



Euclides: Aesthetic Experience That is Born in the Making with the Earth from the Inhabitation of the Paeces Alto Village in Colombia

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Abstract

This reflection article addresses the rural context, specifically, in regards to the farming practice developed in the Vereda Paeces Alto in Jenesano-Boyacá Colombia, with the aim of creating a dialogue between the farming practice and the artistic process that is born from the experience of becoming sensitive to the land, to understand and reflect in relation to this activity, as a way of being and inhabiting the vereda. The methodology that this research follows is through a qualitative perspective in unison with creative research, the ethnographic method and the autobiographical, understood as a possibility of collective dialogue; therefore, the farming practice is interwoven with artistic practice and together they build the installation Euclides, a transdisciplinary archive. In this sense, by making the vereda visible from the peasant's perspective, as a context, as a social subject, as an aesthetic and cultural experience, a position is claimed in front of the world.

Keywords: peasant; crop; traditional knowledge; artistic creation; audiovisual installation; vereda.

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Preparing the land for cultivation

Deep pre-colonial history can only be discovered through its material traces in production and space, its connections with the solar and lunar cycles, its daily expression in creative acts, acts of desire and imagination, rooted in the landscape, in the bodies and in the living memory of people.

(Silvia Rivera, 2018)

The purpose of this article is to dialogue between the peasant language and the creative/artistic process, in order to visualize the relationships that occur in the agrocentric rural world¹, located in a space-time: Latin America-Colombia-Boyacá-Jenesano-Vereda²Paeces Alto; a village inhabited by daily practices such as: cultivating, spinning, cooking, transhuming languages that collectively summon the encounter between the tasks and the affections that inhabit the ways of life in which "we are the result of a practice and an ethos" (Rivera 2018, 36), in which each particular form of life is relevant in the interaction/rooting that is born.

Likewise, this text is a construct that unites art and territory through an installation that reflects the practice of cultivating on the sidewalk. In this space, knowledge, flavors and sensory experiences are intertwined, languages that request doing, humanizing and integrating, based on the affection shared by the space that is inhabited. All this translates into concerns preceded by a genealogy of their own/incarnate, a latent dialogue that resonates between the voices of grandparents, fathers, grandmothers, women and many more, intertwined with the Andean landscape.

Particularly, this experience situates daily practices as a way of being in the world, where the peasants who in their great majority live from cultivation, not only conceive it as economic sustenance but as an ethos; that is to say that to cultivate is to live in a certain way, a way of being a subject, a polysemy of memories, in which other ways of feeling-thinking-inhabiting the crop arise. Thus, listening to and recognizing oneself in the other from art is to involve invisible and forgotten voices in their various forms of openness, appropriation, resignification and contemplation, which constitutes a new imaginary, other questions that mobilize new ways of relating from dialogue.

This practice in the voice of Euclides Gonzalez, an inhabitant of the village, allows conversation and co-creation from the cultivation that extends through aesthetic dimensions and their materialities, so in this process a construction of looks, tensions, and sensory experiences is interwoven, which opens up a dialogue between the academic context and rural knowledge that blurs borders, to establish a collective language and an approach to the ethnographic, a participatory process that accesses other ways of understanding cultivation, while co-creating collectively from artistic language and everyday knowledge.

Vereda Paeces alto

I am the son of peasants, and in the countryside it was my upbringing, between the house and the school, between hills and farms, between coplas and tunes, between foundations and ears, among all those things that marked my life.

(Jorge Velosa Ruiz, 2020)

Paeces Alto³ is the embryonic niche of this research, it is located in the department of Boyacá municipality of Jenesano; this rural area is located at an altitude of 2880 meters above sea level, 13 kilometers from the

¹ A concept coined by the sociologist Orlando Fals Borda, to refer to life in Boyacá around the land, agriculture, the time of the position of the peasants, a concept addressed in his thesis "Man and the Land in Boyacá".

² In Colombia, the "Vereda" is one of the centers of territorial division of a municipality. The sidewalks are the last geopolitical division; These are grouped into townships, and this small agrarian community is called made up of numerous plots and neighbors on rural roads.

³ This territory is one of the 21 villages that make up the municipality of Jenesano Boyacá, it should be clarified that, although the cartographic division of the map does not show the division of some villages, its inhabitants know first-hand the limits.

municipal seat of Jenesano, with a temperature of approximately 10° C. This village borders three municipalities: to the north it borders the village of Huerta Grande Municipality of Boyacá-Boyacá, to the south with the village of Foraquirá-Jenesano, to the east with the village of Paeces Bajo-Jenesano, to the west with the village of Zapatero Municipality of Nuevo Colón.

Its economy depends mainly on agriculture, so its crops are mostly tubers such as potatoes, carrots, criolla, corn, arracacha, peas, coriander due to its height and soil texture; The properties of the village are of small extension, that is, they are divided into smallholdings. Another complementary activity is livestock, and in the minority is the activity of spinning wool. Its territory is slightly mountainous and its relief corresponds to the eastern mountain range of the Andes, it has landscapes of abundant vegetation typical of cold climate.

Approximately 135 families live there⁴, which are agricultural producers and part of their members help the family economy in the production process, in this sense, sowing is one of the most predominant trades within the daily dynamics, a trade inherited through traditions and narratives that over time requests to be relearned according to the dynamics of the capitalist world.

In this regard, my grandfather Ignacio González, 83 years old, evokes the village with native species: foxes, borugos, armadillos, runchos and savannah rabbits, the presence of swamps, frailejones, cortaderas, swamp cob. Here the tents were the guarapo canteens, the beds built of mats, the cribs were hammocks covered with a blanket (the ruana), the washhouses on the edge of the puddles or lagoons. Nowadays some of these ways of life have been transformed, however, when walking along the sidewalk there is still one or another old house intervened by concrete, the infinite range of greens and violet flower crops persist. This fertile land of extensive vegetation forges tilling hands and knowledge knowers.

The path in Colombia is a path and in the proximity of these narrow roads, the rural population settled; As Molano (2016) mentions, for the peasants who inhabit the village, it is their world: grandparents, neighbors, friends, compadres live there; They know every road, every shortcut, every ravine, every tree. There are wise people who: they sing the joints, the ribs and the squeezes (stomach pain with ease, which according to the sobanderas the cloth that holds the intestines slips away), they cure the stomach pains with aromatics (rue, chamomile, lemon verbena, mint ...), they know the times of the earth to cultivate. The village is the fabric and the primary organ where the peasant works, lives and defends it, so in the village an interweaving of collective union is born

So, in this inhabiting the sidewalk, links are woven not only with the physical space, but also a feeling is built for what is considered one's own, that human value towards the beloved spaces alludes to the affection for the inhabited space, that is, for the sidewalk and according to Bachelard (2000) it is "our corner of the world"; that is, that affection that is built around the territory is a fabric of relationships not only of attachment and rootedness, but of experiences with and from the vital space in which we root ourselves day by day. On the other hand, Ingold (2015) refers to places as knots and threads tied with their inhabitants, in his words human existence is tied to a place, where the inhabitants meet, the roads intertwine, so the life of each one is tied to that of the other.

Thus, when being part of the village, it is necessary to delve into the knowledge that is born there, it is its inhabitants: my grandparents, my parents, the women, the neighbors who know how to practice the trade who allow us to approach this knowledge; This "corner of the world" makes possible a tension between peasant life and the unfolding of an aesthetic process, the path as seed, fruit and harvest of creative research. Finally, it is the inhabitants of this territory who make possible a zone of contact-reflection-creation, since these processes are not limited to making works of art, but to carving out experiences that build relationships between subjects and space.

Harvesting the Creative Act

⁴ Information compiled with the president of the community board of the village.

Embodying upbringing, growing up on the sidewalk, having contact with the countryside and being the daughter of a peasant family is a first moment to weave a relationship with art, it is precisely that existence in this space that opens up to a sensitive expressiveness; "Art is here. It is in the neighborhood, on the sidewalk, in the city, in Latin America, in the south" (Martínez 2019, 11); that is to say, to place oneself on the sidewalk is to stumble in it and enter what is beneath fictions, the malleable land, that which gestates birth and life, its inhabitants who know about trades and traditions, the flora and fauna and everything that is located in this space, which together are a living body to reflect through artistic practices that are not alien to life and therefore they are a way of expanding the presence and understanding of the place where one lives; as Toledo states,

there are sensible shades of thought that find expression in the work of art. Art is an exercise that, by accounting for forces that constantly act on our vision, expands the limits of human sensitivity, enhances the forces of life itself with new intensity each time. (2019, 22)

This sensitive expressiveness begins to take shape in the collective in the closest and most everyday knowledge, that is, in the daily practice of my family and the diversity of their doing, they are part of the artistic practice through a collaborative dialogue where their narratives denote the links that are born and understood in the inhabitation of the sidewalk, for this reason, the essence of the artistic experience lies in the collective, in the words of Bourriaud:

The essence of artistic practice would lie in the invention of relations between subjects; Each particular work of art would be the proposal to inhabit a common world and the work of each artist a bundle of relationships with the world that would in turn generate other relationships, and so on ad infinitum. (2006, 23)

This collective creation gives connotation and respect to what is heard and perceived in order to integrate and propose images, sounds, bodies, movements crossed by sensitivity and the experience of feeling and being felt; so that "knowledge is conceived as something that every human being carries, so his parents and grandparents are as much teachers as a famous author of sociology can be" (Rivera, interview conducted by Ana Cacopardo, 2018).⁵ Therefore, these teachers, through their own practice, include oral and bodily memory lived with the body and the senses; in the words of Rivera Cusicanqui "Ordinary people produce critical thinking through their own practice, and this includes the oral and corporal production of meanings, which communicate fluidly in increasingly extensive and diffuse networks". (2018, 101)

So the aesthetic experience enters into the practice of cultivating, to speak from its particular ways of interpreting and interacting with sowing the land; thus this experience is a means, a language that makes it possible to recognize ourselves through that which is common, a mechanism that is interwoven in unison between concept and ingenuity with a technique that for this process is the installation which is born with dialogue as an exercise in collective construction, this encounter between knowledge and concern mutually values their contributions, to express an inner need to communicate (Albarracín, Arciniegas, & Sosa 2020).

In this sense, installation as a transdisciplinary technique explores spatiality, participation and co-creation and in its processual character the discovery arises through personal and collective self-reflection where a reciprocal action is deployed that enriches and strengthens the processes; thus agreements and negotiations are taken collectively. This experience extends into space and becomes passable, because in this space ideas, actions, reflections and emotions emerge, which together are a force that shape a reality where enough knowledge-building components are integrated.

Therefore, to understand this experience it is essential to contextualize what it means to farm from the local perspective. Farming is an essential activity in the village community, as it represents their main source of income. This work is carried out in a large part of the department of Boyacá, one of the most

⁵ Silvia Rivera, "Historias debidas VIII: Silvia Rivera Cusicanqui," interviewed by Ana Cacopardo, April 18, 2018, www.youtube.com/watch?v=lq6HfhZUGhc

important regions that supply food to the country, and whose activity transcends productive functionality, so according to Fals Borda (1957) it is possible to speak of a woman/man-land equation in the village, as it is the habitat of an agricultural community, which, since the beginning of its history it has preserved traditions and ways of life; that is to say that the people of Boyacá have been loyal workers to the land, since they depend on the harvest as a way of subsisting. Therefore, following Fals Borda, this agrocentric worldview in the trade of the cultivar recognizes a connection with tillage, where the farmer understands the cycles of cultivation from time-land factors and establishes rhythms/activities of care-affection that cannot be separated from living; since most of his life is dedicated to farming.

Hence, the characteristics of Paeces Alto, mostly of extension, is cold, cool and humid climate, the texture of the soil is thin, the substrate that composes it is homogeneous and black in color; for the crop to be grown, it is sown in June, because it is rainy season, suitable so that the tillage does not have to be irrigated; on the contrary, sowing in November-December would make it necessary to water frequently because it is dry/hot season.

For this reason, in this rummaging through the daily trade, the figure of my father, Euclides González Páez, stands out, who frames this process to talk about his work and his roots with the land when cultivating; It is the equation man earth. Euclides González, 50, a resident of the village who learned to plant from an early age, in his reminiscences alludes to working in the savannah in Cundinamarca, "I threw hoes and that's how I learned, I helped my friends to work and that's how I learned to cultivate, then I covered some seeds with my friends"; and who from now on has dedicated himself to tilling the land, this has been a knowledge in constant growth that is revealed in his daily practice "since I was a child I have liked to cultivate and I have been very dedicated to my crops and it has gone well". A meaningful doing with the body is the gesture of the hand when watering the seed and fertilizer, of the feet when tracing the furrows, and of its knowledge for an adequate care of the planting; At the same time, this process reconfigures an adaptation of bodies to the earth, robust bodies, thick nails, reddish faces with marks of hours under the sun on their cheeks; This body in movement acquires dexterity and at the same time configures a mode of knowledge. Consequently, as people work objects and land, these materialities also work people (Ruiz 2023).

For the construction of the installation, dialogue is used in the experience of practice, which requires direct and continuous observation, that is, going to earth to accompany Euclid in his daily exercise to document the actions that take place there: words, memories, soundscapes and polyphonics, movement through the body (gesture-contact), the flow of the voice (the nuances-accent) and the gestures, everything becomes relevant in the act of creating. This documentation is an approach that seeks to understand from sensitivity and intuition the way in which objects, the symbolic and the links with the craft arise; In contrast, this collective experience is a remaining active from the making sensible with the earth.

From the sowing process: Ploughing, rowing, furrowing, sowing, weeding, chunting, pounding, harvesting

Within this documentation appear the knowledge of the voice of Euclid who shares that the space given for tillage requires a process: to prepare the land, the sowing begins by plowing and restoring the land, ploughing is to roll from the bowels to prepare the membrane molded by the discs of the plough of a tractor a necessary antecedent when it is "new fallow" (land in which it has not been sown) and if it is old fallow, it is only re-sown (it is a process that is carried out with the rotovator⁶ of a tractor to crumble the soil and obtain a homogeneous texture), since it has already been sown.

⁶ The rotovator is suitable for preparing the seeding ground in a single pass, both in dry and wet conditions. The rototiller is a tool that is used for depth work and decompaction, leaving the soil ready for planting. Rotovo is perfect for the heavy work of plowing, raking and preparing the soil for the new crop or to improve the soil condition for existing crops.

After that, it is furrowed with a horse, for this part of the process on the sidewalk there are furrowers Milton Rojas and Ignacio Caro, a person who has experience herding a horse which pulls a plow, that is to say that the functionality of the horse is to draw parallel lines/furrows, the furrow traces the furrows at a distance of 80 cm to 1 m between furrow and furrow, he has these proportions implicit in his knowledge; The furrow depends on the terrain and the weather, if it is the rainy season it has to be stopped (ascending), so that the water drains and does not flood. Horizontal furrows are generally drawn on flat/flat terrain and on hills/steep they are traced vertically.

Consecutively, it is sown in these furrows; it is done manually taking care not to hurt the sprouts, between one to three seeds are deposited depending on the type of potato: one seed thick, two seeds and if they are rich or semill three seeds (Figure 1); these identities of seeds, refer to their size, the distance between plants is on average 40 cm, Mr. Euclides clarifies that these seeds in their production sprout on average the same amount. Fertilizer is poured on the seed, on average one flock for three plants, these are proper forms of measurement configured by peasant knowledge.



Figure 1. Ángela González Rodríguez (2022). *Seed identities: riche or semillón.*

The tuber or seed is the plant structure, a living organism that breathes, is voluminous and has a high water content (about 80%), that is, it has a limited shelf life, which requires attention and care; This care initially requires separating damaged, deformed, cut or cracked tubers from healthy ones, this is radical for the quality of the seed, it also depends on the environmental spatial conditions (Porras 2000, 16).

Plant growth and care: vegetative and reproductive growth begins (development of stems, leaves, tuberization, flowering and fruiting), and finally the maturity of the plant, these stages determine the different crop management practices (Corpoica 2003). After 15 days of sowing the seeds, both the mata (the name used by the peasants to refer to silver) and the weeds begin to grow, which is why the first fumigation is necessary to burn the grass; then, after a month, it is fumigated for the bud (refers to the main stem of the plant, figure 2), that is, it is fumigated every 8 to 10 days throughout the planting; This fumigation is necessary for its growth and to avoid "gout" (a disease that affects the leaf due to inclement weather, "rain or shine the leaf is burned/black"; it can also have alternaria or fungus, the leaf has a yellowish coloration). In this sense, Ignacio González comments on methods of yesteryear to fumigate, "before they were not fumigated with so many fungicides, they did not add wild liquids to the potato as they are added now, as the Guatemalan moth did not exist before, only the white worm and the gout, but

they were not fumigated with those wild poisons, only with copper sulfate and quicklime, a raid was carried out and fumigated" (Ignacio González, interview by Ángela González Rodríguez, 2023).⁷

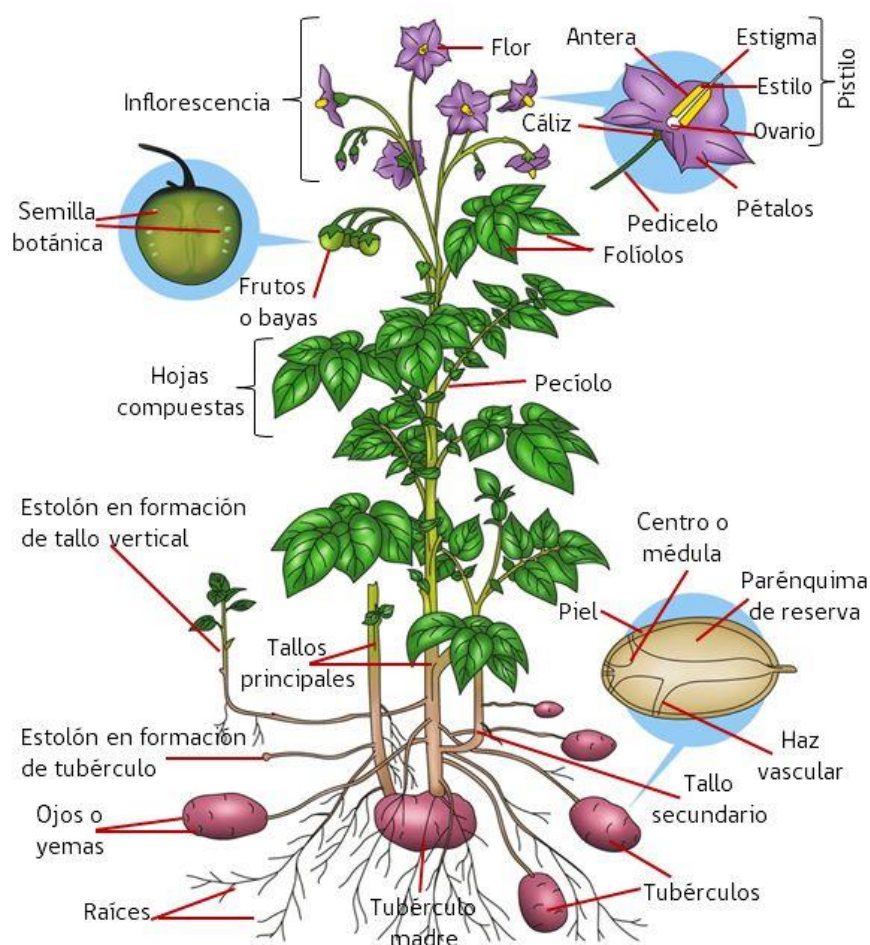


Figure 2. Potato plant structure, 2018, source: Adapted from International Potato Center.

In the second month of growth, chuntaquea (phytosanitary controls)⁸ is the act of scorching the soil with a sprayer/stationary rod (a tool that allows liquids to be spread evenly) around the potato plant to control the white worm, tolinea/guatemanteca moth, shooter (*Naupactus*), pests that are born around the plant; this process is repeated depending on the climatic conditions. In the same month, weeding is carried out with a hoe, in the words of Euclid the weed, so that the crop is free of weeds, after this the fertilizer irrigation is repeated. Approximately 15 days later, the hilling is done with a hoe, soil is poured around the plant as part of its care and fertilization; Here the tools become extensions of this body, which teach how rurality is configured.

In the third month, flowering begins, which lasts about a month; its flowering is violet and a yellow center (Figure 3), within the variety of tubers known by Mr. Euclides, the only types of potatoes that produce mamón (small fruit that cannot be eaten) are tocarreña, pastusa and criolla. Among the variety that he sows is (Figure 4): icahuila, pastusa superior, betinas, tocarreña, icaunica, criolla, cornetas and other tubers such as arracachas and carrots, these are his most frequent crops according to his knowledge, soil conditions

⁷ Ignacio Gonzalez: "ways of cultivating in yesteryear", interviewed by Ángela González Rodríguez, August 7, 2023.

⁸ The purpose of phytosanitary measures is to prevent, confine, exclude, control or eradicate pests that affect plants, their products or by-products.

and climate. These seeds germinate in the plots arranged for their growth and one or another overflows their limits; in the words of Boyacá "The cultivated land has become a living archive of swarming transformations, contained in the enclosure of rest: a necessary process to demarcate time in space". (2023, 38).



Figure 3. Ángela González Rodríguez (2024). Flowering of Creole potato cultivation.

Figure 4. Ángela González Rodríguez (2023). *Potato varieties (description left right: pastusa, icahuila, tocarreña criolla).*

The last fumigation is carried out in the fourth month. In the fifth month after this fumigation, it is left for approximately 15 to 30 days and gramosonea (fumigated with the herbicide Gramoxone, which works as a desiccant in the foliage of the plant without affecting the stems), finally 20 days later the harvest is harvested. As for the sprout/product of each plant, it is relative "sometimes the time, sometimes the one who takes care of it, since it can produce an average of 20 to 25 thick potatoes, as in parts that only the seed throws away." The value of this word is the memory that others have kept in their heads, making it possible to share; then, part of sowing is "creating, recreating, sowing and re-sowing and re-sowing the seeds of one's own culture, are important acts to keep identities alive" (García and Walsh 2017, 86); elements that request to make room for our own peasant language.

Regarding the components and approximate equivalences for a harvest are: to sow in a bushel⁹ you need: 8 to 12 loads (one load is equivalent to 2 bundles) of seed; this seed produces a harvest of 300 bundles of coarse (use: trade), 65 bundles (use: seed) and 30 bundles of riche (use: for cattle or pigs). After the harvest, if the land is very worked (it means that it has been sown repeatedly), it is left to rest for approximately two years, respect for the land is a fundamental part of the process, as part of peasant wisdom. In this rurality, peasants perceive time as a transited space, it has another dimension marked by natural cycles, cycles of action with a particular rhythm; that is, time is measured by the actions that are done, the clock is the same body that in affection with nature knows what it must do (Ruiz 2023).

Therefore, to cultivate is to resonate together in a process of growth until it becomes a harvest; This process is materiality, work, movement, strong indissoluble relationships that are born in inhabiting, a condition of the one who cultivates, a process that requests to be smeared/integrated with matter, to humanize with work that which is felt and understood with the earth in the act of doing, which is why it opens up an

⁹ A fanegada is equivalent to 6800 m, and a hectare corresponds to 10,000 m, fanegada is a measurement expression widely used in Boyacá.

affective communication of living beings that when they come into contact interweave rational and relational processes. where learning is situated and transits in the time of mimesis and practice.

Crop care and fertilization

In Toledo's words, "the truly artistic work consists of capturing forces, making visible – audible, legible – forces that are not, detecting powers that, being there, are not visible" (2019, 49). For this reason, through the constant walk in the cartography of Euclid's crops, a transdisciplinary archive is built: landscapes, voices, memories, objects and records of different knowledge and knowledge, which through art are made visible towards exhibition spaces to reflect, resonate and make symbolic crosses around these experiences. Although, following Toledo, one of the determining aspects in art is the interest that co-creation requests:

It is about the interest involved in the kind of experiences that derive from ordinary life, with its struggles and hopes, the strivings that in art seek the work, and in life concentrate effort on work. Art rises as an intensification of the sensible value of life and a renewed awareness of the transformative power of production, which resists the evaluative and classificatory order, inserting new objects and, with them, new spatialities in the world (Ibid., 57).

In this experience, the relational aesthetic is built from the relationship of the artist with the peasant, with the village and with everyday life within the dynamics of social life; Part of this process becomes collective through art, a meeting space, a detonator of ideas that reconfigures history and unravels existence. In this way, sensitive language is built from the problematization of everyday doing, where the knowledge and action of the peasant are the fundamental basis for gestating a creative and collective act, which implies that this experience creates an intersection between the everyday, the aesthetic and the artistic.

This installation, entitled "Euclids ", exalts the presence of the name and surname of the peasants as a methodological option that does not reduce them to simple data informants (Figure 5). Euclid compiles "a mediation in time-space, but above all a mediation in terms of the experience of being there, the smells, the proximity of those presences, the sound is the experience of the present and of the presence" (Banrepcultural, 2019, 1h53m). This process was configuring a voice, a walk behind the steps, fragments that speak from the sidewalk, of the peasant language, under a racial and aesthetic genealogy.



Figure 5. Ángela González Rodríguez (2019). *Stills from the Euclid installation*, source: www.youtube.com/watch?v=in8q0v752fM&t=24s .

For this reason, the practice of cultivation and the creative process are constituted in parallel: preparing the land - delving into a research topic, accompanying the cultivation - documenting the process, taking care of the harvest - reception through a sensory body, fertilizing the sowing - going through the experience, dialogue - co-creation:

I felt in my hands something that is difficult for me to name: I am talking about the possibility that the sensations and accumulated images of a place and experiences had materiality. I wondered if it was possible that, in that place, the people I had stopped to see were there or if it was just a whim of memory. [...]. What happened to that land, the landscape, the air, the sounds? This is how my body aroused the memory of touch (Sánchez 2023, 252).

In such a way, it is thought how to move this mediation to other contexts; thus, one of the significant meeting points was the cultural house of Jenesano in Boyacá, Colombia (Figure 6). This colonial house was transformed into a center of experiences through the dynamics of the exhibition "territorial metaphors",¹⁰ which facilitated a rapprochement with the peasants of the different villages of the municipality; the inauguration of the exhibition opened on a market day, a time when the square is filled with life with commerce, town meetings and activities in the church.



Figure 6. Ángela González Rodríguez, audiovisual installation (2021). *Euclides*, variable dimensions, Jenesano House of Culture -Boyacá.

Euclid's installation in this space created a symbolic crossover between the rural environment and the exhibition environment, addressing themes such as identity, time, and a contrast between the rural and the urban. In other words, the work establishes resonances, narratives and new experiences for the viewer. Consequently, the artistic installation product of the fragmentation of the traditional boundaries of art,

¹⁰ Collective exhibition held on November 14, 2021, at the Cultural House of the municipality of Jenesano.

expands the link between the peasant and the spectator as an integral part of the creative process. This technique generates a different experience, marked by an ephemeral presence in the exhibition space, emphasizing a subjective experience where the viewer wanders, moves away and becomes, in an atmosphere that evokes memories.

In this sense, space becomes an essential element of this artistic expression; he is a protagonist who is involved in the various crossings of symbolic language. Thus, the work is presented from a diversity of objects, thus establishing a political and philosophical framework that reduces the distance between artistic representation and the categories of the world, where objects are connected through the senses: sight, touch, smell, thus activating a corporeal space; This experience encompasses action, reflection, and emotion; thus the essence of the installation constantly explores spatiality, intervention and the collective.

From the above it can be said that art and aesthetics are a way of life, this can not only be evidenced in this process, but other artists have already investigated and explored the rural world through the creative act, such as the artist Pieter Brueghel¹¹, who involved peasants as the protagonists of his works, he shows them in their complexity: hardworking, festive, brutal and wise; He portrayed everyday scenes such as weddings, parties, landscapes and farm work, evidencing the vitality and rawness of rural life. Likewise, another artist who highlighted rural life was François Millet¹², who focused his work on the representation of the daily life of peasants showing agricultural scenes such as: planting, harvesting or grazing focused on the dignity and effort of work, in contrast to the alienation and accelerated pace of cities. Millet saw in the peasant a universal figure, linked to natural cycles and a more authentic existence.

Final Thoughts: The Harvest

The reflection addressed above moves to cultivation as an object of study and as a practice that intertwines relational acts between human beings and land, by incorporating the philosophical thinking that is implicit in the work that requires situating oneself in the making of the process; This spiral is an accumulation of knowledge approached from the aesthetic experience in which the construction of a collective and participatory fabric arises that recognizes the importance of talking about the sidewalk space, where art and life are related to be organically constructed as similar dialogues; Thus this experience begins on Earth by respecting the dispositions of space and the Earth's response to these dispositions.

In this journey, the world-village dynamic is identified, under a context of relations of analysis that question inhabiting through the ethnographic, which implies a journey of cartographies in the village, a dialogue with Euclides and Ignacio who have a lot to teach and who accompany this journey to try to understand it in its multiple dimensions. This process is a call to vindicate the knowledge present in and from the earth under the conception of the sensible; There is a road to travel and from this research, part of the road begins to be traveled.

This process is a way of making the Andean landscape visible in dialogue with art through experience as part of the aesthetic experience, in which one can recognize oneself; it is an attempt to give a name to what happens in the space and to give place within the structure. In this sense, by making the rural visible from

¹¹ A Flemish painter of the Renaissance (1525-1569), his work is deeply linked to the rural space, reflecting peasant life, popular traditions and the relationship between human beings and nature in the sixteenth century. His work captures the essence of peasant culture in a context marked by religious, political and social tensions in the Netherlands.

¹² French painter (1814-1875), renowned for his realistic and humanist approach to rural life and agricultural work, his work is deeply linked to the peasant space. Millet was born into a humble and peasant family, so he knew very well the work of the fields; His interest in reflecting the hard work of the peasant motivated him to paint this type of scene, trying to faithfully reflect the reality of the life of the humble worker.

the peasant perspective as a context, as a social and cultural subject, the ecological culture of care is vindicated.

That is why this research invites us to continue questioning the world-village, to understand it as a broad horizon of cultural knowledge that persists in the fleeting and homogeneous that today borders us; to think about the fictions of this territory is to speak from peasant knowledge to claim a position in front of the world. In this construction, the aim is "not to lose the simple trace of speech and life" (Edumedios UPTC 2023), that is, the ways in which peasants think about and inhabit the practice of planting, in and from the territory. This knowledge relearned, orally and visually with the senses, are seeds sown in ancestral times, value and reason to a dense collective fabric.

Recognition

This article is the result of a reflexive research that addresses art and territory as a way of being and inhabiting the sidewalk, narrated and woven from the artistic experience. This process has been part of the research project: "Word and thread: a fabric of collective experiences", interwoven in the village of Paeces Alto, municipality of Jenesano-Boyacá, linked to the Creation and Pedagogy research group of the Pedagogical and Technological University of Colombia.

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