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El Arte Local ante la Colonización Cultural
Local Art in front of the Cultural Colonization

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RESUMEN: Se presentan los fundamentos teóricos del tratamiento didáctico del arte local en el proceso de enseñanza-aprendizaje de la Historia y Apreciación de las Artes en la carrera Licenciatura en Educación Artística y la importancia que desde este proceso se contribuya a la reversión de los efectos negativos que, en los estudiantes tienen las influencias de la colonización cultural. Se emplearon los métodos histórico-lógico, análisis-síntesis e inducción-deducción. Los resultados principales demuestran la necesidad de argumentar que el arte local es un contenido del proceso de enseñanza-aprendizaje de la Historia y Apreciación de las Artes en la carrera Licenciatura en Educación Artística.
Palabras clave: Arte local; Educación artística; Proceso de enseñanza-aprendizaje; Colonización cultural

ABSTRACT: The theoretical foundations of the didactic treatment of local art in the teaching-learning process of History and Appreciation of the Arts in the Bachelor's Degree in Art Education and the importance of this process to contribute to the reversion of the negative effects that the influences of cultural colonization have on students are presented. The historical-logical, analysis-synthesis and induction-deduction methods were used. The main results demonstrate the need to argue that local art is a content of the teaching-learning process of History and Appreciation of the Arts in the Bachelor's Degree in Art Education.
Keywords: Local art; Artistic education; Teaching-learning process; Cultural colonization

Introduction

The collapse of a model of socialist construction in Europe reinforced the old colonizing yearnings of the former metropolises, now imperialist powers. Francis Fukuyama's theory of the End of History and neoliberal globalization were the ideological and economic forms to be imposed by the new imperial hegemonism.

This process, today elevated to levels of forced socialization, thanks to the technological revolution and the domination of the means of production of the predominant ideas, is known as Cultural Colonization.

Cultural colonization devastates national identities, the collective memory of nations and communities, their symbols, their roots. It stimulates cultural and historical amnesia, empties of meaning concepts such as homeland, people, and nation and it promotes the inferiority complex typical of the colonized before the superior culture of the colonizers.

In this scenario, contradictorily to what one might think, Art, as an expression of creation and sublime recreation of the human senses and feelings, is the effective "weapon" to wrest from the "conquering hosts" to "fight" the alienating influences of cultural colonization and to do so in their own environments of domination, be it in physical spaces such as communities, virtual ones, socio-digital networks and the Internet.

Defining art today is complex, since there is an ever-widening universe of manifestations, techniques, experiences, which have broadened the spectrum of what was first considered as such. There are many investigations and debates that have arisen from different sciences throughout history, which demonstrates the importance of the arts for the development of mankind. However, it should be noted that the emergence of Marxism opened a new stage in the understanding of art, its functions and its history, since Marxist theorists proved that it is a reflection of social reality determined by social, historical and economic conditioning factors, and, in addition, it is part of ideology.

Cultural colonization proposes to reject any intellectual challenge of a certain complexity, to worship simplification, superficiality, living in the present, erasing the past and not thinking about the future, consumerism as the only way to happiness. It is a call to practice the most ruthless individualism, to think only of saving oneself without taking into account others, to discard collective solutions, to live with the idea that every winner reaches his goal thanks to the defeat of the losers.

They inculcate the farce that people living in misery are responsible for their misfortunes, so that the causes of the immense social inequalities that the world suffers today remain hidden. They make their followers believe that they have freedom of choice, when, in reality, as it happens with the "menu cards", some "Chef" has already decided what they have to consume, previously induced

from the laboratories that model tastes and stereotypes, the "cool" and the sexy, the prosperous and the failed, who succeeds and who loses.

The challenge is to form an individual with critical thinking, capable of consuming whatever alienating cultural product is produced by the hegemonic colonizing machines, from the ability to correctly appreciate the works of art, with weight from the locality and supported by an effective teaching-learning process of History and Appreciation of the Arts, as it happens in the Bachelor's Degree in Art Education.

Consequently, it is essential to base this theoretical assumption on Marxism-Leninism, the Historical-Cultural approach and the contributions of Cuban pedagogy in order to argue that local art is a content of the teaching-learning process of History and Appreciation of the Arts in the Bachelor's Degree in Art Education.

Development

With the emergence of Marxism, a new stage was opened for the understanding of art, its functions and its history. The starting point is the dialectical-materialist conception of History, formulated by Marx and Engels, in the 40s of the 19th century: "It is not the consciousness of men that determines their being; but on the contrary, it is their social being that determines their consciousness" (Marx, 1989, p. 7). This is important, because art is a form of social consciousness and in order to be appreciated, it needs to be produced by a social subject (the human being) and in a social-historical context. Art is not produced by divine inspiration.

According to Marx (1974), the first premise of all human history is, naturally, the existence of living human individuals. The first verifiable state of fact is, therefore, the corporeal organization of these individuals and, as a consequence, their behavior towards the rest of nature. Hence Marx himself sentenced that the work of art, and in parallel any other product, creates a public sensitive to art and capable of enjoying beauty. Production does not produce, then, only an object for the subject, but also a subject for the object (Ediciones Bandera Roja, 2021).

The above demonstrates the social and anthropological character that art possesses, as it becomes meaningful when it interacts with the receivers. It reaches its true meaning when the spectator appropriates it and turns it into an experience that will inevitably transform him.

Art as knowledge formed by a creative subject, assumed by those who enjoy and appreciate it, emerges because there is a human being, who lives and interrelates in an objective and material reality and who can only turn that reality into art, first "discovering" it with his senses, elaborating it in his brain and returning it in a recreated way to nature and society.

In the same way, for an objective appreciation and education in the appreciation of the arts, Marx's (1974) statement cannot be overlooked:

> The ideas of the dominant class are the dominant ideas in each epoch, or in other words, the class that exercises the dominant material power in society is, at the same time, its dominant spiritual power. The class that has at its disposal the means for material production has, at the same time, the means for spiritual production, which means that the ideas of those who lack the necessary means to produce spiritually are subjected to it at the same time. (p. 50)

This means that for a correct appreciation of the arts the invariant is present: who produces the art and who dominates the means to produce them. The answers to these questions ultimately determine the needs and objectives of artistic production.

On the other hand, the subjects who appreciate works of art must do so, not only motivated by the desire to learn (out of duty or for life), because they were attracted by the contact with the beauty and sublime of the work of art, but also because, upon getting to know the work, the creator, the locality, they feel that they are part of what is known because they identify with its way of being and thinking, that they are members of the social community that nurtures it, that protects its work and shelters those who appreciate it. A subject that interacts in this way grows within himself.

In this exercise of appreciation, the accumulation of human relationships that contribute to facilitate creation, as an expression of local and national culture, can be seen. The symbolic plays an essential role in understanding the different codes, symbols and artistic expressions that reflect certain social and cultural aspects, whose meanings only man can understand. His imaginative capacity allows him to decode certain codes hidden in the works of art that underlie the superficial, and by means of analogies he establishes relationships to understand the work.

Therefore, the main function of art is to satisfy the aesthetic needs of human beings. Therefore, from the artistic recreation of reality, the artist provides aesthetic pleasure, spiritual enrichment and personal satisfaction in its various forms of expression. Thus, art is not only a content of the

education of human beings, but also a means to educate them, to broaden their vision of the world and of themselves.

Therefore, it should be taken into account that the link between art and social reality is based on three assumptions about reality: it is in constant movement, it is a multidimensional process, and it also synthesizes various temporal processes. Therefore, the understanding of art must be assumed as an active principle of collective life, capable of contributing by its own means to the dynamics of social transformation.

It is known that the creative subject, when nourished by the diverse contexts for the conformation of the work of art, is influenced by economic, political and social conditions. Therefore, no study of art can neglect the physical processes, the needs of the human organism to which the means of production are related, as all this occurs within historically conditioned social situations, so that importance should be given to the historical study, the general analysis of a given period or society, and its reflection in the works of art, so that both the content and the form can be represented as dependent on the known fact.

The natural environment is another of the factors that influence the development of the subjects, this includes a group of particular elements inherent to each region, such as its own geography, material wealth, soils, hydrography, even, the climate itself, its flora and fauna; therefore, these can somehow influence the creative subjects and be reflected in their works of art, as well as in local cultural events. The aforementioned reasons show that for the analysis of local artistic manifestations it is necessary to notice the formal characteristics of the work and the historical and artistic contexts, the natural environment and the life of the creative subject.

The above leads to think about the value of art education as a task and result of the relationship between art and education with a pedagogical criterion, since it offers the possibility of transforming students, both cognitively, affectively, socially and spiritually, by bringing them closer in a singular and attractive way to what others think, to understand, admit and tolerate other ways of feeling and thinking, which will allow them to learn to be, to learn to live together and to learn to learn.

Such postulates become relevant in the educability of Art Education teachers and students, who, by appreciating local works of art, not only understand the world around them, but also appropriate feelings, attitudes and values of identity related to love and respect for the land where they are born,

art and cultural traditions of the territory where they live, and therefore, can influence the education of other subjects in educational contexts.

Research in the field of the arts has shown that artistic activity, feelings and aesthetic needs of those who consume it, have their origin in the need for interaction of human beings with works of art, through the processes of socialization and individualization. In this sense, contexts become important as spaces of subject-object interaction. However, for the social studies of art, the study of the local constitutes a determining context in the conformation of an artistic-cultural process.

In the educational field, when teaching the art of the locality, the internalization of its essential features occurs, so that the student appropriates knowledge, skills and values, which he materializes in his modes of action and has repercussions on the socialization he develops in the educational contexts with the aim of full social insertion.

Such issue connotes the cultural institutions, the university, the community and the grassroots labor entities, as socializing agencies, which need the treatment of local art to educate in correspondence with the values of identity. Based on the above, these contexts play a basic role in the formation of the Art Education professional, as they are those spaces where students interact through communication and the development of activities of individual and collective interest, where they participate, learn and socialize about local art.

The locality is the most accessible, close and, therefore, ideal space for the exchange of Art Education students with art and its creators, a context with which they have common features, since they live day by day with it as part of their environment. Therefore, special significance is given to the influence of the local context for playing an essential and determining role in the development of the student, who does not passively receive the influence, but actively reconstructs it. Everything with special attention to the role of social interaction with others (especially with experts and teachers) has fundamental importance for the psychological development (cognitive-affective) and the formation of values in the student.

Values do not exist outside social relations, society and human beings; they designate the significance of facts, phenomena, subjects, relations and processes for an individual, a group or society in general. Hence the role of education in the transformation of society, which in the Cuban context acquires an axiological character by being the bearer of the means and resources to form

the student with an ethic, which responds to the context in which he lives and transforms it for the benefit of the community, which is materialized in his human condition and self-transformation.

In line with the above, the art educator must be an active agent of reality, capable of promoting the self-regulating development of the personality, encouraging the imagination, by providing sensory knowledge through the approach to local works of art. In this way, by valuing works of art, the affective aspect emerges, while contributing to the formation of values, acquiring visions, conceptions and knowledge related to their cultural roots and identity. Although this idea reaches transcendence, it requires theoretical arguments that favor the distinction of local art in the teaching-learning process of History and Appreciation of the Arts, in order to contribute to the formation of local identity values.

Identity is assumed as the set of historical values, properly cultural in the total and wide sense of the term and strictly artistic values, which reaffirms the sense of belonging to a social group and implies the internalization of the qualities, experiences and situations of the social environment.

Local cultural identity will be seen as the identification of a human group with those elements of the very spirit of cultures: oral tradition, dances, games, food, clothing, practices; as well as the recognition of community personalities. In addition, they are associated with history, religious ceremonies, food, games, festivals, crafts and the cultural development of the locality. From the aforementioned, it means that the study and appreciation of local art promotes the formation of identity values, by creating a link with the works of art of the territory and its artists.

From psychology, the approach to the subject from the paradigm of education referred to the Historical-Cultural approach, is pertinent because of the integrating conception of education and human development, the historical-cultural vision of cognition, the interdependence of the cognitive and the affective and the look of the psychology of art, transited by the experience, an indispensable element for the study of local art, which requires direct contact with the work of art, its creator and the cultural events in which they are socialized to develop identity values.

For Vygotsky, learning is a social process in which higher order mental functions are the product of an activity mediated by society, where language is the most influential psychological tool. First the individual performs external actions, which will be elucidated by those around him, according to culturally established meanings. It is from this interpretation that it will be possible for the individual to attribute meaning to his individual actions and develop his own internal psychological

processes, which can be interpreted not only by himself, based on the mechanisms established by the group and understood through the cultural codes shared by the members of this group (Orrú, 2012).

It is also important to pay attention to the role of activity in the development of psychic processes and personality formation, through the relationship between subjects (mediated by communication) and between them and the objects of the activity.

An activity is oriented by a motive; actions are oriented by goals and operations by conditions. In this conception, activity is a process, seen as a whole, not a linear sequence of individual actions. By virtue of this, it is important to understand that social, cultural, historical and institutional factors play an important role in human cognition, all mental functions have a social origin and action (both social and individual) cannot be separated from the social, cultural, historical and institutional context in which it is carried out.

Therefore, the art educator needs Pedagogy and Didactics to guide, analyze and encourage the taste and criticism of local art, always highlighting its importance in the social and cultural environment. With this purpose, the different components of the teaching-learning process must be articulated, in which the objectives mark the purpose of the process and the ends to which the students must arrive guided by the teacher not only in the university and the basic labor entities, but also in the community and in the cultural institutions.

According to the above, the main objective in this case is to train art educators, so that once they have learned the knowledge of local art, they know how to teach it from a critical thinking, consciously choose their values according to the meanings they have for their territory, and finally, they can use them to change the environment in which they live.

With the objectives, the content is analyzed, that is, that part of the culture that is selected in correspondence with the peculiarities of the students and the group, which reveals a system of historical-social knowledge, skills, habits and abilities to think historically, as well as the system of norms, ideals, attitudes and values in correspondence with the model of society in which this subject is taught.

In particular, the artistic content expresses the interconnection of the material and the spiritual, because as a human activity, it reflects the inner world of the creative subjects and their surrounding reality, therefore, it is said that it is historically determined by economic, political and social

conditions of the context in which the creative subject lives, and in turn, by the accumulated experiences of this throughout his life.

Art is also considered allegory and symbol, therefore, regardless of the fact that man is the only one capable of producing and enjoying it, he needs art education to understand its languages and dialogue about the message it conveys. Art is a living testimony of the social, cultural, economic, political and artistic life of the cultures of the present and the past, because through it we can learn about local history, it teaches us to understand where we are, and at the same time it makes us reflect on where we want to go.

In order for teaching to be decolonizing, it must never start from the absolutist and closed conception of traditional pedagogy, which is in line with the tendencies towards the biographical and formalist of these decontextualized models and not based on active subjects. Likewise, it is necessary to insist on the enrichment of the contents according to the development of the arts in each context, which maintains the updating of the knowledge of this branch in relation to the development of others, which points towards teaching that promotes meaningful, contextualized and aesthetic learning.

In accordance with the above, the integral analysis of the work of art is advocated as a peculiarity of the Didactics of History and Appreciation of the Arts. This leads to elucidate the need for the artistic facts that are part of this history to be analyzed from an interpretative perspective that, by allowing the decoding of messages, contributes to understand not only the work but also its contextual, historical and social relationship.

The teaching of History and Appreciation of the Arts from a local perspective should include the development of "art histories", produced from local perspectives, which will make it possible to understand that the spaces are not a mere reflection of what happened in large metropolitan centers, but that they have significant complexities and particularities. Hence the importance of studying local art, inasmuch as it facilitates the understanding of the features that typify a given territory. Art history has been limited to those works of art, creative subjects, styles, movements and institutions that took place and still take place in much more significant regions such as the capitals of countries.

As part of the analysis carried out by art education, it is necessary to point out a group of key concepts that allow us to understand any style or movement. They are the creative subject, the work

of art and the cultural event. The artist becomes a creative subject when originating the work of art, which in turn is considered an object of high communicative potential.

In the case of works of art, these are productions that, at a certain historical moment, are susceptible of being incorporated into the circuits socially recognized as artistic. According to the above, cultural events constitute artistic, political and recreational activities, which in a general sense have a social function, contributing to socialize the works of art, the creative subjects with the public that consumes them.

Based on the above, it is essential to emphasize that the appreciation of a work of art has been considered an act of co-creation, since the receiver attributes new interpretations and meanings to the artistic object, which may allude to identity values, which is valuable for the treatment of local art in the teaching-learning process of History and Appreciation of the Arts.

Appreciation also implies taking into account the development of situations led by the students themselves so that they assume active positions in the face of life, which allows them to establish their criteria and evaluations. In this sense, it is relevant to teach and learn the content in situ, since it develops a significant learning of the students. Therefore, as students interact with the art of their locality, they can reach the practical significance of the content through its artistic roots, while contributing to their motivation and development of identity values.

Finally, local art is a concept widely and indistinctly used, although it does not present a definition, it is recognized as one's own art, without delimiting it to a specific geographic space, because while some conceive it from a continent, others circumscribe it to the country, municipality or state in which they reside. However, most of the assessments agree that the limits of this framework lie in the relationships that occur between the works of art, the creative subjects and the spectators who consume and identify with them.

Local art will be assumed as the selection of facts, processes, singular and local phenomena of the distant or near past and of the present in its relation with the national historical becoming, as well as the personalities that act in them, in a certain territory with flexibility of limits, according to a specific pedagogical interest, activity in which students assume an active position in the study and research of the sources, for which they establish cognitive and affective communication with the locality (Borges, 2019).

This criterion highlights aspects related to the historical context in the local framework and the personalities involved in it, which generates an affective approach of the students towards local facts, processes and phenomena. These elements are essential for the treatment of local art; therefore, they must be taken into consideration when approaching this subject.

The above leads then to state that Local Art comprises those works of art, creative subjects and cultural events of the distant or near past and of the present, which, in their relationship with the national artistic historical evolution, act in a certain territory with flexibility of limits, and can influence students through the teaching-learning process for the development of their identity. From the above, it is specified that the features of local art are: the artistic historical contextual, the natural environment and the identity values, which when analyzed together with the concepts creator subject, work of art and cultural event allow understanding that local art is a content of the teaching-learning process of History and Appreciation of the Arts.

Conclusions

In the confrontation of colonial cultural patterns, the school linked to the locality, plays a decisive role, but teachers have to take into account, that today our students receive a parallel and often contradictory teaching with respect to what is offered by the educational systems. For young people, socio-digital networks are not only a platform or a communication channel, they are an extension of the real world they live in and in which they feel more fulfillment than frustration, in which they reinforce their "digital identity", more accepted than their social identity and unfortunately even their family and school identity (in some cases).

The concept of modernity and decolonized Cuban identity must be defended against the predatory capitalist model. In addition, the work of universals such as Martí and Villena; Fidel and Che; Fernando Ortiz and Nicolás Guillén; Alejo Carpentier and Lezama Lima; Retamar and Silvio Rodríguez, all indispensable in the Cuban thought of decolonization, must be studied in depth and their traces in the art and culture of each locality must be highlighted, and even more decisively, the imprint of all those who have enhanced Local Art.

On the basis of these foundations and the approach to educational research, it is determined as a theoretical deficiency, the need to argue that Local Art is a content of the teaching-learning process of History and Appreciation of the Arts in the Arts Education degree course and as an

effective means to counteract the negative influences and devastating impacts of cultural colonization.

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