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## Painters of Jutiapa

Artemis Torres Valenzuela



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# Painters of Jutiapa

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### Introduction

The work presented here is a recovery of the artistic work of the following painters: Aurora Mencos Cardona, Fernando de Jesús González, Julio César González, José Rony Morales Pineda, Nery Danilo Sandoval y Sandoval, Rubelio Adolfo Méndez Gudiel, Raúl Antonio Santiago Alay, Farión Lobos Cruz, José Luis Lobos García, Guido Arnaldo Palma Villanueva, Jorge Luis López Sandoval, Valero Valenzuela Escobar y Walter Eduardo López Corado. With their creative works, each one has contributed to Guatemalan art, recovering geographic scenarios and social dynamics of the daily life of the people of Jutiapa<sup>1</sup>.

These masters of color have found in painting a way to express their freedom through more specific elements such as the accumulation of experiences, the choice of colors, the use of space and joint function, among others. In this way, the union of tones, shades and lines (chromatic rhythms) provoke aesthetic emotions, identifying and uniting with judgments (reason) and suggestions (art) the author with the observer.

Without entering into deeper dialectical considerations such as those of the line (intellectual factor) and color (sensorial factor) or the author and the observer, skill and creation, etc., the reader, knowing the biographies of the painters, is left to appreciate the symbolic language, subjective revealer of particular inspirations of the scenario and context from Jutiapa.

### Aurora Mencos Cardona

Born in the city of Jutiapa on September 22<sup>nd</sup>, 1950, into a family of artists. Her parents, Santiago Mencos Martínez, a musician and saddler by trade, and Mrs. Florinda Cardona de Mencos, both from Jutiapa.

She studied at the *Colegio de Padres Franciscanos*, "San Miguel" in the Municipality of Jutiapa and her professional training at the *Escuela Normal para Maestros de Párvulos Alfredo Carrillo Ramírez*. As a student at this prestigious institution, she excelled in music, dance, art, aesthetics, singing and theater.

<sup>1</sup>The department of Jutiapa is located in the eastern part of the Republic, its territorial extension is 3,219 square kilometers. It is divided into 17 municipalities and its boundaries are to the north with the departments of Jalapa and Chiquimula; to the east with the Republic of El Salvador, to the south with the Pacific Ocean and the department of Santa Rosa; and to the west again with Santa Rosa. In its ancestral cultures, remains of Pipiles and Xincas, among others, have been found. At present, the existence of large cattle ranches as well as the raising of horses and pigs is of significant economic importance. These and other elements (a fundamental part of its culture) give its population peculiar characteristics. *Diccionario Municipal de Guatemala*, 2001, 117.



In addition, as a student of the musician Víctor Hugo De León, she stood out for her love for the interpretation of musical instruments, among which the accordion and the guitar can be mentioned.

As a teacher she worked at the *Colegio Jardín de Niños* located in zone 7 of the capital city. In the city of Jutiapa, she was a teacher and director of the *Escuela Nacional de Párvulos Eusebia Auceda viuda de Padilla*.



Professor Aurora Mencos Cardona shows one of her pictorial collections.

Her inclination for painting began when she was a child. In this regard, the painter says: "I liked to take from *Life Magazine* some models for my drawings. That is how (when I was about eight years old) I reproduced one that had an impact on me, the theme: *David and Goliath*" (Oral interview Aurora Mencos, 12-26-2005).

She has always been an admirer of Renaissance painting, especially the work of Michelangelo. On a national level, she enjoys the creativity of Maestro Carlos Mérida.

Self-taught, Professor Mencos' pictorial work brings together various themes: natural phenomena (earthquakes), accidents, disasters, landscapes and human figures that represent dual man as a biological and cultural species. Among her most recognized paintings is "Caos", a mural that evokes a prophecy placing God at the center, recognizing in the world inhabited by men, philosophies, utopias and political tendencies that have governed the different geographical spaces (socialism, communism, etc.). Important people (such as Nikita Krushchev) who have directed the destinies of men, and musical groups that have influenced different generations.

In the themes approached by the painter, man occupies an apologetic place. With concepts such as the work that brings honor, the encouragement of hope and the construction of new worlds of peace, she opposes the destruction that generates evil and war. Her work also contemplates themes such as death, represented with scythes, demons, medusa heads and dragons. The author affirms that "as in all art, what is painted is always unrepeatable" (Oral interview Aurora Mencos, 12-26-2005).

Currently, the collection that remains in her home has 18 paintings. Most of them in the technique of oil on canvas, although she has some on cardboard backgrounds made with pastel crayons and acrylic paint.

Among the titles are: *Dama del espejo* (artistic nude), and *Infinito* a work that shares the idea of an independent God, devoid of principle, form and figure, possessor -in his hands- of the earth. In this representation, the angels help him in the creation.



Work called *Infinito*. It shares the idea of an independent god, devoid of principle, form and figure, possessor -in his hands- of the earth.

Important themes are the region's own prints. The work, *La jarcia de Comapa*, initially elaborated on cardboard and later (due to its accelerated deterioration) reproduced on canvas with the oil technique. This composition gathers objects and tools of daily life that can be seen in the local market: hammocks, bows, bags, *arganillas*<sup>2</sup>, girths and palm brooms, among other items.

Other titles stand out, such as: *Los garañones* (representing the livestock spirit), *Los guapos*, *La zarabanda*, painting that recovers the festive atmosphere to the maximum, dancing couples, the border ribbon, border decorations and an orchestra of violins.



*La jarcia de Comapa* initially elaborated on cardboard and later reproduced on canvas with the oil technique. This composition gathers objects and tools of daily life that can be seen in the local market: hammocks, bows, bags, *arganillas*, girths and palm brooms, among other items.

*Los comales y Los cántaros del Barreal* (1998), capture the clay work of the artisans of the village of El Barrial. *La venta del día* exhibits a scene now transformed, where the inhabitants wear typical regional clothing: the men with *caites*, *tecomates* and *machetes* and the women with brightly colored dresses, *gabachas* and elegant headdresses with colorful hair hooks, offering local products (chickens, pitchers, *cochitos curros*<sup>3</sup>, etc.).

*El Barrealeño* is the rider who rides a horse and is accompanied by the dogs. *La cosecha de flores* (1991) shows how the women vendors cross the path called *Chiltepe*, carrying scarce flowers: *jasmines*

<sup>2</sup>Double bags made with pita or ribbon, carried on the shoulders distributing the weight. They usually carry personal belongings. García Escobar, Carlos René. 03-20-2006.

<sup>3</sup>Species of hairless pigs.



and *gladiolas* for the celebration of the Patron Saint, San Cristóbal, on July 24<sup>th</sup>. In *La merienda* using the pastel crayon technique, Professor Mencos exhibits the delights of the bakery from Jutiapa.

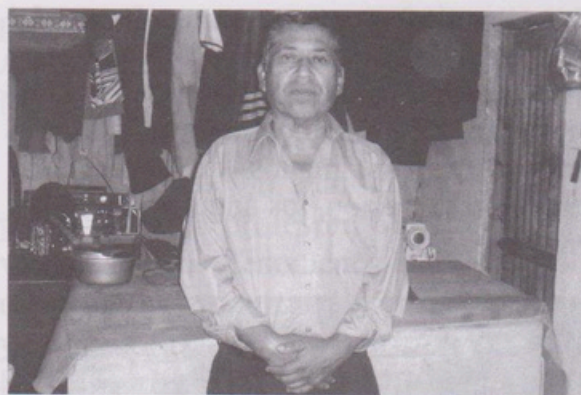


*El barrealeño*, a work that expresses the horseman on horseback doing his work accompanied by dogs.

The work of Professor Aurora Mencos has been exhibited personally and collectively at the Ingrid Klushman Gallery, in the Blue Room of the National Palace of Culture, among others. Her artistic quality has been recognized by the *Casa de La Cultura Jutiapaneca* "Profesor Marco Tulio García Manrique" and by the Ministry of Education, who awarded her a recognition for her merits as a Teacher-Artist.

### Fernando de Jesús González

Son of Ricardo Ramírez and Maura González Hernández, he is considered a born painter. He acquired his first knowledge of drawing in practice, working for more than three decades in the Military Zone of the Department of Jutiapa. His experience in the institution gave him the basics of commercial drawing, labeling and cartography (Oral interview Fernando Gonzalez 12-26-2005).



Painter Fernando de Jesús González

The work of Fernando de Jesus has been done in the technique of oil on canvas and wood. Most of it focuses on local and national landscapes and still lives. It has paintings alluding to La Antigua Guatemala and the eastern part of the country, specifically the department of Jutiapa; some of the titles that stand out are the following: *Río Monguoi*, *La Laguna de Ayarza*, *Entrada a las Tunas* and others.

Although most of his paintings are landscapes, he has also painted human figures. His work has been exhibited in La Antigua Guatemala and the departmental capital of Jutiapa. He is currently working on special orders (commissions of urban landscapes and other themes), which are sent to the United States.



The work of the master Fernando de Jesús González recovers, for the most part, the natural landscape of the region.

## Julio César González

Born in the City of Jutiapa on February 8<sup>th</sup>, 1967. Son of José Luis González Villanueva and María Cristina Farfán. He studied at the *Escuela Federal Salomón Carrillo Ramírez*, at the *Instituto Experimental Mario Efraín Nájera Farfán*, both in the municipality of Jutiapa; at the *Escuela Normal Central para Varones* from which he obtained the title of Urban Primary Education Teacher and at the *Escuela de Formación de Profesores de Enseñanza Media (EFPEM)* specializing in physics and mathematics at the San Carlos de Guatemala University.

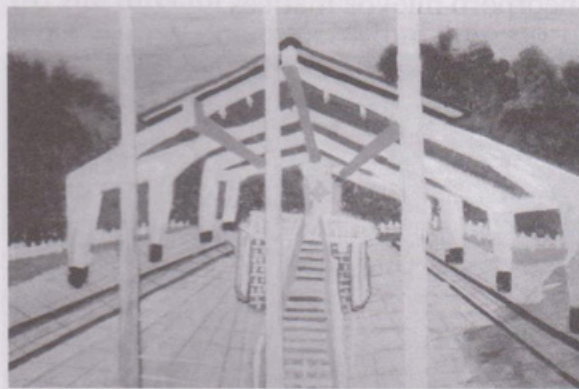


Painter Julio César González

As a teacher (he has taught different courses: literature, morals, mathematics and psychobiology) he has worked at the *Instituto Tecnológico de Computación de Oriente (ITCO)*

and at the *Escuela Regional de Hotelería y Turismo* (Oral interview Julio César González, 12-28-2005).

With the technique of oil on canvas, his works include natural and architectural landscapes. Some of the titles are the *Parque Rosendo Santa Cruz*, *Laguna de Ayarza*, among others.



Fragment of the current park of the municipality of Jutiapa. Oil on canvas.

## José Rony Morales Pineda

Painter and sportsman. Born in Guatemala City on September 13<sup>th</sup>, 1942, son of Arnulfo Morales Zeceña (Monjas, Jalapa) and María Pineda Hernández (Guatemala City). Since he was twelve years old, he has resided in the Municipality of Jutiapa.

He attended primary school at the *Escuela Tipo Federación* in Jutiapa and married Mrs. Carmelina Ramos Lemus, a native of Jutiapa. From 1961 to 1996 he worked first as a painter's assistant and then as a signage and painting foreman at the *Zona Vial No.2 de Caminos* (Jutiapa). His skills in the art of painting were evident since he was a child, as he himself recalls "I used to make copied drawings". (Oral interview Rony Morales, 01-02-2006).



José Rony is a notable painter, who is known for his murals painted at the *Casino de la Zona Vial No.2 de Caminos*. Its elaboration has a base-support for rubber paint and then with oil paint. In the same enclosure and due to a visit of the Minister of Communications and Public Works, he retouched the murals elaborated by Farión Lobos. In some works -without losing the original sense- he incorporated new shades.



José Rony Morales Pineda is recognized (among other works) for his murals painted at the *Casino de la Zona Vial No.2 de Caminos*, Jutiapa.

His work includes tempera paintings on cardboard, with outstanding allegories to national figures and public figures: Miguel Ángel Asturias, Rigoberta Menchú and others. The most common themes are local sports scenes (basketball, soccer, horseback riding), moral

messages accompanied by writings, portraits (orders), faces, landscapes, patriotic symbols, civic themes, flora and fauna. Some titles are: *La Maja Desnuda*, *Vendedores de Quetzaltenango*, *Equitación*, etc.

Master Morales' passion for mural painting has led him to create several works on the walls of his house (located at 3a Avenida and 2a Calle 2-81 Zona 3, Barrio El Condor, Jutiapa), among which religious themes stand out. A work of singular size is the painting of *Nuestra Señora del Carmen*, which occupies almost the entirety of one wall.

As a sportsman, he excelled in soccer, playing for the International Railways of Central America (IRCA) team, later called *Ferrocarriles de Guatemala* (FEGUA). He sporadically played for the Asunción Mita national team and in recognition of his painting skills, he was recently honored with the Order of the remembered painter and journalist from Jutiapa, Raúl Antonio Santiago Alay. Other awards that have been conferred to him are the Departmental Medal C.D.A.G. 1973 and the D.D.D. Jutiapa-ASOFUTBOL Departamental 2002, for the best Jutiapaneco soccer player of all time.



Mural by artist José Rony Morales Pineda.

## Nery Danilo Sandoval y Sandoval

Teacher, artist, sportsman and magician (also known as *Mago Nedasa*). Born in Santa Catarina Mita, Jutiapa, on May 31<sup>st</sup>, 1944. Son of Maximiliano Sandoval Polanco and Orfelinda Sandoval Martínez, both from the same place.

From a very early age he showed his vocation for painting: during his school life he stood out for his ability in drawing. He completed his primary education at the *Escuela Nacional Pública de Santa Catarina Mita*, the middle school in the Department of San Marcos and obtained the title of Primary Education Teacher at the *Instituto Centroamericano para Varones* in Jalapa.

For more than three decades he has resided in the Municipality of El Progreso, Department of Jutiapa. In the departmental space, in addition to standing out as a professor of plastic arts and industrial arts, he is known as a sportsman. Among other activities, he participated as a constituent deputy in 1985.



Nery Danilo Sandoval y Sandoval, renowned painter, teacher, sportsman and outstanding artist (also known as *Mago Nedasa*).

As a teacher he has worked in the following schools: *Ernesto de Lara* in Puerto Barrios, in the San Vicente Village in Santa Catarina Mita, *Cuesta del Guayabo*, Jutiapa; in the *Escuela Tipo Federación* in Jutiapa and besides being a teacher, he was the director of the *Escuela Oficial Urbana para Varones* in the Municipality of El Progreso. He created the official coats of arms that identify the *Instituto de Educación Básica Angelina Acuña*, the *Escuela Oficial Urbana para Varones* and the *escuela de párvulos* of the Municipality of El Progreso (Oral interview, Nery Sandoval, 12-28-2005).

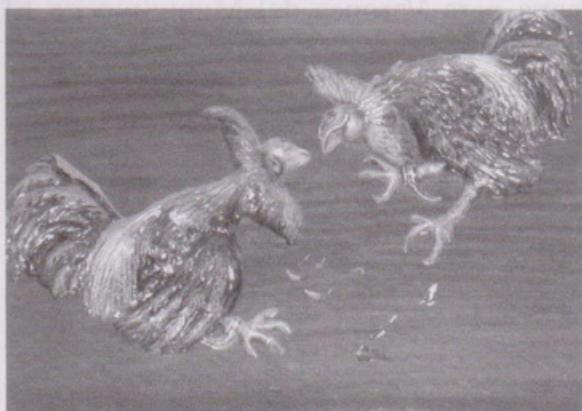
He has traveled to Utica, New York, Mexico, El Salvador and Honduras. Inspired by the landscape, his works recover scenes from these places.

On different occasions he has received recognition, among which the following stand out: a tribute for his teaching work, granted by the Teachers' Union of the Municipality of El Progreso, he has won several painting contests promoted by different institutions at regional level (Chiquimula, Jalapa, Zacapa and Santa Rosa) and a local mention conferred by the San Carlos de Guatemala University.

The techniques he uses the most are acrylics, watercolors and oils. Some titles of his works are the following: *Iglesia de Santa Catarina Mita* (acrylic); *Atardecer en el Lago de Atitlán*, *Eucaliptos en la Cuna del Sol*, work inspired by a wooded area of Acequia, (watercolor 1977), *Las Lisas*, *La Cuesta del Guayabo* (acrylic), *Laguna de Guija*, *Macetón de flores*, *Muelle pesquero en Puerto Barrios*, *Río Dulce*, *Volcán de Agua* and *Volcán de Fuego*. It includes scenes from daily life with



themes such as *Cacería* and *No me sueltes Canelo*. His paintings have been exhibited in the municipalities of Santa Catarina Mita, El Progreso and Jutiapa; internationally, in Utica, New York. He has also been invited to exhibit in San Francisco, United States of America.



*La pelea de gallos*, a work that brings together plaster art through bas-relief and high-relief.

In the realization of his acrylic paintings, he uses new supports applying techniques, modalities and forms learned in Mexico. Among them, Long Play (acetates that require putty, sealant and rubber paint in their preparation), glass (bottles and glasses that are subjected to 250 degrees Celsius to fix the color), melamine and china plates (the latter are made in stages and require smoking with candle, sticks to trace the drawing, special application of glue and lacquer, in addition to other phases of the procedure). He prepares the canvases or canvas supports himself. Among his materials, in addition to using traditional brushes, he incorporates sea sponge bits.

His work is not limited to painting but also includes plaster art through bas-relief and high-relief representing original scenes of the local culture.



In the realization of his acrylic paintings, Nery Danilo Sandoval uses new supports applying techniques, modalities and forms learned in Mexico.

### Rubelio Adolfo Méndez Gudiel

Born in Jutiapa City on July 3<sup>rd</sup>, 1942. Son of Juan Antonio Méndez and Carmen Gudiel. He married Mrs. Blanca Dora Díaz de Méndez. (Oral interview Rubelio Méndez, 01-02-2006).

His works are directly commissioned<sup>4</sup>, many have been exported to the United States of America. He most frequently uses oil and acrylic painting techniques, on canvas supports that he prepares himself; he elaborates a variety of themes: fruits, flowers, landscapes and typical prints, among others. However, he also works with tempera and watercolor on paper and cardboard.

<sup>4</sup>The works of the painter Méndez Gudiel appear as anonymous because he does not usually sign them.



Painter Rubelio Adolfo Méndez Gudiel in his workshop.

As the painter expresses: "in recent times there have been demands for decorating tablecloths, (according to the client's taste), I have painted them with certain details".

### **Raúl Antonio Santiago Alay**

Outstanding teacher, painter, cartoonist and journalist, known locally as "Tono Alay". He was born in Jutiapa City on November 15<sup>th</sup>, 1955, son of Juan Villeda and Raquel Alay. He married Mrs. Amparo Alicia Martínez López from Jutiapa. (Oral interview Raúl Estuardo Santiago and Amparo Alicia Martínez, 01-03-2006).

He studied at the *Escuela Nacional Tipo Federación Salomón Carrillo Ramírez* (Jutiapa), *Instituto Nacional de Educación Básica* (Jutiapa), *Instituto Normal Centro Americano para Varones* (Jalapa) and *Instituto Normal Particular Mixto de Magisterio*, in the municipality of Jutiapa.

As many Jutiapanecos remember, his skills were not limited to drawing and painting, "his creativity in deformation and caricature formation made him unique, to this was added his retentive capacity and his memory because he could observe people and reproduce them with great accuracy

in portraits and caricatures". (Oral interview Valero Valenzuela, 01-03-2006).

His creative capacity was not limited to caricature, he also made incursions into pencil drawings, watercolors, tempera, acrylic and oil paints on canvas, wood, sheet, paper and cardboard.



Photograph of the teacher, painter, cartoonist and journalist, Raúl Antonio Santiago Alay, "Tono Alay".

He worked as a Plastic Arts teacher at the *Colegio Católico San Miguel*, was a member of the teaching staff of the Adolfo V. Hall, both in the city of Jutiapa. Thanks to these experiences, he developed his own - unpublished- didactic books. He was a cartoonist for the now defunct monthly Jutiapaneco newspaper *Lumbrera*. He also stood out as a journalist, mainly for the famous *Letanías de fin de año* and *las cartas a Juan Pueblo*, that were transmitted on *Radio Tamazulapa*.



Together with Oscar Atilio Morales González and Alberto Sandoval, they founded the radio program *Paréntesis Cultural*. He was a member of the Board of Directors of the *Asociación de Periodistas Jutiapanecos API* and was a distinguished member of the *Asociación de Periodistas de Guatemala APG*.

On different occasions he has been the recipient of awards and recognitions. On September 14<sup>th</sup>, 1990, *Radio Quezada Educativa* (1320 AM) and the Permanent Committee of the Honorary Laurel, awarded him as outstanding character of the year for his journalistic work and skill in artistic drawing, granting and crowning him with *El Laurel 90*. In 1992, *Radio Tamazulapa* awarded him recognition for the program *Juan Pueblo*<sup>5</sup>.

### Farión Lobos Cruz

Originally from the department of Jalapa, son of Anastasio Lobos (Horcones, Santa Catarina Mita, Jutiapa) and Encarnación Cruz (Jalapa). Married María Angélica García Carrillo (from Ovejero, El Progreso, Jutiapa). From a very young age he worked as a tailor and shoemaker, combining his work with musical art, as he played the marimba.

For approximately three decades, he worked in the *Zona Vial No. 2 Caminos* of the Municipality of Jutiapa, working as a painter. Using the techniques of oil, acrylics and oils on canvas, he painted a variety of subjects: landscapes, everyday scenes, religious and artistic drawing (faces). He excelled in mural

painting and is the author of most of the works that ornament the *Casino de la Zona Vial No.2 de Caminos*. The scenes express the life of the road worker, accompanied by landscapes and machinery of the time, to these are added logos and insignias of the institution (Oral interview José Luis Lobos García, 01-02-2006).



*La Santa Cena* (The Holy Supper) by master Farión Lobos Cruz. This outstanding painter excelled in mural painting and is the author of most of the works that decorate the *Casino de la Zona Vial No.2 de Caminos, Jutiapa*.

Transmitting his knowledge and experience in the field of painting, Lobos Cruz trained new young people, who later stood out in the area of Jutiapa, among them we can mention Efraín Espósito and Rony Marroquín.

He died in 1979 at the age of 53.

<sup>5</sup>Data taken from the curriculum provided by Raúl Estuardo Santiago Martínez (Jutiapa, 01-03-2006).

<sup>6</sup>During the sixties and seventies, the casino of the *Zona Vial No.2 de Caminos* was a social hall of great prestige, at that time located a little distant from the town. In this venue, the society of Jutiapa held important events, cultural activities and elegant parties.

## José Luis Lobos García

Musician, composer and painter. José Luis is known as *El Gato*. He was born on May 22<sup>nd</sup>, 1960, in the Department of Jalapa. Son of the painter Farión Lobos Cruz and María Angélica García Carrillo (El Progreso, Jutiapa). At the age of 1 year, he moved to Jutiapa. Married Mrs. Irma Consuelo Medrano Carrillo de Lobos.

Lobos García uses the technique of oil painting on wooden supports, he has painted mainly landscapes, highlighting the elements of the local nature. Currently, he has few works, since as the author himself says: "I usually give my paintings as gifts to friends" (Oral interview José Luis Lobos García. 01-02-2006).

## Guido Arnaldo Palma Villanueva

Guido Arnaldo was born in Santa Catarina Mita, Jutiapa on September 10<sup>th</sup>, 1963. Son of Carlos Romeo Palma and Rosalía Villanueva, both from Santa Catarina Mita, Jutiapa. He married Mrs. Heydi Sandoval.

He studied at the *Escuela Primaria Urbana para Varones* and the *Instituto Dr. Francisco A. Figueroa* of the Municipality of Santa Catarina Mita, Jutiapa. He demonstrated his painting skills since he was a child, over time he perfected the acrylic technique, preferably on wooden supports (durpanel and plywood), but also on canvas or fabric. He has worked on the techniques of tempera and pastel colors (Oral interview Guido Palma, 01-08-2006).

His works are of great recognition, and he stands out for dedicating himself, preferably, to cowboy landscapes that are inspired by the local scenes of daily life in this area of the eastern part of the country. Other themes are still lives and regional prints of flora and fauna.

With pencil he creates female faces in chiaroscuro. In acrylics and tempera, he has made individual and family portraits; a mural painting entitled "El Parque", located inside the Municipal Hall of Santa Catarina Mita, Jutiapa, is significant.

A particularity in the work of this artist is that once a painting is started, it must be finished. The time to complete the painting varies according to the subject, approximately between 2 and 4 consecutive hours. The works have been of great recognition, some of them have been exported to Spain, United States and El Salvador.

In pyrography (drawing burned in leather) he has made complex cowboy scenes. Without neglecting valuable details, each of his works manages to capture (to a great extent) the local environment.

<sup>7</sup>Founder and member of the musical group Los Gatos of Jutiapa. This group has stood out nationally and internationally. Among its members we can mention, besides José Luis Lobos, Oscar Aceituno, Oscar Alay, Manuel Mencos, Javier Bautista and Leonel Enrique Orozco Reyes.



## Jorge Luis López Sandoval

Born in Guatemala City on August 12<sup>th</sup>, 1950. Son of José Marcelino López (Guatemala City) and María Enma Sandoval (Agua Blanca, Jutiapa). At the age of 5 he started painting and at 7 years old he emigrated to reside in the Municipality of Agua Blanca, Jutiapa.

He attended primary school at the *Escuela Nacional de Varones* in Agua Blanca, Jutiapa. Basic education in the department of Jalapa; diversified level at the *Instituto Normal para Varones de Oriente* (INVO), in Chiquimula and at the higher level, he studied engineering at the San Carlos de Guatemala University (Oral interview Jorge Luis López, Agua Blanca, 01-08-2006).

As a professor of chemistry, mathematics and drawing he has worked at the *Instituto Normal Central para Varones*, *Colegio Indolatino* and *Liceo Moderno de Señoritas* (Guatemala City). He also taught at Indolatin College in Toronto, Canada.

The themes addressed in his work are varied, using the technique of acrylic painting on papier-mâché backgrounds. It includes panoramic views of the urban landscape of Agua Blanca and important historical buildings of the Capital City (Cathedral Church, the building that for many years occupied the *TGW Radio*, the Central Park, etc.), as well as buildings of La Antigua Guatemala. In pencil and chiaroscuro, he has made several portraits.

Professor López Sandoval is recognized not only for the art of painting, but also for his multiple activities in favor of the *aguablanquense* culture. Part of his pictorial work has been donated to the *Casa de la*

*Cultura*; he organized the first acrylic painting workshop in the Municipality of Agua Blanca. This activity aims (among other objectives) to provide incentives and initial training for interested young people. He has held several exhibitions with local painters, is currently a member of the *Casa de la Cultura*, and directs the local newspaper *El Murciélagu* (*El Murciélagu* (86): Agua Blanca, 2005) and is part of the committee of the Fair of the Three Kings of Agua Blanca (2006).

He was awarded among the mentors of Agua Blanca on June 25<sup>th</sup>, 2005, and has been one of the most recent distinctions he has obtained (*Agua Blanca Magazine* (II): 6, Agua Blanca, 2006).

## Valero Egidio

### Valenzuela Escobar

Born in the city of Jutiapa on May 19<sup>th</sup>, 1949. Son of Víctor Valenzuela Méndez and Ernestina Escobar de Valenzuela. He married Belkis Donis Villanueva de Valenzuela. He studied at the *Escuela Nacional Tipo Federación Salomón Carrillo Ramírez* in the municipality of Jutiapa. At the Rafael Landívar Institute in Guatemala City, he obtained a degree in Primary Education Teaching, while at the San Carlos de Guatemala University he graduated as a High School Teacher in Pedagogy and Educational Sciences and completed his *Licenciatura* (Guatemalan university degree) in Pedagogy. (Oral interview 01-03-2006).

As a teacher he taught at the *Escuela Oficial Rural* of the village Animas Lomas, *Escuela Tipo Federación* Salomón Carrillo Ramírez, *Instituto Experimental* Mario Efraín Nájera Farfán and other private educational centers in the department of Jutiapa. As a university professor he worked in the departmental sections of Chiquimula, Ipala, Morales (Izabal) and Jutiapa. (Lumbrera (25); 3, Jutiapa, 1992).

His painting has stood out for the variety of themes: costumbrista images, regional, landscapes of places in the department of Jutiapa, (it is significant that he has at least one painting per municipality), political, religious, civic, great characters of national life and social content. In addition to different techniques: oil applied with palette knife, tempera, watercolors and the management of space, contrasts, light, shadow, linear strokes, color, texture and layout are the elements that make up many of his paintings. He currently owns several collections and has participated in solo and group exhibitions, most notably in the Paiz Art Biennial (1990-92).



*Procesión de la Borriquita in Jutiapa*. Oil on canvas, work of the painter Valero Valenzuela Escobar.

Promoting Jutiapaneca culture, he has published literary, artistic and historical articles in local magazines and newspapers: *Jutiapa Noticias*, *Lumbrera*, *Evolución Informativa* among others. He has also participated in radio programs, *Impacto Noticioso* of Radio Tamazulapa and for some years now, he has directed the cultural section in GGTV cable of Jutiapa (*Revista Evolución Informativa* (01): 18, Jutiapa, 2002).

Some titles of his works are the following: *La Feria* (oil on wood, 1995), *El Parque*, *autorretrato*, *Iglesia de Moyuta*, *Retrato de Rosa María Flores* (author of the book *Chiquimula en la Historia*). Among the religious themes: *San Antonio*, *San Martín de Porres*, *Jesús en el Volcán Culma*, *Hermano Pedro en La Antigua Guatemala*, *Procesión de la Borriquita en Jutiapa*, etc.



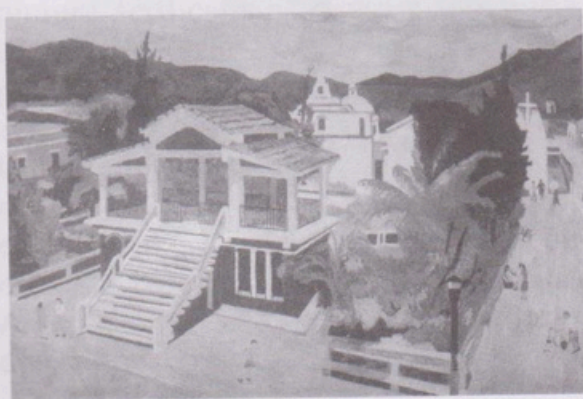
The political theme is expressed in pictorial art. The social dynamics expressed in the corporal manifestation of the people and the political groupings.



## Walter Eduardo López Corado

During his work as a teacher in the Animas Lomas Village, he made figures molded in clay and plaster, highlighting the human expressions of peasants, typical of the daily scenes of Jutiapa. Regarding the importance of these scenes, the author of the works argues: "It is essential to capture the landscape because it is an integral part of the life of the Jutiapanecos, and its expression through painting is a way to make known the reality, as seen by ourselves, from the inside." Then -he adds-, "with art we can domesticate many elements, creating and recreating, composing and decomposing, because painting, like other expressions, brings inexhaustible new things, both for the author and for the observer." (Oral interview Valero Valenzuela, 01-06-2006).

He has been the object of distinctions, such as recognition as Master Artist, for his participation in the collective painting exhibition at the National Palace of Guatemala (June 1991).



The painter Valero Valenzuela recovers the urban landscape through the central park of the city of Jutiapa. Oil on canvas.

Plastic artist. Born in the city of Jutiapa on February 28<sup>th</sup>, 1972. Son of Rodolfo López Santos (Jutiapa) and Marta Corado (Quezada). He received his academic training at the *Escuela Nacional de Artes Plásticas Rafael Rodríguez Padilla ENAP* (1987-1992).

His works are and have been included in important art collections both in Guatemala and Central America. He has participated in multiple individual and collective exhibitions, among which stand out: "Central American Brushes", Art Gallery EduART Gallery, Panama City (2005); "Individual" Art Gallery EduART Gallery, Panama City (2005), "Individual" Art Gallery It's Art Gallery, Panama City (2005), "Cultural Gala"; artist invited by the Government of Panama to the IV Summit of Presidents and Heads of State of the Caribbean, Panama (2005), III Central American and Caribbean Integrationist Meeting of Plastic Arts" University of Art Ganexa, Panama City (2003), "Latin American Art Exhibition" Assembly of the International Association of Plastic Arts, Latin America and the Caribbean region, University of Art Ganexa, Panama City (2003), "II Festival of Ibero-American Culture" where he was honored as a guest artist, Moscow Academy of Fine Arts, Russia, (2001); "Central American Collective" IV Central American and Caribbean Integrationist Encounter of Plastic Arts, Managua City, (2001); "International Art and Technology Fair" guest artis, National Institute of Culture, Panama City (1998);

"Latin American Workshop on Artistic Creation" National School of Fine Arts, City of Tegucigalpa, Honduras (1998); "Latin American Artists" City of Tegucigalpa, Honduras (1997).

At the national level, he has been featured in the following exhibitions: "Lo Que Nos Contaron, *Leyendas de Guatemala*", Cultural Center of the University "Santo Tomás de Aquino" from San Carlos de Guatemala University, La Antigua Guatemala, Guatemala (1998); "Festival de las Artes Santiago de los Caballeros de Guatemala" Casa de la Cultura de la Antigua Guatemala (1998); "Maestros de la Plástica Contemporánea Guatemalteca", ENAP, Guatemala City (1997).

In his eagerness to promote the plastic arts, he has held the following positions: Secretary of the Board of Directors, Latin America and the Caribbean Region, of the International Association of Plastic Arts, elected in Panama City (2003). Delegate for Guatemala to the IV Central American and Caribbean Integrationist Encounter of Plastic Arts, Managua City, Nicaragua (2001); Assistant Coordinator at the III National Meeting of Visual Artists, Tegucigalpa, Honduras (1999). Representative for Guatemala to the Central American and Caribbean Association of the visual Arts (information). Delegate at the III Central American and Caribbean Integrationist Meeting of Plastic Arts, San Salvador, El Salvador (1999). General Coordinator of the II National Artistic Encounter, *Asociación Guatemalteca de las Artes Plásticas*, Guatemala City, Guatemala (1999). Representative for Guatemala at the IV Regional Meeting for Latin America and the Caribbean of the International Association

of Plastic Arts, Tegucigalpa, Honduras (1998). General Coordinator of the I National Artistic Encounter, Guatemalan Association of Plastic Arts, Amatitlán, Guatemala (1997) and Founding member and member of the Board of Directors of the *Asociación Guatemalteca de Artistas de la Plástica*.

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Agua Blanca (Revista). Casa de la Cultura, Municipalidad y Comité de la feria 2006.  
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## Interviews

Painters:

Aurora Mencos Cardona  
Fernando de Jesús González  
Julio César González  
José Ron Morales Pineda  
Nery Danilo Sandoval y Sandoval  
Rubelio Adolfo Méndez Gudiel  
Raúl Antonio Santiago Alay  
Farión Lobos Cruz  
José Luis Lobos García  
Guido Arnoldo Palma Villanueva



José Luis López Sandoval  
Valero Egidio Valenzuela Escobar  
Walter Eduardo López Corado

**Other interviewees**

Rodolfo López Santos

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