still illegal and many times in public sectors you can see several people doing graffiti in prohibited places, demonstrating the power that these artists consider they have and express it through art. If the artists together with a public entity work with the same objective, which in this case would be to beautify and give more colors to the infrastructure of some places in Ecuador (Salazar, 2014).

Pictorial art and education in Ecuador: Integral development of the student.

The integral development of the student is based on two factors, individual development, and collective development, which in this case would be in the classroom. In the educational field, physical, social, and emotional relationships are part of cultural formation and evolutionary development (Ricardo, 2004). In Ecuador, increasing social and communication development is essential for the Ministry of Education, which establishes in its micro-planning around 25

pedagogical hours. However, in several of the educational institutions they have not been able to carry out this provision. Emotional education should be considered essential in the educational institutions of Ecuador since these are the basis of the construction of the personality and the relationship with its surroundings.

In educational institutions specifically in the city of Cuenca, it has been possible to show that many students find it difficult to express themselves before the teacher and their classmates, since they have a set of emotions that they do not know how to express, resulting in teasing, and verbal aggression in front of the other classmates. (López Cassá, 2007).

Children with the passing of time if they cannot express and develop a management of their emotions will not have a good experience in school giving principles to internal conflicts and discrimination among students. If they do not receive help from a person specialized in emotional intelligence, the different discomforts that one could experience at their age, such as isolation, nervousness, aggressiveness and not being able to control their anger, increase, giving way to the student carrying out a violent act. In the institution. (Goleman, 2012)

The pictorial art in the different educational institutions aims to promote the social, communicative, or emotional skills of the students, however, in many of the institutions art as such is not considered, and if they do, they are limited to implement different techniques, methods and artistic manifestations in their activities, resulting in them being limited to drawing and painting.

Table 1. Authors who contribute to the referent theoretical about education and pictorial art in the painting.

Pictorial Art in Ecuadorian Artistic Education; Authors:			
Pictorial art in Ecuador:	Arcos, M. and Núñez, G. (2023).	Cevallos, L., et al. (2017).	Sanchez, A. (2020).
Artistic manifestations in painting:	Arevalo, J. (2021).	Moncayo, M. (2018).	Loarte, M., Román, R, and Sánchez, J. (2020).
Pictorial art and education:	Araque, N. (2015).	Cevallos, L., et al. (2017).	Hernandez, R. (2019).
	Sanchez, A. and Samada, Y. (2020).	Loaiza, D. and Pérez, A. (2022).	Karolys, E. and Velasco, D. (2013).

Figure 1 shows the contributions of pictorial art to Ecuadorian art and education.

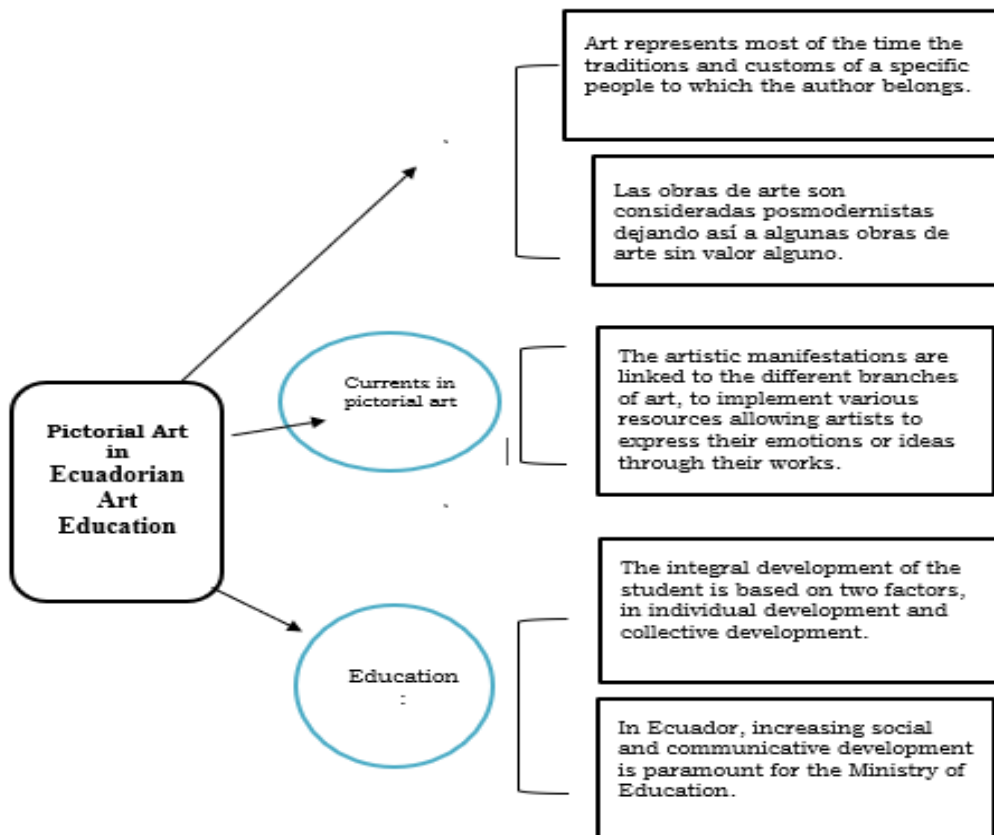


Figure 1. Contributions of pictorial art to Ecuadorian art and education.

Art represents most of the time the traditions and customs of a specific town to which the author belongs, however, other times it represents political and social issues that cannot be freely exposed since their country does not allow them. In Ecuador, the concept and techniques of art are not well known around the population, since schools do not teach the importance and execution of art in society, for the simple fact that it is not considered relevant and when handling Little information about cultures is obtained as a result of the lack of production of new works of art and products that help sustain the economy of each culture or people.

In relation to artistic manifestations, they are linked to the different branches of art, to implement various resources allowing artists to express their emotions or ideas through their works. In the national context, the influence and implementation of urban art is not like such art, that is, there are people who take advantage of these spaces to vandalize the city's infrastructure.

In relation to the theoretical contributions of the authors, it can be reflected that pictorial art is one of the manifestations that could contribute to the education of the different institutions of Ecuador. In addition to innovating the educational sense and the way of teaching by implementing art as a didactic strategy for education. Art can undoubtedly be related as a form of expression, which helps to

develop the different social and communication skills of children. Since in the different pre-professional practices that have been carried out during the different university cycles, the lack of expressiveness and lack of knowledge of emotional intelligence has been considered, being a factor that directly influences academic and social performance. of the kids. Without a doubt, art itself is the key to being able to develop the different abilities of children together with creativity.

Conclusion

The one that the pictorial expression in Ecuador is an artistic language of great weight for its communicative capacity through the different eras. However, the realization of this article analyzes the theoretical contribution of different authors on the contribution of pictorial arts in artistic education in the country. In addition to an analysis of some currents within Ecuador and its theoretical understanding of the currents at a technical and thematic level in its conceptual section.

The pictorial art in the different educational institutions aims to promote the social, communicative, or emotional skills of the students, however, in many of the institutions art as such is not considered, and if they do, they are limited to implement different techniques, methods and artistic manifestations in their activities, resulting in them being limited to drawing and painting.

Thanks

In the search for information and analysis of the issues raised is my person Carolina Estefanía Benalcázar Criollo, with the help in review of the teacher Marcos Alejandro Yáñez Rodríguez, who teaches the subject of Artistic Language in the career of Pedagogy of Arts and Humanities. Thank you for leading the content writing and for the opportunity to submit an article for publication. In addition, the National University of Education is considered for the approval of academic programs within the subjects that allow job training in relation to the academic one. Finally, thanks to the career director Patricia Diana Pauta Ortiz, for her support within the project so that we are given this opportunity in our work for training as a future arts pedagogue.

References

- Araque, N. (2015). Emotional education in the initial educational process in Ecuador and Spain. *UTCiencia Magazine* 2(3), 150-160. <http://investigacion.utc.edu.ec/revistasutc/index.php/utciencia/article/view/35>
- Arcos, M. and Núñez, G. (2023). *Revaluation of Ecuadorian pictorial art applied to the design of fashion products*. [Degree in Product Design, Pontificia Universidad Católica del Ecuador]. <https://repositorio.pucesa.edu.ec/handle/123456789/4026>
- Arevalo, J. (2021). *Pictorial expressions of urban art in Cuenca (Ecuador). Socioartistic characterization and periodization*. [Master's thesis, University of Cuenca]. <http://dspace.ucuenca.edu.ec/handle/123456789/36266> <http://dspace.ucuenca.edu.ec/handle/123456789/36266>

- Cevallos, L., Freile, C., Morales, F., Morales, R. and Poyatos, F. (2017). *Study and analysis of the processes of alteration by microbiological agents in pictorial works on canvas exhibited in cloisters of convents and monasteries in the historic center of Quito, Ecuador*. [Science and Art VI. Experimental Sciences and Heritage Conservation, University of Seville. Painting Department]. <https://hdl.handle.net/11441/103733>
- Dominguez, M., Loayza, T. and Pons, V. (2022). Proposal for artistic education at an early age as a tool for the expression of emotions. [Bachelor of Science in Initial Education, Universidad del Azuay]. <http://dspace.uazuay.edu.ec/handle/datos/11625>
- Hernandez, R. (2019). Assisted practices focused on student training: experiences in UNIANDÉS, Ecuador. *Spaces Magazine* 40(8), 1-8. <https://n9.cl/wjbko>
- Karolys, E. and Velasco, D. (2013). *Production of an educational video of Ecuadorian Pre-Columbian Pictorial Art as a pedagogical support for students in the eighth year of basic education*. [Titration Work in Social Communication Central University of Ecuador]. <http://www.dspace.uce.edu.ec/handle/25000/765>
- Loaiza, D. and Pérez, A. (2022). *Color theory applied to pictorial art as a tool for cognitive reinforcement in the educational system*. [Curricular Integration Work prior to obtaining a Bachelor's degree in Arts Pedagogy, National University of Education]. <http://repositorio.unae.edu.ec/handle/56000/2856>
- Loarte, M., Román, R. and Sánchez, J. (2020). Interpretation and didactic mediation of religious pictorial art from the colonial era in the city of Loja, Ecuador. *Conrad Magazine* 16(74), 254-260. <http://scielo.sld.cu/pdf/rc/v16n74/1990-8644-rc-16-74-254.pdf>
- Moncayo, M. (2018). SURREALISM IN THE PICTORICAL ART OF THE CANTONAL HEADQUARTERS OF ZONE 3 OF ECUADOR. *Magazine: Caribbean Social Sciences*. <https://www.eumed.net/rev/caribe/2018/12/surrealismo-arte-pictorico.html>
- Sanchez, A. (2020). The images of the nation, art as a form of social representation of Ecuador (1902-1941). *Designio Magazine* 3(1), 31-37. <http://portal.amelica.org/ameli/journal/554/5542411001/5542411001.pdf>
- Sanchez, A. and Samada, Y. (2020). PSYCHOMOTOR SKILLS IN THE INTEGRAL DEVELOPMENT OF THE CHILD. *Revista Mikarimin* 6(1), 121-138. <https://core.ac.uk/download/pdf/329080079.pdf>
- Vera, C. (2009). How to write review articles. *Medical journal the peace*, 15(1), 63-69. https://pregrado.unae.edu.ec/SII2022/pluginfile.php/69558/mod_resource/content/2/v15n1_a10.pdf