

Strategies for Survival (1986)

Strategies for Survival (1986) is an archives project produced by UNIT/PITT Society for Art and Critical Awareness in 2023, funded by the BC History Digitization Program at the University of British Columbia.

Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists was organized by the Vancouver Artists' League, as a component part of *Vancouver: The Place, Vancouver: The People*, a City of Vancouver centennial project for 1986.

Find the rest of the project linked at unitpitt.ca



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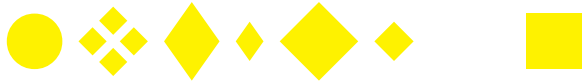


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10: José Ventura (El Salvador)

QUOTE

—and this is very important to say to you, how we have been imposed a national culture that is not our culture, you know?



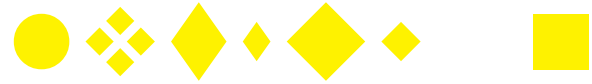
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00:00:00

José Ventura, El Salvador:

—and— and this— that is ah— is— is very important to say to you, how we have been— it have been imposed ah— a culture, a national culture that— that— that is no our culture, you know?

[Tone.]



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10: José Ventura (El Salvador)

INTRODUCTION (2023)

Strategies for Survival (1986), is an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.



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00:00:21

Francesca Bennett, project coordinator:

Welcome to *Strategies for Survival (1986)*, an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.

[Tone.]



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10: José Ventura (El Salvador)

DOCUMENTS AND ACCESS

For expanded access, this document presents textural and lightly edited transcripts of the presentation.

On the right is the timestamped textural transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, meant to be read with the audio, linked [here](#).

This column on the left provides the lightly edited, easy-to-read transcript. This can be read with or without the audio, and subject headings from the original conference papers, or added for this project, are linked in the [TABLE](#) above; matching the timestamps at right.



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00:00:49

Francesca Bennett, project coordinator:

If you've already listened to the 2023 introduction (track 00, linked [here](#)), you may wish to skip ahead in this text [to] and then skip ahead in the audio to match the timestamp.

[All the timestamps are linked in the [TABLE OF TIMESTAMPS](#) above.]

If you haven't listened to the introduction, or any of the other recordings, you'll want to know that this is a multi-part project, presenting archival audio recordings alongside textural and lightly edited transcripts, for expanded access.

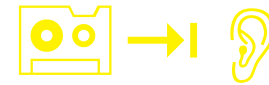
On the left of each transcript document is a lightly edited, easy-to-read transcript that, in some cases, directly excerpts the original conference papers; this can be read with or without the audio.

(By the way, if you're listening to the audio recording, and wondering, "where are the transcripts?" you can find links to those documents in the audio description!)

This column on the right presents the textural

transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, to match the archival audio as close as possible—it may be difficult to read this side of the page without the relevant audio recording, [linked [here](#)].

[Tone.]



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10: José Ventura (El Salvador)

DAY 2, SPEAKER 3

José Ventura, an artist from El Salvador, was the third speaker on the second day of the conference, replacing an artist from Nicaragua.

The cassette tapes found in the UNIT/PITT archives provide a complete document of his presentation, including introductions and Q&A, which is lucky because José was invited at the last minute to replace a speaker from Nicaragua. An interview with José Ventura was published in Chris Creighton-Kelly's report on the conference, in the summer 1986 issue of *FUSE* magazine.

At the conference, like almost all of the invited speakers—Jose speaks in English. He acknowledges that it's difficult for him, but he also speaks words in Spanish and Nahuatl—and to one of the Francophone members of the audience, in French.

The format of the introductions also breaks here, to make a land acknowledgement—these were

00:02:00

Francesca Bennett, project coordinator:

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We're lucky that the cassette tapes found in the UNIT/PITT archives provide a complete document of his presentation, including introductions and Q&A, because José was invited at the last minute to replace a speaker from Nicaragua. An interview with José Ventura was published in Chris Creighton-Kelly's report on the conference, in the summer 1986 issue of *FUSE* magazine.

At the conference, like almost all of the invited speakers—Jose speaks in English. He acknowledges that it's difficult for him, but he also speaks words in Spanish and Nahuatl—and to one of the Francophone members of the audience, in French.

I'll mention that there are a few brief moments where the audio recording is difficult—this happens across the tapes, as you've probably noticed—but here, it has rendered a few words too

not made during the conference in 1986, but José Ventura speaks directly to the genocide of the Indigenous peoples who had lived for millennia on the lands that were colonized as El Salvador in the sixteenth century. UNIT/PITT is “a charitable non-profit artist-run organization located on the traditional and unceded territories of the Musqueam, Tsleil-Waututh and Squamish First Nations, in Vancouver BC.”

José says that, in revolution, poetry is more portable than painting—words carry. With that in mind, we wish to name some of the names of present-day El Salvador’s Indigenous peoples:

Lenca

Maya Chortí

Maya Pocomam

Cacaopera

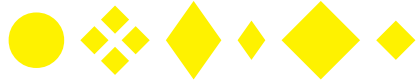
Nahua Pipil

difficult to confirm, so these are bracketed; this includes one name—of a national, “bourgeois” artist—that I was unable to correctly identify. Mistakes are my own.

I’d like to break the format of my introductions here, to make a land acknowledgement—these were not made during the conference in 1986, but José Ventura speaks directly to the genocide of the Indigenous peoples who had lived for millennia on the lands that were colonized as El Salvador in the sixteenth century. I, myself, am an uninvited guest on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations, and UNIT/PITT is “a charitable non-profit artist-run organization located on the traditional and unceded territories of the Musqueam, Tsleil-Waututh and Squamish First Nations, in Vancouver BC.”

José tells us that, in revolution, poetry is more portable than painting—words carry. With that in

José Ventura's biography is inserted from the original conference papers, below.



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mind, I speak here some of the names of present-day El Salvador's Indigenous peoples:

- Lenca
- Maya Chortí
- Maya Pocomam
- Cacaopera
- Nahua Pipil

After the tone, I'll read José Ventura's biography from the original conference papers. After another tone, we'll join the conference in 1986.

[\[Tone.\]](#)



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10: José Ventura (El Salvador)

BIOGRAPHY (1986)

JOSÉ VENTURA (EL SALVADOR)

José Ventura has kindly agreed to replace a speaker from Nicaragua. Four years ago José was forced to flee his homeland El Salvador under the threat of political persecution.

Today he resides in Vancouver, but his paintings still depict the home he left behind.

El Salvador is a country where the few who hold power rely on government repression, the strong arm of the military and American dollars to crush a growing armed resistance to a legacy of poverty, malnutrition, disease and illiteracy.

In El Salvador violence comes in many forms: bombings, torture and assassination. In the midst of this fear and suffering people carry on their daily lives. It is this perspective that José Ventura's artwork offers to us through the eyes of the children, the silent victims. His colourful, childlike images take us a little closer to the frightening yet hopeful reality that is El Salvador.

00:04:50

Francesca Bennett, project coordinator:

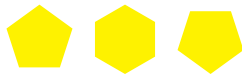
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Various influences have come to bear on José's work. Besides painting, he has worked extensively as an architectural and graphic designer, teacher, ethnologist at the Museum of Anthropology in Mexico City, and a museographer at the [Museo Nacional de Antropología David J Guzmán] in El Salvador.

His background along with his dedication to the people of his country and his more recent observations of a North American culture will combine to give us an important contribution to this international conference.

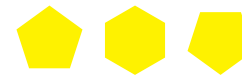


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as an architectural and graphic designer, teacher, ethnologist at the Museum of Anthropology in Mexico City, and a museographer at the J. Guzan (sic) National Museum in El Salvador.

His background along with his dedication to the people of his country and his more recent observations of a North American culture will combine to give us an important contribution to this international conference.

[Tone.]



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10: José Ventura (El Salvador)

INTRODUCTIONS (1986)

Marion Barling, conference host:

So, we will now have the pleasure of inviting Deanne Jacobs who works El Salvadoran support groups in Vancouver. Deanne has kindly accepted to introduce José Ventura, who is from El Salvador. I'd like to ask you to welcome them both.

[Audience applauds.]



Deanne Jacobs, introducing José Ventura:

Good afternoon, everyone. It is my pleasure to be able to introduce the next speaker, José Ventura from El Salvador.

In the kit contents, you will see the little write-up about José: how he came to be a political exile here; his background as a painter, an architectural and graphic designer, his studies in anthropology, etc.

I was a visitor to El Salvador in January. I had

00:06:34

Marion Barling, conference host:

So, we will now have the pleasure of um— inviting—

[Marion, off-mic: “no, I need the light! No, I need it.”]

Deanne Jacobs who works with sol— El Salvadorean support groups in Vancouver, and Deanne has kindly accepted to introduce José— José Ventura, who is from El Salvador. I'd like to ask you to welcome them both.

[Audience applauds.]



Marion, off-mic to Deanne Jacobs: “Just press this once, it comes on, don't touch it again.”

Deanne: “Okay, thank you.”]

Marion Barling:

Okay, good. slightly slower than normal. Okay.

edited transcript
textural transcript
10: José Ventura (El Salvador)

the opportunity to see evidence of the strong repression that exists there, that is maintained by the US government. I had an opportunity to reflect on how sheltered we are kept here, from the knowledge of what terrible things are done in countries in our own hemisphere, to protect our so-called freedom. A more honest phrase than “how sheltered we are kept,” would be “how oblivious we are kept,” or “how ignorant we are kept.”

In the slideshow, you will see a little history about El Salvador—just a bit. El Salvador has many things in common with the rest of Latin American countries. You will see, for example, how the Indigenous cultures were overwhelmed, enslaved, and finally killed over the centuries. You will see the way in which two sharply distinct classes arose, and gave rise to two distinct kinds of art—you will see the contrast between them.

In El Salvador, there is only one alternative for art. If it is to live and to breathe, it has to reflect the social reality and the conditions that exist there, cruel though they may be. For the artists to survive, there’s only one choice—they have to leave the country.

Deanne Jacobs, introducing José Ventura:

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In the kit contents, you will see the little write-up about José: how he came to be a political exile here; his background as a painter, um— an architectural and graphic designer, some studies in anthropology, etcetera.

I was a visitor to El Salvador in January. I had the opportunity to see evidence of the strong repression that exists there, that is maintained by the US government. I had an opportunity to reflect on how sheltered we are kept here, from the knowledge of what terrible things are done in countries in our own hemisphere, to protect our so-called freedom. A more honest phrase than “how sheltered we are kept,” would be “how obviously— how oblivious we are kept,” or “how ignorant we are kept.”

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Later, in the slideshow, you will see examples of José's art. The honesty that is expressed by the uncluttered perception a child would have, if a child were recording the kinds of things that José records. You will see the range that exists from terror to vast hope for the future.

I'll pass it over to José now, thank you.

[Audience applauds.]



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I'll pass it over to José now, thank you.

[Audience applauds.]



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edited transcript

textural transcript

10: José Ventura (El Salvador)

EL SALVADOR, STATISTICS AND HISTORY

José Ventura:

Hello, everybody. I am glad to be here, and to share with all of you my own experiences and to give at the same time what has happened in El Salvador for all kinds of artists, you know?

In the first part I will try to give a very brief history about El Salvador, and then we are going through the main points about art and artists in El Salvador and—

[Sighs.]



It's nice to— that is, I feel I am really happy to be here, and giving some information about El Salvador because I can see that there is nothing here, at the libraries, you know, there is nothing about El Salvador, and it's very, very nice for me to share with you some information about what's going on in El Salvador and the issues that we're

00:09:50

José Ventura:

Hello, everybody. Um, I am glad to— to be here, and— and share with all of you my own experiences and— and giving at the same time ah— what— what happened in El Salvador for all kinds of artists, know?

And— and I— I will— the first part I will try to— to give a very briefly history about El Salvador and then we are going through the— the main points— points about— euh, about art and artists and art in El Salvador and—

[Sighs.]



Euh, it's— I— it's nice to— to— to say— that is, I feel I am really happy to be here, and giving ah— some of the information about El Salvador because I can— I see that there is nothing here, either at the— at the library— at the libraries, know, is nothing about El Salvador, and— and

going to discuss.

Before we start talking, um— I don't speak very good English, but I will try to do my best, you know, and I think if you are not clear what I am saying, maybe in the time of questions you can ask me.



Okay, the first thing, I would like to give a location for El Salvador—it's a very small country in Central America, and it's about half of the size of Vancouver Island, you know? It's the third largest producer of coffee in the world and has the lowest per capita calorie intake in Latin America. Children have a 50% survival rate to the age five. It is in economic crisis, with foreign debt of five and a half billion dollars. And the civil war has been taking place from 1979. One third part of the country is in the hands of the people, struggling for democracy, freedom, and justice. The government force, supported by US military, is the leading cause of death, by murder and kidnapping.

[José's slides are projected, and he asks the

it's very, very nice for me to share with you some information about what's going on in El Salvador and— and the issue that we're going to discuss.

[José, off-mic: "Sorry?"]

Ah— I— before we start talking, um— I— I don't speak very good English but ah, I try to— I will try to do my best, you know, and I think if it's un— if you don't— if you are not clear that what— what I am saying, maybe in the time of questions you can ask it me.



[José, off-mic: "What happened?"]

"This doesn't work— that doesn't work that thing."

Okay, the first thing ah— ah— I would like to— to— to give a location for is— where is El Salvador, and it's a very small country in Central America, and it's about ah— ah— half of the size of Vancouver Island, know? And the third largest producer of coffee in the world and lowest per capita calorie intake in Latin America. Children have 50% survival rate to the age five. Economic— economic

projectionist to change them on his cues.]

This [slide] is of pre-Columbian sculpture that was found in the 50s in El Salvador, it's called Xipe Totec, that is the god of spring.



[The slide is changed.]

This is a sculpture from Mexico, from the Toltec civilization.

[The slide is changed again.]

And this is a Maya sculpture.

The reason that I am showing you this slide is for some reference about the people in El Salvador, you know? We have Toltec, Olmec and Maya background, you know? But the people in El Salvador, in the pre-Columbian times, were called Maya Pipil, you know?

[The slides continue to change at José's cues.]

This is a slide that is from the Mexican artist, Diego Rivera. And this picture shows us the

crisis, foreign debt five— five half billions dollar. And civil war is— is taking place from 1979, and in the third of— the third part of the country's— is in the hand of the people, that there is struggling for— for democracy, for ah— freedom and— and justice. The government forces, supported by US military, in leading cause of death and murder and kidnapping.

[José, off-mic: "Sorry—"]

José, speaking to the slide projectionist: "I think will be better if— if you change from over there and— and I will tell you...

"Yeah."]

This is um— called is sculpture, pre-Columbian sculpture that was found um— in the fifties in El Salvador, it's called Xipe Totec, that is the god of spring.



[José off-mic: "Can you pass the other one?"]

This is a— a slide from ah— Okay no, this is a sculpture from— from Mexico, from the Toltec



edited transcript



textural transcript



10: José Ventura (El Salvador)



Spanish conquest, when they came to America. And you will see how some of the figures there— how those people, they trade the Indigenous as a slave, you know? The Spaniards, they came to conquer the peoples of El Salvador, it was 1524 by Hernán Corté— Pedro de Alvarado, ¡perdon! Pedro de Alvarado!

Hernán Cortés was the first conquistador that came to Mexico, but in El Salvador it was Pedro de Alvarado.

This is a very good cartoon that shows us the reality—the imposition of Catholicism, you know, by the Spanish. They imposed their way of life, you know, on the Indigenous peoples.



And this is a cartoon by a Mexican cartoonist, you know? It's very good—it shows us the sense of the colonialism in El Salvador.

Now we are in the period of Independence of El Salvador, in 1831, you know? [The Act of Independence is 1821.] This group of people they call [Founders] of the Independence. But,

civilization.

And this is the Maya— Maya sculpture.

The reason I am— I am showing you this ah— this slide is to let you— where the— the people, ah— some reference about the people in El Salvador, know? We have ah, ah— Toltec, Olmec and Maya— background, know? But the— the people in the— in El Salvador that— that were located in the pre-Columbian time, they call Maya Pipil, know?

[José off-mic: “Can you pass more, please?”]

Yeah. This is— this is a slide that is ah— from ah— Mexican artist, ah, it's Diego— Diego Rivera. And this picture show us the— when the conquest— the Spanish conquest, they— they came to America. And— and you will see how some of the figures there— how the people, they trade the Indigenous as a slave, know? And— was on— was on— 1524 when the Spaniards came to America, but at the time that ah— the— the— the Spaniards, they came to conquer the people of El Salvador was in 1520— 24. It was by— by Hernán Corté— euh— Pedro de Alvarado, ¡perdón! Pedro de Alvarado! Hernán Cortés was— was the first conquest that came to Mexico, but in El Salvador was Pedro de

what happened— they wanted independence from Spain, and from Mexico. They proposed, you know, to be independent from Mexico, from the Spanish crown. But the thing is, they want to run by themselves the country, you know, and impose their own rules in the country. And they would be the oligarchy later, you know? [Las catorce familias or the Fourteen Families.]

That is another cartoon by the same cartoonist.

And it wasn't really independence, because it was still the same, you know, just as the cartoon shows us. Just as we change of kin, you know, these other people, they take over the power in El Salvador. And we're reminded from that time the Independence will be the same, and those people that make the Independence will be the new oligarchy, they will rule the country.



That shows the period of colonization, but we don't really know who made those pictures, lithographs.

Yeah, this is another picture from the colonial period, but we don't know who did it, too, but show us the— the period of the colo— colonialism.

Alvarado.

[José off-mic: "Okay."]

Ah, this is a— a cartoon, that— a very good cartoon that show us the reality, the imposition of— of— of the Catholicism, know, by the— by the Spanish. And they also— they impose their way of life, know, on Indigenous people.



And this is a cartoon um— by a— a Mexican cartoonist, know? Is very good— show us the the— the— the sense of the— what does it mean the— the colonialism in— in El Salvador.

Yeah. Now we're after— in the—

[Mic noises.]

Now we are in the period of the independence of El Salvador, in 19— 19— ah— 1831, know? Ah— these— this group of people they call— they call [Founders] of the Independence. But, what happened— they want to get independence from— from the Spain, and from Mexico. And— but—

edited transcript

textural transcript

10: José Ventura (El Salvador)

This is other picture too, about the same period.
This is one of the colonial churches from latest 18th century in El Salvador.

And now I show you the religious feeling of the people, you know? 80% of the people in El Salvador are Catholic, the rest are Evangelicals and other kinds of religious sects. But you can see how the people, they're into the Catholicism.

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they're— they're propose, you know, what to— to be independent from Mexico, from the— Spain crown. And— but the thing is, they want to run by themselves the country, know, and to impose their own rules in the country. And they were— they will be the— the— the oligarchy later, know?

That is another cartoon make by the same cartoonist.

And it wasn't really independence, because it's still the same, you know, just as the cartoon show us, just we change of kin, know, these other people that they take over the power in El Salvador. And there— and there we're remind of—

[\[José, off-mic: "Okay—"\]](#)

—from that time the independence just will be the same, and those people that they make the independence that time they will going to be the new oligarchy, that they will rule the country.

10: José Ventura (El Salvador)

That show one— one of the picture that— that the period of the colonization, but we don't really know who made those pictures, they're um, lithograph.
Yeah, this is another picture from the colony



edited transcript



textural transcript



10: José Ventura (El Salvador)



period, but we don't know who did it, too, but show us the— the period of the colo— colonialism.

This is other picture too, about the same period.

This is one of the col— ah— the colonial churches from— was built um— latest 18— 18th century in El Salvador.

And now we are— I show you the— the religious feeling of the people, know? They— most of— the 80% of the people in El Salvador they are— they are Catholic, the rest is Evangelicals and other kind of religious sects. But you can see how the people they're into the— the— the um— the Catholicism, into the Catholicism.

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CULTURAL IMPACT OF COLONIZATION

[The slide is changed.]



This is of dancers. There is a traditional dance in El Salvador that shows the struggle between the Spanish people, and the Indigenous people from El Salvador.

This is another popular dance in El Salvador that exists in very few towns, they celebrate the [Dance of the Little Bull, or La Danza del Torito].

But this is the real thing. How the people have adapted humour into this kind of traditional dance. It's not the humour between the the Indigenous and Spanish, you know?

This one called the [Dance of the Old Men, or La Danza de los Viejitos] is another dance.



That's another picture, already past the Independence by around two hundred years. Through all the independence, you know, the

00:20:50



Yeah, this is of— the dan— dancers. In the— there is um— a traditional dance in El Salvador and— and they show the mixed up— the— the struggle between the— the Spanish— the Spanish people, and the— the people from— the Indigenous people from El Salvador.

Yeah, this is other— other popular dance in El Salvador that is— exists already, but they are— in very few towns, they celebrate the dance of the bull— bull.

But this is where— the real thing. How— how the people adapt— adapted the— the humour into the— this kind of traditional dance. It's not the humour between the the Indigenous and Spanish, know?

Yeah, this called *The Old Men* is part of the dance— dancers.



Yeah, that's this other picture. Okay, already past— from the Independence of around two hundred

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textural transcript

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colonialist time became very worse in the country, you know, a lot of poverty, injustice, and by the government.

This picture is very important, because this is 1932, there was a big insurrection in El Salvador. And it was this man, Farabundo Martí, who was one of the principal leaders of the revolutionary movement, at that time, 1932.

It's very sad because the government killed almost 30,000 Indigenous people in that time, you know? But the national history, you know, doesn't show us what happened at that time, you know? The government doesn't give to us to know at school what happened in 1932, know? There was a massacre, and it was very, very sad because that massacre extincts most of the Indigenous people in El Salvador. Now maybe around 100 or 200 Indigenous people are still alive in El Salvador, you know, in a little town.

I want to say, right now there is a National Front for Liberation in El Salvador, that have in honour to these men, their name, you know? Farabundo Martí National Liberation Front [or Frente Farabundo Martí para la Liberación Nacional]. They are trying to make change in the country and

years. And now— ah— this picture— through all the independence, know, the colonialist ah— time became very worse in the country, know, a lot of poverty, injustice, and by— by the government.

And— yeah, this— this ah— this picture is very important, because this is a 19— ah— 1932 was a big insurrection in El Salvador. And— and was ah— this— this man, Farabundo Martí, one— was one of the principal leaders of the revolutionary ah— movement, that time, 1932.

In that time in— it's very sad because the government ah, killed almost 30,000 Indigenous people in that time, know? But what happened— the— the he— the national history, know, doesn't show us what happened that time, know? The— the government doesn't give to us to know at the school what— what happened in 1932, know?

There was a— a massacre— was very, very sad because that massacre extincts more of the Indigenous people in El Salvador, maybe around hundred people— two hundred Indigenous— Indigenous people is still alive in El Salvador, know, in a little town.

I want to say it before that— right now there is a— a National Front for Liberation in El Salvador, that

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to have human rights and justice for the people, you know, and it's a very, very popular national movement in El Salvador.

R

Yeah, that picture shows us some of the murders in 1932.

It's very difficult in my country to find our history through the books, because the government doesn't give us that kind of information because this is the real history, you know? And also, the artists and other people that participate in the revolution, are called by the government as Marxists, but in my country, we cannot read Marx, or Mao, or whoever, you know? We cannot have that kind of literature, you know, Marxist literature, but always the government calls us Marxist.

That gráfica shows how cultural imperialism has been imposed on us, you know? Like the square peg in the round hole, you know, we cannot fix it, we cannot come into the Indigenous background that we have, you know, and this is very important to say to you, how we have been imposed a

have in honour to these men, they have their— their name, know? Farabundo Martí National Liberation Front. That they is trying to— to make change in the country and to have a— ah— a human rights and justice for the people, know, and it's a very, very popular national movement in El Salvador.

R

Yeah, that— that picture show us some of the murders in 19— 1932.

It's very difficult in my country to— to find ah— our history through the books, because always the— the government doesn't— doesn't give us that kind of information because, you know, this is the real history, know? And also, the— the— ah, the artists and other— other people that they participate in— participate into the revolution, is— is called by the government as a Marxist, but what happened in my country, we don't— we cannot read Marx, know, or Mao, or whoever, know? We— we cannot have that kind of literature, know, about Marxist literature, but always we call them as Marxist.

national culture that is not our culture, you know? Always the oligarchy and the government they try to impose on us the patterns and symbols imported from the imperialist culture.



And, everything is covered by the oligarchy and the government, you know? They try to cover the real history, you know, and it's very important for us, for example, 1932. Because in that time we began struggling for our own cultural identity, you know, and 1932 makes us more conscious about our history, what really happened at that time. And from that time the people began a struggle, and not just the struggle for the people, for the artists in order to survive, but in order to express their own ideas, what they feel, because whatever is something new, you are a subversive to the government, you know? Whatever new thing that comes, comes from the people, you know?

That graphic show us how the square peg it cannot come through, it's forced at the corners, you know?

[The slide is changed.]

Okay— that gráfica— is ah— how the— the cultural imperialism have— have been imposed on us, know? Like the square peg in the round hole, you know, we cannot fix it, we cannot come in, know, into the— the Indigenous— Indigenous ah— background that we have, know, and— and this— that is ah— is— is very important to say to you, how we have been— it have been imposed ah— a culture, a national culture that— that— that is no our culture, you know? Always the government they try to— ah— the oligarchy and the government they try to impose on us the patterns and symbols and— that they are no from their own— they are imported from— from the imperialism— imperialism culture.



And, like ah— everything— everything is— is— is covered by the— the oligarchy and the— and the government, know? They try to— to— to cover the real history, you know, and it's very important for us, for example, the 19— 8— 9— 1932. Because in that time we began struggling for our own— for our own cultural identity, know, and— and we are— that— the moment from that time 1932 make us more aware about— and more conscious about

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Okay, this is another graphic that I already gave to you, and the brief history of El Salvador.

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our history, what really happened that time. And from that time the people began a struggle, and not just ah— the— the— the struggle for— for the people, if not for the artists to— in order to survive— in order to— to— to express their own idea, what they feel, because whatever— whatever is something new, you— new you do, you know, you are a subversive for the government, know? Whatever new thing that come— come from the people, know?

That graphic show us how the— the square peg it cannot come, but it's forced the— the corners, know?

[\[José, off-mic: "Can you turn?"\]](#)

Okay, this is the— the— another graphic that I already— I already give to you, um— the brief history of El Salvador.

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BOURGEOIS ART VS. PEOPLE'S ART

Now, I will try to discuss more about the two classes of art that exist in El Salvador, you know?

Things became very polarized in El Salvador, you know? And there is a kind of artist—the bourgeois artist—that is reproducing the oppressive system, you know, to protect their own status quo. And in the economical and social structure, you know, that is imposed on us, what happened? Revolutionary artists, they can not contribute with the government to oppress ourselves, know? If we are doing what they want, you know, us to do, we are supporting them, and we are conscious about that—we cannot support the oppressive government. We also are conscious that we cannot develop our art, under such oppressive conditions, you know?

Right now, artists are conscious about our own position, you know, in the Salvadoran society. Most of the revolutionary artists, they have been in exile, you know, in order to survive. And other artists, they can not paint, they can not express, you know, their ideas, their work. But other artists, they

00:28:02

Now, I will try to— to discuss more a— about the— the— the two classes, two classes of art that already exist in El Salvador, know?

The things became very polarized in El Salvador, know? And there is a kind of artist—the bourgeois artist— that they are reproducing the system—the oppressive system, know, and— and try to protect their own status quo. And into the— the [?] economical and social structure, know, that— um—that is imposed on— on us, but what happened— revolutionary artists, they— they can no— they can no contribute with the government to oppress ourselves, know? And we— if you know— if we are doing what they want, know, to— to us to do, we are supporting them, and we are conscious about that— we cannot support the oppressive government. That we— can— that we also— we— we are conscious that we cannot develop our— our art, know, under such oppressive conditions, know?

And this is the— the— the scene that, right now, artists we are— we are conscious about our— our own position into the society, know, into the

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became combatants, members of the National Liberation Front, because they can see that in the National Liberation Front, they will find freedom, a spiritual freedom that we need in order to express, and to be creative, you know?

And some of the art we call committed art, you know, committed artists with the people, they know that they find their place into the people. They know that the first thing is that they are a person, you know, but they are artists, they know their place is with the people, struggling with the people, you know?



And that right now, is the situation that we are facing, not just as artists, you know, but as a people, you know? We feel more conscious that for us it's very important be part of the people's struggle, you know? Because, the people they gave a place to us, the people recognize us, as a person, as professionals, that we can give so much to the social change, we can give so much to the revolution. And we know, we understand that we have to support the people's struggle, because there is our place, you know, to the government

Salvadoran society. Most of the— the revolutionary artists, they have— they— they— they've been in exile, know, in order to survive. And other artists, they— they can no— they can no paint, they can no express, know, their— their ideas, their work. But other artists, they became as a combatant— ah— as a members of the National Liberation Front, because they can see that into the— the National Liberation Front, they will find freedom, an spiritual freedom that we need in order to express, and to be creative, know?

And— and, ah— some of the art is, know, we call ah— art is that— committed art is— know, committed art is with the people, they know that they find their place into the— into the people. They know that the first thing is they are— they are a person, know, but they are artists, but as an artist, they— they know that they— their place is with the people, struggling with the people, know?



And— and that— that right now, the— the situation that we are— we are facing, not just as an artist, you know, as a— as a person— as a people, know? And— we feel more conscious

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that oppresses our own selves.

And what happened with the other artists? They have been okay, they are part of this oppressive structure, you know?

I will show you some of the art that I will call bourgeois art, you know?



[The slide is changed.]

This is a sculpture, a head that was made by José Mejía Vides, a painter and sculptor. And you can see it's a very nice head but, it doesn't say too much, it doesn't go far, you know—to me, it doesn't communicate too much.

This is another picture by him, showing the landscape, how quiet is the scenery, the landscape.

This is another sculpture. I feel that the sculpture doesn't show the real feeling of the people, because we are not like that, okay, we have been oppressed, you know, but we are alive.

This is another picture, from [Raúl] Elas Reyes, a national artist too, you know?



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that for us it's very important be some— be a part of— of the people's struggle, know? Because, just— the people they gave a place to us, and the pe— the people recognize us, as a person, as a professionals, that we can— we can give so much to the social change, we can give to— so much to the revolution. And we know— we understand we— that we have to support the people's struggle, because there is our place, you know, into the government that oppress, know, our own selves.

And— and what happened with the other artists, just, they have been okay, and they are part of the— this oppressive structure, know?

And— and I will show you some of the— art that I will call bourgeois art, know? I—



[José, off-mic: “—can I?”]

Yeah, for— this is um— a sculpture— a head that was make by— was made by Mejía Vides— was José Mejía Vides an art— a painter and— and sculptor. And— you can see it's— it's very nice head but, doesn't say too much, doesn't go far, know, doesn't— to me, it doesn't communicate too

This is another picture by the female artist, Julia Díaz, she is the most successful woman artist in El Salvador, but that picture shows us like the people are dead, you know, but we are not dead! We are persons that have la vibra in us, you know? We are alive! But this picture show us like the people are dead in El Salvador!

But I told you, it doesn't say too much because the real people down there are very, very alive, very happy! Under the oppression, kidnapping, or, you know, assassination, the people always they maintain their happiness.

This is another picture by [?], a Salvadoran artist, a national artist too. But this is another thing that doesn't say too much to us, you know? It's not representing the real moment that we are facing, you know—I see that it's avoiding the reality of what we are living, you know?

And I think the revolutionary artists, they try to express what they are facing, you know, to be more accessible to the people. And that picture doesn't say anything to us, of what we are living right now.

This is all more difficult for the people, also, you know? It doesn't show what is reality in El

much.

This is another picture by him, showing the— the landscape, how— how quiet is the— the— the scenery, the landscape.

This is other— a sculpture. I feel that— that ah— that the— that the sculpture doesn't show the real feeling of the people, because we are not like that, okay, we are— we have been oppressed, know, but we are alive, know?

This is other picture, know, from another artist, [Raúl] Elas Reyes it's not— it's um— a national artist too, know?

This is ah— other picture by the female artist, Julia Díaz, he— she is— she work- she is ah— the most successful ah— woman artist in El Salvador, but— but— but, you know, that— that picture show— show us like the people is dead, you know, but we are no— no— not dead! We are person that we are— we have the— la vibra in— in— in us, know? We are alive! But this picture show us like the people is dead in El Salvador!

But— I— I told you, it doesn't— it doesn't say too much but— because of— the real people down there is very, very alive, very happy! Also, if they

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Salvador. This artist just tried to avoid reality, in doing landscapes for the bourgeoisie!



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are under the oppression, ah— or kidnapping, or, know, assassination, the people always they maintain their happiness.

This is other picture by ah— um, [?], ah— Salvadoran artist, is a national artist too. But this is another thing that doesn't say too much to us, know? It's not representing the real moment that we are live— we are facing, you know, just these are— I see that it's avoid the reality what we are living, know?

And I think the— the revolutionary artists, they— they try to express what they are facing, know, to be more accessible to the people. And that picture's— doesn't say anything to us, what we are living right now.

This is all more difficult for the people, also, know? [?] after but doesn't show what we are— what is reality in El Salvador. Just— this artist just tried to avoid reality, in doing land— landscapes for the bourgeois!



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MONUMENTS, HIGHWAYS, AND THE WORLD

That is a national monument in El Salvador, and it's about 12 metres high. This monument, it's called Monument to the Revolution [or Monumento a la Revolucion]. But I ask myself, "which revolution?" What happened, the monument was built in the area of the rich people, and they are trying to copy Mexico's muralists, you know, because it was the fashion in that time, and they feel that they have to have a monument for them, know? But it's called Monument to the Revolution, but I mean, it's not their revolution, you know? Just trying to be on fashion and copying the Mexican muralists.

Yeah, this is another monument, also made at the same area, in the rich area. And it's the Savior of the World [or, Monumento al Divino Salvador del Mundo], you know? It's a big monument too, you know, built in the same period in the fifties. And, in the same period that they built these monuments in El Salvador, they built monuments all over Latin America, you know?

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That is a— it's a— national monument in El Salvador. And it's about ah— 12 metres high. And— and this— this, ah— this monument, it's called Monument to the Revolution. But I— I asked it— I'm asking myself, I say, "which revolution?" We haven't— revolution, know, we have not revolution, and— but what happened, the bourgeoisie, they did— does the monument was built in the area of the rich people, and— but— they are trying to copy Mexico's muralist, know, because it's the fa— the fashion in that time, they— they feel that they have to have a monument for them, know? But it's called revolu— Monument to the Revolution, but as— I mean, no revolution, know? But just trying to be on fashion and copying the Mexican muralists.

Yeah, this is other— other monument, always— also this— this was um— made at the same area, in the rich area. And it's the Savior of the World, know? And, this is a big monument too, and— but— you know, in the same period that the— was in the fifties, that was built this monument— in the same period that they built these monuments in El

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The same monument, you will see it in Brazil, in Rio de Janeiro, but it's bigger than this one, you know? But this is just with the difference that we did this pointing up, you know, and pointing down—the poor and the high people, “you are down there, we are over here,” you know? All those projects, you know, they feel that they need of that monument for them, but in the same time they are building others, down there, all over Latin America.



You know, I would like to say another thing—for example, they built highways in the same period, they built highways all over Latin America. I remember, I was in Mexico, they were building highways in Mexico, in that same time, they were building highways in El Salvador, and they were building highways in Chile, you know, and other Central American countries, know? And at the same they are building, stadiums, you know? And now we know the use of these stadiums, you know? In Chile they're used as a concentration camp, you know? But in the same time they built a very nice stadium.

Salvador, they— they built the monuments all over Latino America, know?



Like, a— um— you will see the other— the other ah— savior of— savior of— Salvador Savior? How say? Sorry. The same monument you will see it in— in— in Brazil, in Rio de Janeiro, but it's bigger than this one, know? And is with— like that, know? But this is just with the difference that we did this with the— the pointing up, know, maybe then and pointing down, know, the poor and the high people, you know, “you are down there, we are over here,” you know? And— but it's, you know, all those like project, you know, the time they have to— they— they have to— they have— they feel that they need that— that monument for them, but in the same time they building others, down there, all over Latino America.



And— and this, you know—I— I would like to say other thing—but for example, they build highways in the same period, they build highways all over Latino America. I remember, I was in Mexico, they

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[The slides continue to change.]

Okay, this is another picture from [Leon] Golub, from the United States, you know. Foreign artists, they have been influenced by the reality that the Salvadoran people are facing, you know? You will see how artists from the United States have been influenced by the reality of El Salvador.

This is another picture that shows us what is reality in El Salvador.

This is another picture by the same artist, you know, foreign artists they have been very touched by the Salvadoran reality, you know?

This is another picture, by another foreign artist.

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were bu— they were building highways in Mexico, in that same time, they were building highways in El Salvador, and they were building high— highways in Chile, know, and other part of Central American countries, know? And at the same they building ah— um, stadiums, know? And now we know the useful of these stadiums, know? In Chile they use as a concentration camp, know? But in the same time they built a very nice stadium.

[José, off-mic: “Okay, we can move another.”]

Okay, this is other— um, this is another picture by Goo— lee— Golub— from Louis Golub [Leon Golub] from United States, you know. Ah— foreign artists, they have been influenced by the— the reality that the Salvadoran people is facing, know? And you will see how this artist from United States have been influenced by the— the reality of El Salvador.

This is other picture that show us the— the real thing in El Salvador, or what is reality in El Salvador.

Yeah, this is other picture by the same artist, know, and— and you— you know that foreign artists they have been very touched by the

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Salvadoran reality, know?

This is other picture too, that— by other foreign artist.

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JOSÉ AS AN ARTIST

Here is one of my works that I have done in Vancouver. I would like to explain this picture. There is in El Salvador, a popular expression that we call the soldiers, “dogs,” like here we say “pig.” And I tried to express in painting, in art, that popular word, you know. How, for me, those green dogs symbolize the soldiers attacking innocent people. You will see in the expression of the people how they have been attacked by the soldiers, you know, I tried to explain it in a very, very simple way.

This is another that I call *Throw Them into the River*. These are people that have been tortured, and then they have been thrown in any place, you know? In El Salvador, there are people appearing all the time on the street—murders, you know?

This is another experience, you know, that when you walk on the street in El Salvador you will find people killed on the sidewalk. How scary it is to see two or three bodies without heads or mutilated. If I am showing that in my country, I will be considered subversive, because I am showing the people’s reality, you know? And I will

00:39:18

And— and here is so— one of my work that I have done in Vancouver. And— and I would like to explain this picture. Um— there is ah— in El Salvador, there is a popular expression that we call the soldiers, eh, “dogs,” like ah, here we call “pig.” And— and that’s— I try— I tried to take— to— to express in— in painting, in art, the— that popular word, know? How, for me, that symboli— those green dogs symbolize the soldiers attacking innocent people. You— you will see in the expression of the people, know, how they have been attack by the soldiers, know? And I tried to— to explain in— through very, very simple way.

This is other— other work that is— I call it ah— *Throw Them into the River*. And this is people that have been tortured, and then they’re— have been thrown in any places, you know? In El Salvador, there is ah— people that they’re appearing all the time on the street, on the [roads?]
—murders, know?

This is other— other— other experience, know, that when you walk on the street in El Salvador you will find people killed, know, on the sidewalk,

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be killed, you know, if I show that, down there.

This is shows us a woman, her husband has been killed. And they left her with all the children. An angry woman, you know? Screaming.

This is another picture that shows the reality, people in the background dead, and just the [children?] as witnesses to what happened in that moment.

This is shows us how the people, they are hoping to go to school because this is very difficult right now. For every child to go to school, they have to pay everything, you know, but the people they ca not afford it, for the children to go to school, because they don't have enough money to feed themselves, know? How can they have money to buy books, and to buy all the material that the children, they need at school? These are children that their parents, they have been killed, they're by themselves. Now, there is a humanitarian organization taking care of the children, you know, without fathers.



know? How scary is to see two or three bodies without head or— or, mutilated. And that— if I am doing that in my country, know, I will consider as subversive, because I am showing people's reality, know? And I will be killed, know, if I do that, down there.

This is other picture that show us the woman, her husband have been killed. And they— he left her with his— with all the children with her. It's a— angry woman, know? Screaming.

This is other of the picture that show the reality too. People in the background dead, and just the [children?] as witnesses, what— what— what happened that moment.

This is other picture that show us, um— the— how the people, they are hoping for— for, um— to have ah— to go to school when they— because this is very difficult right now, because when every children that they want to go to school, they have to pay everything, know, but the people they can not afford it, to bring their childrens to— to leave the children to go to school, because they don't have enough money to— to foo— to feed themself, know? How they have money to— to buy books, and to buy aye— all the material that the children,

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they— they need for— at the school? These are children that they— they parent they have been killing, just they're by themselves. And now— there is a humanitarian organization that they are taking care of the children that, know, that they're without fathers.



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THE HOPE OF FUTURE

But at the same time, I will show you that we have the hope of future, that we are going to have freedom. We're trying to fight together, with the people, in order to have a new society. And we are going to develop our art. And—



I don't want to show you just the sadness, you know? We have a hope that it will be different one day, you know?

We have hope that the children, they will change the society, you know? We have a hope that one day we are going to have a freedom that we need in order to express our ideas, and what we feel, you know?

You know, artists—we don't feel that we're apart from the people, we feel that we are part of the people's struggle. It's very, very important, you know, for us, to change the system, you know, the oppressive regime that oppresses us, and if we don't join the people's struggle, we are being

00:43:16

But in the same time, um— I will show you that— how— how the— the future— we have the hope of future, that we are going to have a freedom, and we're trying to— to— to fight together, with the people, in order to— to have a new society, and that we are going to developing our art. And—



I don't want to show you just the sadness, know? We have a— we have a hope that will be different one day, know?

We have a— we have the hope on the children that they will change the society, know? And we have a hope that one day we are going to have a— a freedom, speak our freedom that we need in order to express our ideas, what— what we feel, know?

And— but— you know, artists— artists— we don't feel that we're— we're apart of the people, we feel that we are part of the people's struggle. And— it's— it's very, very important, know, for us, to— to change the— the— the system, know,

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oppressive.

And not for just an artist, also for a poet. You know, poets—some of them, they have been killed. They came together with the artists—plastic artists—trying to do work together, the poets, the musicians, you know? All these sectors of the society, you know, they are part of the social movement in El Salvador.

In this period of time, you know, from 1979, that was the civil war starting in El Salvador, and, you know, poets, they have been very very committed with the people, know? Poetry has been well-developed in the country, because it's more portable than the paintings, you know? We can not have an exhibition there, you know, immediately we are going to be disappeared, you know? But poetry is more portable to give to the people, you know?



Right now, the artists, you know, they are not known as individuals—musicians, poets, artists, you know, they are part of the national movement. And the whole struggle is to reach our own cultural identity because we know that everything that

the oppressive regime that oppress us, and if we don't— we don't join the people's struggle, we have— we are continue being oppressive.

And not just for just an artist, also this for a poet, know? Poet— some of them, they have been killed, the poets. And also, they— they became together, and— and with the artists—plastic artists—in trying to do work together, know, the poet, know, the musicians, know? All these sectors of the society, know, they are part of the social movement in El Salvador.

And— in— in— in this— this period of time, know, from um, 1979, that was the war, the civil war starting— in El Salvador, and, you know, poets— poets, they have been very very committed with the people, know? And— and— the— the poetry have been well-developed in the country, because it's more— it's more portable than— than the— the paintings, you know? We can no— we can not have an exposition there, know, immediately we are going to be disappeared, know? But ah— poetry— poems is more portable to give to the people, know?



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we have received is an imposition, you know? Imposition—that something that is not us, and we want to rescue the Indigenous culture, you know, the Indigenous tradition. We can see how a lot is into our own Indigenous culture.

But I want to tell you that this picture is a hope, you know, it's a hope that we have to build, that we have to find, the hope of a freedom, of democratic [...] justice, of human rights in El Salvador.



[José pauses.]

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And— and this is, right now, the— the— the artists, know, they are not— known as individuals, know, just musician, poet, artist, know, they are a part— they are part of this— the whole movement, national movement. And— but the whole struggle is to— to— to reach our— to reach our— our own cultural identity because we know that everything that we have received is imposition, know? Imposition. That something that is— is not us, and we want to rescue the— the Indigenous root— the Indigenous culture, know, the Indigenous tradition. We— we can see how— how a lot— a lot is into our own— our own Indigenous culture.

But I— I want to tell you that this picture is— is— is a hope, know, it's a hope that— that we have to build, that we have to find in order to get the— the— the hope of— of a freedom, of a democratic— or justice, human rights in— in El Salvador.



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LEGENDS OF THE PEOPLE

This is another of my pictures, this is watercolour and oil pastel mixed up. At the same time, I wanted to rescue the traditional, you know, legends of the people, the traditional history of the people, you know? I call this picture *Nahual*. Nahual means there is a spirit that is in the animals—it could be in a snake, it could be in a monkey, it can be in a deer. And there is a spirit of this bird protecting the people, you know, wherever you go. But this is a secret that every Indigenous keep, you know, by themselves. Nobody knows who is their nahual, the nahual is the animal spirit that will protect the people.



This is another people's legend, we call this Siguanaba. La Siguanaba is a woman, she walks in the middle of the night, and she appears to the men like a beautiful woman, but when she come together with a man, she transforms into a very ugly woman, you know, chasing the man.

00:47:43

Yeah, this is other of— of my picture— this is a watercolour and— and oil pastel mixed up, and— but what happened— what I want to do— through— at the same time, I— I wanted to— to rescue the traditional, know, legends of the people, the— the traditional history of the people, know? And— that doesn't rep— this— I call this picture *Nagual*. Nagual that's— it means there is a— a spirit of the— that is in the— in the— in the animals, could be in a snake, could be in a monkey, it can be in a deer. And— and— there— there is a— a spirit of this bird is protecting the people, know, wherever you go. But this is a secret that every Indigenous keep, know, by themselves. Nobody knows who is their nagual, the nagual is the— will be the— is the animal, the spirit— animal spirit that will protect the people.



This is other— other part of the— the— the people's legend. This— this is a— we call this

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Siguanaba. La Siguanaba is a woman that— also she walk in the middle of the night— and she appears to the men in— like a beautiful woman, but when she come together to the men, she— she transforms very ugly woman, know, chasing the men.

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RELATIONSHIPS

This is another picture that I call *Relationship*, because the descendants—the child—will have their own physical features from their, from her, his parents.

Another picture of a child. I really like children, because I know they are the future, they are going to build a new society, you know? We have a hope in the children, but in order that they will have—that they will live in another society, we have to fight right now. And that is happening right now in El Salvador.

This is a drawing, another of my drawings.

[Long pause.]

Also, my drawings are always expressing reality, you know, the reality of oppression that we are facing every day. It has been very difficult for me, you know, to be here, in Canada. Because, it's like, the terror—I am living in two kind of worlds, you know? Every night that I sleep, I dream about down there, you know? But what happens, when I get up every morning, I say, "I am here," you know? And, I have to take the things that are close

00:49:21

Yeah, this is ah— another picture that I show— free— will call *Relationship*, because the— the descendants— the— this— the child will— will have their own physical features into— from their— from her— his parents.

Yeah, this is other— other children, another picture of a— a child. And— I really like children, and— and I— because I know they're— they are the future, they are going to build a new society, know? We have a hope in the children, but in order that they will have— they will live another society, we have to fight from right now. And that is happen right now in El Salvador.

And— yeah, this is other— this is a drawing, it's another— other of my drawings.

[Long pause.]

Yeah, also— also my— my drawings, um— is— always is showing us— expressing reality, know, the reality that— of oppression that we are facing every day. I have been— very difficult for me, know, ah— to be here, in Canada. And because— it's like the terror— there is— I am living two kind of

to me, you know, but always connecting with the situation, with the reality that Salvadoran people are living every day.



[Long pause.]

Yeah, I told you it's— it's very difficult for us, you know, to survive in such oppression conditions. Because we really don't have freedom to express our ideas, our feelings, you know? And we, as artists, we have been marginalized by the government, you know, and we are conscious that we cannot reproduce what the government wants us to reproduce. If we participate with them, you know, we are being oppressive too—oppressing people—and we can not do that.

worlds, know? Because every night that I— I sleep, I dream about down there, know? And— and— but what happen, when I would go up every morning, I said, "I am here," know? And, I have to take the things that are close to me, know? But always connecting with the situation, with the reality that Salvadorean people is— is living every day.



[Long pause.]

Yeah, I told you it's— it's very difficult for us, know, to— to survive in such oppression conditions, know? Because we really don't have freedom to express our ideas, our feelings, know? And we, ah— as an artist, we have been ah— marginalized by the government, know? And we are conscious that we cannot reproduce what the government want— want to— to us to reproduce, know? And— and we— we are participate with them, you know, we are being oppressive too— oppressing people, know, and— and we cannot do that.

[José pauses.]

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ARTIST WOMEN AND THE SOCIAL CHANGE

Yeah, I want to say that it's not just men that have a role in the social change. Women, they are taking part. There are poet women, and they have been in exile in different countries in Latin America or Europe, you know? And they are part of the social change in El Salvador, you know? Still there's machismo there, but right now in the social change, the women, they have more respect from the men, you know? Because now, women are oppressed as us men, know? We try to support women too, you know, we know that their work has been very important, because most of the time women have been marginalized in the oppressive system.

Also, I can see here, how oppression is, too. But this will be another big discussion—

[José laughs slightly.]



You know, artist women, they're facing the same kind of oppression, you know, and they're part of

00:53:11

Yeah, I want to say that not just men have the— the role into the— the social— social change. Womens, they are taking part, at the social change. Also there is a— poet womens, and they have been in exile in different countries in Latino America or Europe, know? And they are— they are a part— they are part of the social change in El Salvador, know? Still there's machismo there, but they— right now into the social change, the people— the womens, they have um— they have more respect, know, as a woman, they have more respect from the men, know? Because now, womens— womens are oppressed as us men, know? And— and we— we try to— ah— how do you say? We try to— to— to support— to support womens too, know, and because we know that into the social change, their work have been very important, because most of the time womens have been marginalized into the oppressive system.

Also, I— I can see here how— how oppressive are, too. And— but— we— okay, this will be another big discussion and I take it as—

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the social change. I remember, in 1979 there was what we call MCP—Popular Cultural Movement, [or Movimiento de Cultural Popular], you know? In that time, the women, they were working, doing silkscreen, you know, they were working for the social change, for the National Movement, you know, in El Salvador.

[Loud noises in the background, maybe loud footsteps or banging.]

They were very committed to the revolution, to their work, to what they were doing, because women, they feel that now they have a place in the society that the people are struggling for, you know, the women and the artist women, they feel more blended into the social change, with the people.



[Long pause. José sighs.]



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[José laughs slightly.]



But— ah— now, you know, artists— artist women, they— they are— they're facing the same kind of oppression, know, and— and there has— they're been a part of the— the social change. I remember, in 1979 was a— we call M— M— MCP. Ah— co-op— Popular Cultural Movement, know? In that time, the womens, they were working, doing silkscreen, know, they were working for the— the social change, for the National Movement, know, in El Salvador.

[Loud noises in the background, maybe loud footsteps or banging.]

And how— and how they're— they were very committed to the revolution, to the— to their work, to the— to the work, what they were doing, because womens, they feel that now they are— they have— they have a place into the society, into the society that there is this— there is um— the— the— the change, know, the— into the society that the people is struggling for, know, the womens and artist woman, they feel more— more blended

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into the social change, into— with the people.



[Long pause. José sighs.]



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HANDICRAFTS AND NATIONAL CULTURE

I will talk about the handicraft, too. The people, they really cannot do their own handicraft, because there was a national institution by the government, you know, they went into the little villages, you know, where there were some handicrafts workshops.

And, what happened, because the oligarchy, they control everything, you know—economic and cultural—this group of people, they went into the little villages, and they went to the artisans, you know, to these men, and say to them what they have to do, you know? Because tourism became very important, they have to do something that is better representative of the people, they said. And then, you have to do that, because this is pre-Columbian, this is your cultural background, know?

And what happened? The people, they feel manipulated, you know, by this group of people. And they were doing artesanía for them, just to feed the tourism. But, we saw that that kind of work was ugly, you know, ugly work.

00:56:31

Ah— I'm— I will talk about the— the handicraft, too. Ah— the— the people, they— they really cannot do their own handicraft, because ah— was a— um, a institution— national institution by the government, know, ah— that they— they went into the little village, know, there were some— some workshop, um— handicrafts workshop.

What happened, the— because the oligarchy that— they're manipulate ah— they control everything, know—the economic and cultural. And— okay, they— the— this group of people, they went into the little village, and they brought to— to the— the artisans, know, to these men and say— and say to them what they have to do, know? Because they want to feel the tourism— the tourists become— became very important, and they have to— to do something that is better representative of the people, they said, and— And then, you have to do that, because this is the pre-Colum— the pre-Columbian, this is your— your cultural background, know?

And what, what happened? The people, okay— the people, they feel manipulated, know, by this

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And there were other little villages, and there were other handicraft workshops. And they did the same in every place, you know?



There were very beautiful pots there, but they want to do something on top of the pot, and it will look beautiful, know? And because this is the kind of aesthetic the pot needs, it will look more beautiful with [hieroglyph?] on top, you know? But it's really ugly, those kinds of things.



This is one of the real works of the people, you know, the way they do their own things, how they do their own handicrafts. You know that, the one that the little boy was doing, and the big plate, you know?

This is another figure, we call [cinta?], you know, made by wood.

This is a weaving. That weaving was made in the liberated zones, you know? And what happened in the liberated zones, the new Seville government, they tried to make programs to educate people. And they're supporting the the handicraft, know?

group of people. And— and they were doing ar— artesanía for them, just to feed the tourism. But, we saw that that kind of work that was ugly, know, ugly work.

And— and there were other— other little village, and there were other— other workshop— handicraft workshop. And they— and they did the same in every— in every place, know?



They were the very beautiful pots there, but they— they want to do something— something on top of the pot, and will look beautiful, know? And because this is the kind of aesthetic they need— the pot needs— because look, will look more beautiful with [hieroglyph?] on top, know? But it's really look— really look ugly, those kind of thing.



Yeah, this is one of the real work of the people, you know, the way they— they do their own things, how they do their own handicraft. You know that, the one that the little boy was doing, and— and the big plate, know?

Yeah, this is another figure, we call [cinta?], know,

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But, the thing is, we cannot see many paintings, because they really don't have the materials. They don't have enough money to buy food, you know, so how they will buy material for painting?

There are not too many artists doing revolutionary work, because they are busy fighting, you know, they are busy organizing the people, you know, they're into the social change. They left art because they feel that to be militant of the National Front is most important, you know, in order to later develop their art. Right now the most urgent action for us as artists is to support the National Movement. And artists in the exterior, we see the importance to say through our work, what's going on down there. The real revolutionary people, you know, are down there, they're fighting for change.

B

This is another kind of handicraft that the civilian revolutionary democratic government and the liberated zone is promoting, you know? But very few works come from the liberated zone, because there is a blockade, you know? We cannot bring

made why— by wood.

This is a— a weaving. That weaving was made in the— into the liberate— liberate zones, know? And— and what happened in— in the liberate zones, the new Seville— Seville government into the liberated zones, ah— they tried to— to educate people, know, to make programs to educate people. And they're— they're supporting the the handicraft, know? But, the thing is, we cannot— we cannot see ah— many paintings, because they really don't— don't have the materials. Either they don't have enough money to— to buy a food, know, and how they will buy material for painting, it— And what we— what— what happened, there is not too— too many artists that they are doing revolutionary work, because they are busy fighting, know, they are busy organizing the people, know, they're into the social change. They— they left the art because they feel that to be militant of the National Front is— is— most— is most— much— most important, know, in order in that they will later— will— will develop their art. But right now the most urgent— urgent actions for us as an artist is to— to be— to support the National Movement. And artists in the exterior, we— we—

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out the work that they are doing because it's so difficult to get work to the outside.

This work was made in a little seed, that we call copinal seed, you know? We cut it in half and then we make the little painting on top of the little copinal seed.

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we see the importance to— to— to ah— to say the people, know, through the our— our work, what's going on down there. And— and the real revolutionary people, know, is— is down there, they're fighting for change.



This is another kind of handicraft that the civil— civilian revolution— revolutionary democratic government and the liberate zone is promoting, know? But it's— is very few— few work come from the liberate zone, because there is a— a blockade, know? We can— we cannot bring out the work that they are doing because it's so difficult to get work from— to outside.

This— this work was make in a little— a little seed, we call copinal seed, know? And we cut in half and then we— we make the little painting in— on top of the little seed— copinal.

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EL SALVADOR AND NICARAGUA, PARALLELS

I want to make a parallel between El Salvador's oppressive regime, and the Nicaraguan democratic government, you know?

The government of Nicaragua is helping the artists to develop their art, you know? At the same time, the Minister of Culture, he's not trying to promote individualism in the people, he's trying to promote collectivism.



Most of the work, the murals, you will see in this slide. Those murals they were made collectively. People came from Europe to join the artists' brigade in Nicaragua, and they made the idea and painted the mural together. They're not made by just one person, but collectively. And— ¡perdón!— this mural is made into the church, but not reproducing, you know, the religious image. Most of the images that the Catholics or the Christians brought to us is like the beautiful, beautiful, white virgin, you know? And we can see a racism in that figure, you know, because all the religious images

01:02:17

And— but at the same time, I— I want to show— to make— make a parallelism between ah— El Salvador oppressive regime, and a— and the parallelism between the Nicaraguan democratic government, know?

And how the— the— the government of— of Nicaragua is— is helping the artists to develop it— their art, know? And but in the same time the— the—

[Loud noises in the background again.]

—the Minister of Culture, he's not trying to promote individualism in— in— in the people, he's trying to promote collectivism.



[Loud noises continue.]

The most— the most of the work, the murals, you will see in— in this slide. Ah— the— those murals they were— they were made collectively. People that— they came from Europe, and trying to join the— the artists' brigade in— in Nicaragua, and

are very nice and white, you know—beautiful.



But, you know, now, we can see that we can be more close to the people, you know, like this mural is representing. You know, to reproduce the same old pattern that the oppressive regime and the oligarchy tried to impose on us, you know, that we have to make always a landscape, or do very nice figures, you know—we cannot do that. I can feel that this work, made collectively, I can feel that it is more close to the people, the people they feel they identify with those figures.

This is another mural, from Nicaragua.



Most of the murals in Nicaragua were made collectively, you know? In the government, they supply, you know, the material for the artists to do the murals or any kind of other work, you know, they are being supported by the the minister.

In our country, most of the people in power, you know, the government people—most of their training has been in military school in the United States and El Salvador. And always they have a

they— and then they— they make together the idea and then try to paint in the mural together.

Is not being— make by just one person, just being make by— ah by— collectively. And— and that thing— the— the— the transparency's ah— is ah— is ah— into the church, the—the mural ¡perdón!— this mural is made into the church, but we're not— not reproducing, you know, the— the kind of— of ah— the religious image, but because most of the image that the Catholicists or the Christians brought to us is— is like um— the beautiful, beautiful, white virgins, know? And— and— this like ah— racism, and we can see a racism in that— in that figure, know, because all with the— the image, religious image are very nice and white, know, beautiful.



But, you know, but now, we can see that we can be more close to the people, know, like this mural is representing. You know, to try to reproduce the same old pattern that the— the dictate— dictatorship of gov— the oppressive regime and the oligarchy tried to impose on us, know, that we have to make always a landscape, or do very nice ah— figures, know, in order to reproduce the old

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very narrow mind, you know? Everything that you do that is real, that comes from the people, they see as subversive, Communist, whatever, you know?

But in Nicaragua, the Minister of Culture, he is a priest—Ernesto Cardenal—and he’s a poet, you know, a well-known poet. And we can see that the people now in power, you know, in the new government in Nicaragua, they have a very good education, you know, and they have been very useful to the people, to channel the people’s energy into a very creative art.



This is another mural from Nicaragua.



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patterns, but we cannot do that. And— and now the— I can feel that this— this work, now made by the collective artists, um— collectively, I can feel that there is more close to the people, the people they feel identificate with those figures.

This is another mural, um, from Nica— from Nicaragua, hm.



Yes, you saw the mural, but most of the mural in Nicaragua was— was made collectively, know? In the government, they— they tried to— to supply, know, the material for— for— for— for the artists to do the murals or any kind of other work, know, they are being supported by the the minister.

And what happened in— in our country, most of the— the— the— the— the people that there is in power, know, the government people, most of their training, they have been in military school in United States and El Salvador. And always they have a very narrow mind, know? Everything that you— you do that is real, that come from the people, they— they see that as subversive, Communist, whatever, know?

But what happened in Nicaragua, the— the

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Minister of Culture, he is a priest, Ernesto Cardenal, and— and he's um— and he's a poet, know, a well-known poet. And we can see that— that and— the people that now is on power, know, in— in the new government in Nicaragua, the people that they have— they have very good education, know, and they been very useful to the people, to— to orient— to channelize the people's energy into a very creative art.



Yeah, it's other mural from Nicaragua.



[Long pause.]

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THE TRADITIONAL AND THE SUBVERSIVE

But, you know, artists in El Salvador, we cannot have a tradition—in art, in music, you know, or in theatre, you know? All these people that try to do something for the people, to make the people aware, you know, or do something that will be accessible to the people, you know, the government will call subversive.

I remember, a friend of mine was doing theatre on the street, you know, showing some of the reality that artists, we were facing at that time. And one day, they had to run away because the soldiers, they came, you know, to try to capture them. And it is theatre that was taking place on the street. So, now everybody has to run, you know, because they will all be called subversive, you know? But they were doing a popular theatre, you know? Artists in any of those specialities, you know, we haven't have a chance to develop it, you know, our own art. Such an oppressive regime.



[José pauses.]

01:07:40

But, you know, artists in— in El Salvador, ah— like, we cannot have a tradition. We haven't have tradition in art, also in music, know, or in theatre— theatre, know? Ah— all these— these people that they try to do something for the people or try to make people aware, know, and— or do something that will be access to the people, know? And the government will call us a— a subversive.

I remember, was a friend of mine that they were doing theatre on the street, know? They was showing the— the— some of the reality that we're— we artists, we were facing that time. And what happened, and— those— those— all those guys that they were doing theatre. And one day, they have to run away because the— the soldiers, they were— they came, know, to— to try to capture them. And it is the theatre that was taking place on the street. Now ev— everybody have to run, know, because they will ca— they will call subversive, know? But they were doing a popular theatre, know? You— know— artists in any of those— of those ah— specialities, know, we— we haven't have a chance to— to develop it, know?

I tried to make the parallel between El Salvador and Nicaragua because I think it's very important to have a reference, to what the artists have been [trained?], and to the military regime, you know, and the oligarchy. How people, they can be, so they have a freedom, or they can develop their art into another system, you know, as the democratic government of Nicaragua.

I see now, we are going to the period of questions and—¡perdón!—I would like it if anyone makes a question to me, to ask it of me in a very simple way, because my English is—

[José laughs at himself.]

—limited.

And, if you ask questions in a very simple way I can get the idea, you know, and be able to answer you..

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Our— our— our own art. Such a oppressive regime.

[José pauses.]

Yeah, I— just I— I— I tried to— I tried to make the parallelism between El Salvador and Nicaragua because I think it— it's very important to have a— ah— a reference, what— what the artists have been [trained?]
— and to the military regime, know, and the oligarchy. And— and how people they can be so— they can have— they have a freedom, or they can develop their art into the other system, know, as the democratic government of Nicaragua.

I— I see now. I—

We are going to the— to the period of questions and—¡perdón!—and— I will— I will like if anyone make a question to me, to— to ask it me in the very simple way because my English is—

[José laughs at himself.]

—limited.

And, if you ask them in the very simple way I can get the idea, know, and be able to answer you.

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Deanne Jacobs:

Excuse me, José, you can only take questions for about seven minutes.

Thank you.

Question 01, from the audience (Sandra Semchuk):

It's Sandra Semchuk from Forest City Gallery in London, Ontario. I'd like to ask you what it means to survive for the artist in El Salvador. What does the word *survive* mean to you?

José Ventura:

[José pauses.]

Survive, for me, I understand from my own perception or my own experience, that we have to join the people, you know, and to support the people's struggle. Because we are fighting together, you know, with the people, I can see that we can survive, you know, and we can develop our art, you know.

Deanne Jacobs:

Excuse me, José, you can only take questions for about seven minutes.

Thank you.

Question 01, from the audience (Sandra Semchuk):

It's Sandra Semchuk from Forest City Gallery in London, Ontario. I'd like to ask you—

José Ventura:

¡Perdón!

Question 01, from the audience (Sandra Semchuk):

—I'd like to ask you what it means to survive for the artist in El Salvador. What does the word *survive* mean to you?

José Ventura:

Yeah.

But, *survive*, in El Salvador is a— a very heavy, heavy thing, too. Because, to survive—do you want to be part of the oppressive regime, you know? Or, do you want to join the people in a struggle for survival for everybody, you know? You know, I am speaking as a person, but at the same time, I am speaking as an artist, too.



[José pauses.]

Question 02, from the audience:

Buenos días señor. The Indians in El Salvador, did they speak Spanish or did—

I lived in South America and one of the things I found out while I was there is that the Indian population didn't speak Spanish and there was no books in their language.

Is that part of what goes on in El Salvador?

José Ventura:

Yeah, in El Salvador, the people, most of the population, they speak Spanish, but a very reduced group of Indigenous, you know—they're still alive from 1932—they speak dialect. They speak

[José pauses.]

Survive— *survive* for me, I— I understand from my own perception or my own experience, that we have— we have to— to join the people, know, and to support people's struggle, because— [?] we are fighting together, know, with the people, I can see that we can survive, know? And— and we can develop it— our art, know.

But— *survive* is into— into— in El Salvador is a— a very heavy, heavy thing, too. Because— to survive to— okay, do— do you want to be a part of the oppressive regime, know? Or— or you want to— to— to join the people in a struggle for survival for everybody, know? You know, ah— I am speaking as a person, but at the same time as I speaking as an artist, too.



[José pauses.]

I don't know if—

Question 02, from the audience:

Buenos— buenos días señor— oh dear!

edited transcript

textural transcript

10: José Ventura (El Salvador)

Nahuatl, you know, the ancient language. But I think, from 100 Indigenous people, that are still alive right now, maybe three persons, they speak Nahuatl?

Question 02, from the audience:

Three people?!

José Ventura:

Yeah. I can say that—

Question 03, from the audience:

J'aimerais poser une question en français, si c'est possible?

José Ventura:

Oh, c'est bien! Hi! Si tu parles lentement, je comprends un petit peu, oui...

Question 03, from the audience:

On entend beaucoup parler de l'Amérique centrale actuellement, dans le domaine des arts,

José Ventura:

Yes, okay. ¡Perdón!

Question 02, from the audience:

Buenos días señor. Um, the Indians in El Salvador, did they speak Spanish or did— like, ah—

I lived in South America and one of the things I found out while I was there is that the Indian population didn't speak Spanish and there was no books in their language.

Is that part of what goes on in El Salvador?

José Ventura:

Yeah, ah— in El Salvador, the people, they— they speak ah— most of the population they speak Spanish, but a very reduced group of Indigenous, know, that they're still alive from 1932, they speak dialect. They speak Nahuatl, know, the ancient language. But— but I think, from hundred— from hundred Indigenous, that are still alive right now, maybe three persons, they speak ah, Nahuatl?

Question 02, from the audience:

et depuis quelques années dans le domaine du cinéma. Par exemple, ici on a des œuvres— un art politiquement engagé.

Je me demandais, quel est la réaction des artistes d'Amérique centrale par la prise en charge de ce discours-là, de dénonciation par les artistes que ce soit Canadien, Européen, ou Américain.

er&er

José Ventura:

Peux-tu demander un autre fois?

Question 03, from the audience:

Okay, there's a lot about Central America right now, in movies and visual arts. What is the reactions of artists from Central America to this situation of artists not from Central America talking about the political situation?

In art?

er&er

[José speaks off-mic to a translator, in Spanish.]

José Ventura:

Three people?!

José Ventura:

Yeah.

[José laughs slightly, and a few people laugh in the audience, surprised.]

I can say that—

Question 03, from the audience:

J'aimerais poser une question en français, si c'est possible?

José Ventura:

Oh, c'est bien!

Hi!

Si tu parles lentement, je comprends un petit peu, oui...

Question 03, from the audience:

On entend beaucoup parler de l'Amérique centrale actuellement, dans le domaine des arts, et depuis quelques années dans le domaine du cinéma. Par exemple, ici on a des œuvres— un art

Okay, I was right.

Do you know, artists in El Salvador and the rest of Latin America, you know, and we feel that we cannot be kept just in a little group or isolated, as just artists, you know? In order to reach the social change, we have to join the people, you know? We are not just artists, we are going to face a very, very, very hard, very strong commitment, you know? And you know, they have a little bit of democracy in other countries in Latin America. They feel that they have to denounce the military regime that oppresses them, you know? We feel that we have to use the art as a weapon of struggle, as a weapon of social change.

I don't know if—

Question 03, from the audience:

Yes, but what about artists, like New York artists, like Golub, or artists from Montreal or Toronto talking about this situation of the native people, or thinking about that.

er&er

[Translator speaks to José in Spanish, off-mic.]

politiquement engagé.

Je me demandais, eum— quel est la réaction des artistes d'Amérique centrale par la prise en charge de ce discours-là, de— de dénonciation par les artistes que ce soit Canadien, Européen, ou, euh, Américain.

er&er

[Translator, off-mic to José: “—dénonciation— J'ai mal compris...”]

José Ventura:

Peux-tu demander un autre fois? Parce ce que...

Question 03, from the audience:

Okay, what does, ah— ah— there's a lot ab— about Central America right now, ah— in movie and visual arts. Ah— what is the reactions of artists from Central America to this situation of artists not from Central America talking about the political situation?

er&er

[Translator to José, very low, inaudible.]

José Ventura:

For the foreign artists, most or some of the artists, they have visited Central America—Guatemala, or Nicaragua, or El Salvador, you know—and they have been really touched, you know, by the people’s poverty, by the people’s hunger, by the people’s oppression, you know, oppression by the government.

The artists in the exterior, they feel a commitment, because they know that the Indigenous, they are people, as them, know? And they have a feeling that they have to support the people down there.

The foreign artists, they feel that they, in the exterior, they have to denounce it too, what the military regimes, they are doing, to Indigenous people, too. Because the Indigenous people they have been very, very oppressed, you know, like in Guatemala for example, most of the Indigenous, they have been killed, you know? And the foreign artists, they became more conscious about the oppression down there. And they feel that they have to do something, you know, denounce the oppressive regime through the work that they’re doing.

Question 03, from the audience:

In art?

[José, off-mic to translator: “Can you give more... can you explain more?”]

[To José, very low, in Spanish.]

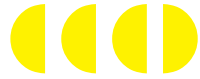
José Ventura:

Okay, I was right— um.

Do you know, artists in El Salvador on—and the rest of Latin America, know—and we feel— well, we feel that— that we cannot be keep— just in a little group or isolate us, as just artists, know? In order to— to— to reach the— the social change, we have to join the people, know? And— and— but we are not just an artist, we are— we are going to face a very, very, very hard, ah— very strong commitment, know, and—

[José pauses.]

And artists that in La— are in Latino America, know, they’re— they have a little bit of democracy in other countries in Latino America. They— they feel that they— have to be— they have to denounce it, the— the situation of the— the



I don't know if I answered your question...

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edited transcript

military regime that oppress them, know? And— and we feel that we have to— to use the art as a wea— weapon of struggle, as a weapon of social change.

And, I don't know if—

[\[José laughs slightly.\]](#)

Question 03, from the audience:

Yes, but what about ah— artists, like New York artists, like Golub, or artists from Montreal or Toronto talking about this ah— situation of this— the native people, or thinking about that.

er & er

[\[Translator, off-mic: “Est-ce que je peux...”\]](#)

[Speaks to José, low in Spanish.\]](#)

José Ventura:

Yeah, it's ah— for the foreign artists, um— they— most of the artists, or some of the artists that they have visited Central America, Guatemala, or Nicaragua, or El Salvador, know, they— they have been really touched, know, by the people's ah— poverty, by the people's hungry, by the people's

oppression, know, oppression by the government.
 The art— the— the— the artist in— in the exterior,
 they— they feel ah— a commitment, because they
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 The artists, the foreign artists, they feel that they,
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 artists, they— they are— they became more
 conscious about the— the oppression down there.
 And they feel the— the— the— they feel that they
 have to do something, but— and they feel— and
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 the oppressive regime through the work that
 they're— they're doing.



10: José Ventura (El Salvador)

edited transcript

textural transcript



edited transcript



textural transcript



10: José Ventura (El Salvador)



If I— I don't know if I answered your question...

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CLOSING REMARKS (1986)

Deanne Jacobs:

I think that's all the questions we can take. I think we've run out of time. Is that right Marion?

[Audience applauds.]



Marion Barling:

Thank you both very much, indeed.

José Ventura:

Thank you, all of you, for having me here to share my own experience, about the situation, and how artists have been oppressed in El Salvador, and other countries of Latin America. I appreciate that you have the time to hear me, to understand. And thank you to the people, the Vancouver Artists' League, that they planned this big conference that I think has been a very, very important conference in order to understand what's going on in other parts of the world, you know? And to bring the

01:19:38

Deanne Jacobs:

I think that's all the questions we can take. I think we've run out of time. Is that right Marion?

Okay.

[Audience applauds, and Marion can barely be heard: "Thank you both very much."]



Marion Barling:

Thank you both very much, indeed.

José Ventura:

Thank you— thank you for all of you to have me here to share my own experience, about the situation, and how artists have been oppressed in El Salvador, and other countries, too, of Latino America. And I am— appreciate that— that you have the time to— to hear me, to force me— to understand. And I am— I will thank you to the

reality from other countries, to think about what we have to do here, you know?



I think it is very important to know where we are.



Thank you, all of you, the Vancouver Artists' League.

[Audience applauds loudly.]



Marion Barling:

A 10-minute coffee break, and we will reconvene for the Canadian sponsor panel.

Thank you.



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edited transcript

people that they— the— the Vancouver Artists' League that they're— they— they plan this big conference that I think is very, very important conference— have been a very important conference in order to understand what's going on in other parts of the world, know? And be— and— to bring reality of— from other countries, and to think at what we have to do here, know?



And I think is— is very important to— to know where— where we are.



Thank you all of you, the Vancouver Artists' League.

[Audience applauds loudly.]



Marion Barling:

10: José Ventura (El Salvador)

A 10-minute coffee break, and we will reconvene for the Canadian sponsor panel.

Thank you.

[Tone.]



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10: José Ventura (El Salvador)

CLOSING REMARKS (2023)

Thanks for reading. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you're following along, all of the transcripts and audio recordings are linked directly [here](#), or can be found at unitpitt.ca

You may have noticed that, like most archives projects, this one is in progress. If you have any recollections or information that you'd like to share about the 1986 conference, or new thoughts in 2023, send us a message at info@unitpitt.ca



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01:21:16

Francesca Bennett, project coordinator:

Thanks for listening. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you'd like to follow along, all of the transcripts and audio recordings are linked at unitpitt.ca, [directly [here](#).]

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