

## ***STREET ART EN EL PERU***

### ***Proyecto PopulART***

***Lima, 24 de junio de 2021***

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From the remembrance of Latin American culture, to the criticism of local politics, which is reflected in a mural, Street art is increasingly positioned in the Peruvian territory, promoting a movement capable of promoting integration, memory and of course creativity, very important factors for the sustainability of the project that is exposed in this report.

The act of painting is considered to be inherent to the human being, from a social, cultural and political point of view, due to its great participation in artistic communication, fostering critical thinking and reflection on any existing problem.

Street art or urban art always proposes inclusive and democratic views in the daily landscape of emerging cities and towns, which entails dynamics that contrast disorder and visual pollution, with color and the promotion of good social practices such as individual or team painting in public spaces.



Process of painting the columns of line 1 of the Lima metro in the district of San Juan de Lurigancho, Peru. Photography: PopulArt Archive 2021

PopulArt, is the name of the cultural association that brings together the participation of more than 200 mural painters since 2016 in the district of San Juan de Lurigancho (SJL), Lima-Peru. It is convenient to mention that SJL place has the largest population in South America, being the Lima district with about a million and a half inhabitants in its territory,

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within which the regional diversity and Peruvian folklore typical of this emerging culture can be observed at 54 years of age. foundation.

Since its creation (1967), the district of San Juan de Lurigancho has undergone a series of social and cultural changes, among these changes can be counted the creation of various groups, born from civil society - and without any link with the local government. - who have been engaged in various activities from promoting various artistic expressions (literature, painting, photography, etc.) through the investigation of district history and the preservation of its cultural heritage.

Currently in San Juan de Lurigancho there is a growing need to rescue heritage, the creation of cultural spaces and the integration of painting as a proposal to strengthen the identity of the district.

In these artistic activities we may find the ideal setting for the study and research of its history. Despite all these efforts on the part of the groups, knowledge of the history and cultural heritage of San Juan de Lurigancho has not reached all Luriganchinos and even among those who know it they do not have a complete view of it.

Within this context, the "PopulArt Cultural Association" was born, which promotes Street art projects whose objective is to value the cultural heritage of San Juan de Lurigancho and popular culture in Peru.



Process of painting the columns of line 1 of the Lima metro in the district of San Juan de Lurigancho, Peru. Photography: PopulArt Archive 2021

Art is considered as something superficial and that has no real utility, creating a misconception regarding the function within the social change that painting can fulfill in the social change of our complex reality, specifically in the local reality of the district of San Juan de Lurigancho.

Which is a district with a great amount of cultural heritage, however, it is little known among its population. This has created a series of problems such as the uprooting of its

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population and the lack of local identity and belonging. If this continues, the district would lose the opportunity for social development.



"Shipiba woman" painted on the columns of line 1 of the Lima metro in the district of San Juan de Lurigancho, Peru. Photography: PopulArt Archive 2021

There are many ways to analyze reality through what human beings do. For example: from their material remains it is possible to understand the ways of life of ancient societies, this is what archeology is responsible for. Through their behavior it is possible to understand their inner world or psyche, this is what psychology takes care of.

Is it possible to understand in a similar way what the artist embodies in his work? The answer is yes, since, although it is true there is a certain subjectivity in art, in which the artist shows his own perspectives and emotions, it is still equally true that he also shows the culture in which he is immersed. From this last fact, it is that we can know through his

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work, the perspectives and perceptions of the artist about the society in which he lives. Since these elements are influenced by his culture, we can see that the work of art is not only a manifestation of the specific and individual.

We have found in two disciplines the best way to understand what the artist has captured regarding cultural heritage in San Juan de Lurigancho: semiotics and cultural anthropology.

Painting - like all artistic expression - is not only a reflection of the artist's personal feelings and ideas, but above all it is a reflection of the artist's society and culture. This leads us to understand every work of art not only as the manifestation of individual inspiration and originality but also of the vision and perception of the collective, within a cultural context and a time to which the artist belongs.

Thus, if we observe the different pictorial manifestations of the world over time, we will see that from the beginning painting has served to capture collective thoughts and feelings, which is why we can say that creative action is typical of the human being, and that in addition to its originality, it reflects the cultural, social and political sphere in which the artist is a part.

Vandalism? Unlike the political pints that usually appear in crisis contexts, Street art in San Juan de Lurigancho proposes an inclusive, democratic and educational look.



"The before" painted on the columns of line 1 of the Lima metro in the district of San Juan de Lurigancho, Peru. Photography: PopulArt Archive 2021



"The after" painted on the columns of line 1 of the Lima metro in the district of San Juan de Lurigancho, Peru. Photography: PopulArt Archive 2021

Finally, the conclusions that can be drawn from the PopulArt Project are the following: (a) the transmission of information on cultural heritage has been partial; (b) the information on the heritage is linked to the contemporary, or no more than 50 years; (c) The heritage sign partially refers to the old; (d) a message cannot be transmitted without a transport channel. All these aspects are those that show the interrelationships between culture and heritage.

If painting wants to be useful to their society, it must lead to cultural objects giving a deeper message where people observe and see the usefulness of their symbolic significance and form an emotional interpreter: admire the heritage = energetic (Take care of the heritage)



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and logical (have a better quality of life thanks to heritage, learn what is important beyond its monumentality, because they consciously know the function and make good use of it).

The communication channel is painting, which, with its benefits and flaws, is one of the most powerful tools for making Luriganchinos know about their cultural heritage.

It is recommended:

1. The use of painting as a vehicle for heritage education, as well as an instrument that helps us find different interpretations of heritage and local identity.
2. Carry out painting contests, related to the heritage theme not only historical but current since the cultural heritage is not only historical but also the living culture of the residents of San Juan de Lurigancho.
3. The use of culture as a theoretical framework as an analysis of future artistic works carried out not only by painters but also by different audiences that use it to express their ideas about the district.