

USA - SUMMER 2025 PROGRAM
THE TRAVELING GALLERY OF THE
“INTERCONTINENTAL BIENNIAL OF THE
NATIVE AMERICAN, INDIGENOUS OR
MILLENNARIAN ART AND CULTURE”



www.biai.art



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Quito, Ecuador, October 26th - 2025

We would like to share a report on our 2025 USA PROGRAM, that took place in Traverse City and St. Ignace between July 14th - September 5th - 2025.

This report considers a broader scope, so you will find the agenda and locations visited on both cities plus a complete catalogue of presented art and results on our Muralism Program.

We are proud of the work done by our allies in *United States*, *Perú* and *Ecuador*, so we can get a successful program, bringing to North América one of the best Art Residencies and Exhibitions on the continent.

We are also proud of the guest artists that attend this summer, which includes colleagues from *Ecuador*, *México*, *Peru* and *USA*. Our goals are, as always high, but this time was a special one due the challenge set for the realization of a big mural at the Presbyterian Church of Traverse City, as as tribute to the local Native Nations.

Thank you all for your support, participation and partnership.

Quincy Ranville

Jorge Iván Cevallos

Event's Director

Producer and General Director

St. Ignace Visitors Bureau. MI

Biennial of The Indigenous Art

John Waetcher

Presbyterian Church of Traverse City
Social Justice Cometee Dكتور

INVITATIONS TO ATTEND DE VENUE SENDED TO:

■ On December 16th. 2024

- Perú. Fabián Antón Navarro, Daniel Moises Contreras, Práxedes Neira Camizán & Eduardo Cochachín González. Painters and Muralists.
- Argentina. Mónica Alvarado. Painter and Muralist.

■ On January 18th - 2025

- México. Diana Zian. Painter and Muralist.
- Perú. Percy Ramiro Gavilán Chábez, Luis Ricardo Falconí Quispe & Angélica Bendezú Sumen. Suky.



Darryl Brown. USA. The Alchemy of Color

■ HOST CITIES:

- Traverse City. Mi. July 14th - August 14th. Muralism program at the Presbyterian Church.
- Traverse City. July 24th - August 31th. The Alluvion & Common Grounds Cultural Center and Art Gallery. Art exhibition.
- St. Ignace. MI. Little Bear East Arena. August 22 - August 24. Art exhibit and participation on the “Rendezvous at the Straits Powwow”.
- St. Ignace. MI. Participation at the “Arts at Dockside Fair”. Guest Show. August 30th - 31st.

■ Native American participant artists: Darryl Brown & Janelle Courturier Dahlberg.

■ Director of the Muralism Workshop: Fabián Antón Navarro. Perú

■ Special Guest Masters:

- Angélica Bendezu Sumen. Painter and Muralist. Peru.
- Ron Paquin. Birch Bark Master. St. Ignace. MI
- Scott Hill. Painter and Sculptor. Oneida Nation. Wisconsin. USA
- Gustavo Toaquiza. Painter, Musician and Muralist. Tigua Community. Cotopaxi Province. Ecuador
- Joselo Imbaquingo. Graphic Designer & Musician. Pijal Community. Imbabura Province. Ecuador

Michigan Great Lake. St. Ignace



DATES AND LOCATIONS

- The Presbyterian Church of Traverse City. Muralism Program. July 14th – August 14th. 701 Westminister Rd. Traverse City. MI. 49686
- Common Grounds Art Gallery. 414 E. Eighth. Traverse City. MI. 49686. July 24th – August 31th. Art Exhibition.
- Little Bear East. St. Ignace. August 22 – 24 Includes our participation at the Rendezvous at the Straits Powwow. August 22th, 23th & 24th.
- Arts Dockside Fair. St. Ignace. August 30th – 31st

IMPORTANT TO NOTE

- A total of 4 Latin American artists and the Director will attend the Traverse City program.
- A total of 3 Latin American artists and the Director will attend the St. Ignace program.
- 3 Anishinabe Artists will be invited to join the Workshop and Art Exhibition.

Celebrating our Identity. The Powwow.



WHO WE ARE

STRATEGIC ALLIANCES

1. St Ignace Visitors Bureau. St. Ignace. MI.
 2. Rendezvous at the Straits Powwow. St. Ignace. MI
 3. Balsams Resort. St. Ignace.
 4. The Presbyterian Church of Traverse City. MI.
 5. The Alluvion, Music - Art Community and Common Grounds Art Gallery. Traverse City. MI.
 6. Gateway City Garage. St. Ignace. MI
 7. Bierre De Mac. Brewery. Mackinaw City.
 8. The Museum of Ojibwa Culture. St. Ignace.
-
1. The Andean Parliament. Colombia, Bolivia, Ecuador, Peru and Chile.
 2. The Indigenous School of the Arts Foundation. Ecuador.
 3. Mestizo Fiesta School and Performing Band. Ecuador.
 4. "Perros Callejeros - Dogs of The Street" Music and Theater School Collective. Ecuador
 5. Los Chugchurillos Ayllu Ñawpa School of Wisdom. Ecuador.
 6. Samary Danza. Community of Learning and Dance Collective. Ecuador.
 7. Uncle Wolf Art Gallery. Tigua Community. Cotopaxi. Ecuador.
 8. La Guarida del Puma Collective. Ica. Perú.
 9. Surama. Mapuche Rock Band. Chile.



THE TEAM

- Jorge Iván Cevallos. General Producer and Director. Ecuador.
- Quincy Ranville. Co-Producer & Event's Director. St. Ignace, MI.
- Jhon Waechter. Co-Producer. Traverse City Presbyterian Church Muralism Program and Art Exhibition.
- Jessica Kooiman Parker. Co- Producer. The Alluvion & Common Grounds Art Gallery Exhibit. Traverse City. MI.
- Darryl Brown. St. Ignace, MI. Rendevouz at the Straits Powwow. Director. St. Ignace. MI
- Fabián Antón Navarro. Muralism workshop and Mural projects Director. Lima, Perú.
- Diana Valdez. Press and Communications Officer. Support on Line. Ecuador.
- Atahuallpa Cevallos Shiguango. Ecuador. Production and Media Manager Assistant.
- José Imbaquingo Garzón. Ecuador. Maky Creative. Graphic Designer.
- Ricardo Suza Darquea. Ecuador. We Are Desing. Web Master. Support on Line.
- Lalo Cámara León. The Art Exhibit Logistics Coordinador. Peru and Ecuador.



Your Excellency Mr. Tamer Mamdouh, Ambassador of Egypt in Ecuador visits The Traveling Gallery. Honorable Virgilio Hernández, Vice President of Andean Parliament welcomes him. Quito, Ecuador, January 2024

THE ART EXHIBITION PARTICIPANTS:

ARGENTINA: Mónica Alvarado

BOLIVIA: Froilán Cosme Huanca, Pablo Iluilli Gutiérrez,
Pacual Cori Guarachi

BRAZIL: Dora Parentes

COLOMBIA: Jairo Hernández Bustos

ECUADOR: Ana Piyahuaje, Gavin Daros, Gustavo Toaquiza,
Edwin Valle, Marino Sigcha, Frandu Paredes, Byron Toledo,
Pablo Cesar Mainato y Jahir Colcha Viñán.

Estados Unidos: Darryl Brown, Paul Sinclair, Janelle
CourTurier Dahlberg, Scott Hill, Ronald J. Paquin. Paula
McNamara & Clyde Hart.

PANAMA: Achu Oswaldo de León Kantule.

PERU: Angélica Bendezú Sumen, Herbert Dante Calumani,
Fabián Antón, Daniel Contreras (Danco), Edelmiro Peña,
Juan de la Cruz Machicado, Práxedes Hernán Neira, César
Augusto Lozada, Jhon Carlos Herrera, Carlos Alberto León
Cruz, Catherine Balladares, José Ruiz Tume, Dinyo, Eduardo
Cochachín & Fernando Castillo Huanca.

Muralism program. Ecuador. Dec. 2024. "Tribute to Túpac Amaru". Work in progress. To be finished and donated by December 2026 to the "Mariscal Sucre" International Airport. Quito, Ecuador.





Your Excellency Mr. Tsunoda, General Consul of Japan in Quito visits the Expo Fair of the BIAI. Andean Parliament's Protocol Director, Mrs. Cristina Rodríguez and Artists Tupac Marino Sigacha welcomes him. Dec. 2024

ORGANIZED BY:



Rendezvous at the Straits Powwow



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CATALOGUE 2025

TRAVERSE CITY & ST. IGNACE

“The Encounter of the Eagle and Cóndor”
Luis Ricardo Falconí Quispe. Ica. Perú.
Drawing with pencil on cardboard .



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CATALOGUE 2025

TRAVERSE CITY & ST. IGNACE

WELCOMING POSTER TO THE GUEST
TRAVELING GALLERY OF THE
INTERCONTINENTAL BIENNIAL OF THE NATIVE
AMERICAN, MILLENNIAR OR INDIGENPOUS ART AND
CULTURE



“Zoe Sky Jordan”.
Níxer Odón Villanueva Huamani. Peru
Drawing. Huarango Ink.
42 X 57 cms / 17 X 23 inches



“We are so grateful for you, your beautiful art and the loving representation of our indigenous artists”.

Taken from the Guest Book 2024. Michigan

“Emily” - Byron Toledo. Ecuador.
Watercolor. 44 X 33cms / 17 X 12 inches



“Exploring the World from the Top of Her Love”.
Byron Toledo. Ecuador. Watercolor.
44 X 33 cms / 17 X 12 inches



“Just Dreaming” - Byron Toledo, Ecuador. Watercolor.
45 X 33 cms / 17 X 13 inches



“At the Game” - Byron Toledo. Ecuador.
Watercolor. 44 X 33 cms / 17 X 13 inches



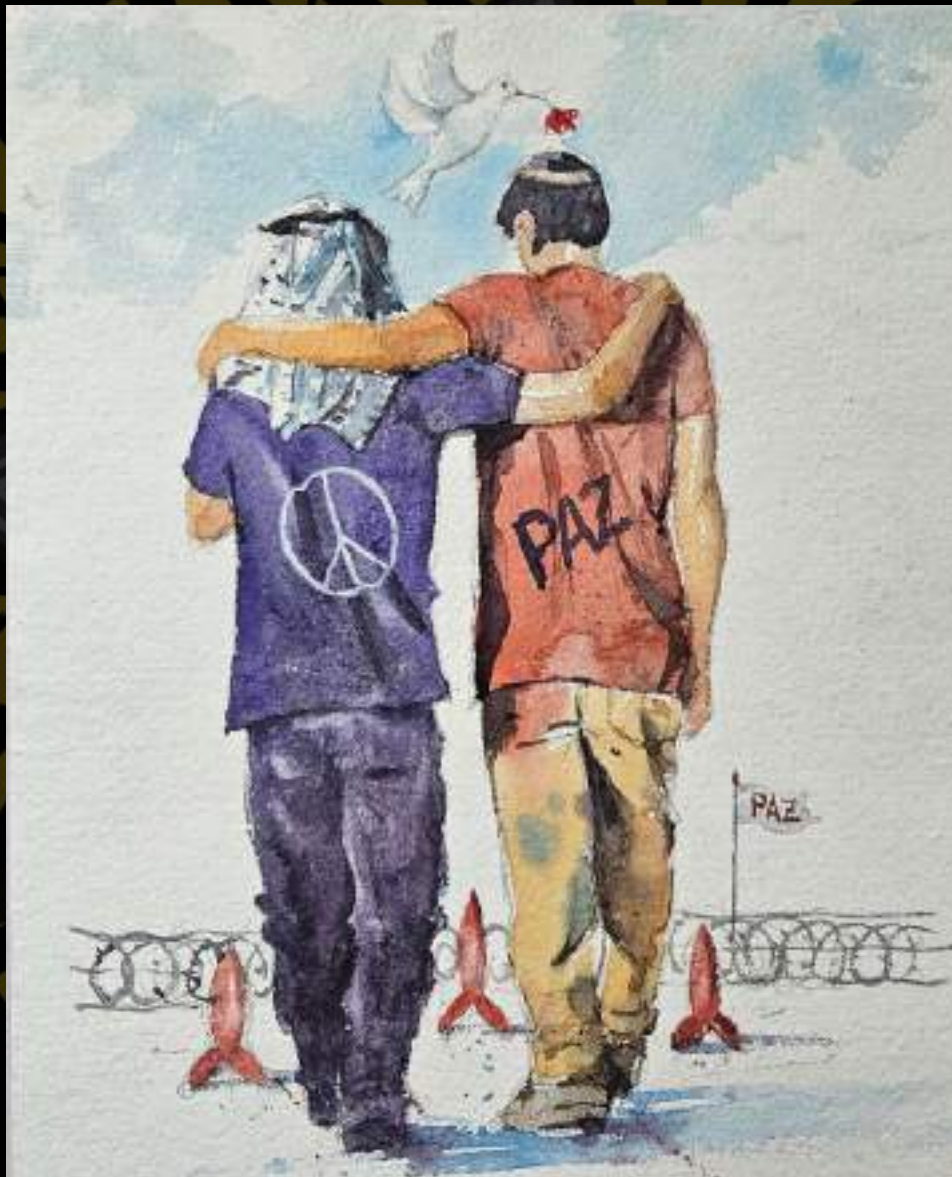
“Joy” - Byron Toledo. Ecuador
Watercolor. 44 X 33 cms - 17 X 13 inches



“Mask 1” - Byron Toledo. Ecuador
Watercolor. 44 X 33 cms - 17 X 13 inches



“Humankind” - Byron Toledo. Ecuador
Watercolor. 34 X 41 cms / 13 X 16 inches



“I am amazed as I walked around and seened so much wounderfull artwork”

Taken from the Guest Book 2024. Rober E. Drain. Detroit

“Urban Dreams” - Byron Toledo. Ecuador.
Watercolor
42 X 31 cms / 16 X 12 inches



“So deeply honored and grateful to get to experience this exhibit!”

Rev.. Linda Stephen. Central UMC. Traverse City

“Day and Night”. Martha Steenhuis Inagan. Colombia.
30 X 40 cms / 12 X 5 inches



“Germination” - Martha Steenhuis Inagan. Colombia.
30 X 40 cms / 12 X 5 inches



“Moon” - Martha Steenhuis Inagan. Colombia.
30 X 40 cms / 12 X 5 inches



“Wonderful: Thank you for coming all this way to share your beautiful / awe inspiring Art!”

Taken from the book guest 2024. Carolyn & Rolf Hahne

“The Tree” - Martha Steenhuis Inagan. Colombia.
30 X 40 cms / 12 X 5 inches





“Dreams by
Jupiter”

Lalo León.
Perú.

Acrylic on
Canvas

“Cocks Fight”. Rodrigo Puchuri. Perú.
Serigraphy. 82 X 52 cms / 32 X 20 inches



“Urban Landscape 1” - Eduardo Cochachin. Peru.
Oil on Canvas. 89 X 89 cms / 35 X 35 inches



Lone Wolf” - Eduardo Cochachín. Oil on canvas Peru.
67 X 97 cms / 28 X 38 inches



“Urban Landscape 2” - Eduardo Cochachin. Peru. Oil
on Canvas. 89 X 89 cms / 35 X 35 inches



“Paisaje urbano 3”
Eduardo Cochachin - Perú
Oil on Canvas
24 X 20 inches





"Phenomena 141"
Janelle Dahlberg.
USA
Acrylic and Latex



"Ripple"
Janelle Dahlberg.
USA
Acrylic and Latex



“Untitled”
Janelle Dahlberg.
USA
Acrylic, Latex on Tree

“Leelanau
County Fossil 8”
Janelle Dahlberg,
Traverse City





“Phenomena 3. Lake Series
”

Janelle Dahlberg.
USA

Acrylic and Latex

“Spider Rock at Cañon
de Chelly.”

Janelle Dahlberg.
USA

Dimensions
25 X 63 cms
10 X 25 inches



“People of my Country” - Dora Parentes. Brazil
Acrylic on canvas. 119 X 120 / 46 X 47 inches



“Fighters” - Dora Parentes. Brazil.
Acrylic on canvas 119 X 120 / 46 X 47 inches



“Finding the horizon”

Dora Parentes.

Brasil

44 x 56 inches



“The Cry of the Jungle” - Gustavo Toaquiza. Ecuador.
Acrylic on canvas. 105 X 120 cms / 41 X 47 inches



“Cosmos”

Gustavo
Toaquiza

Ecuador

Acrylic on
canvas.

119 X 98 cms

46 X 38 inches



“The encounter of the
Eagle and the
Condor”

Gustavo Toaquiza.
Ecuador

Acrylic on canvas.

45 X 60 cms
48 X 24 inches

“Silent pipeline”

Gustavo Toaquiza.
Ecuador.

Acrylic on canvas.
45 X 60 cms

48 X 24 inches



“Madnes and Democracy” - Gustavo Toaquiza Ugsha.
Ecuador. Oil on canvas. 100 X 120 cms / 39 X 47 inches



“ An amazing cultural experience. The art full of expression is beautiful. Renews my appreciation of where I came from”.
Sharon Joseph. Taken from the Guest Book 2024.



“America´s Symbols” - Gustavo Toaquiza Ugsha. Ecuador.
Oil on canvas. 100 X 120 cms / 39 X 47 inches

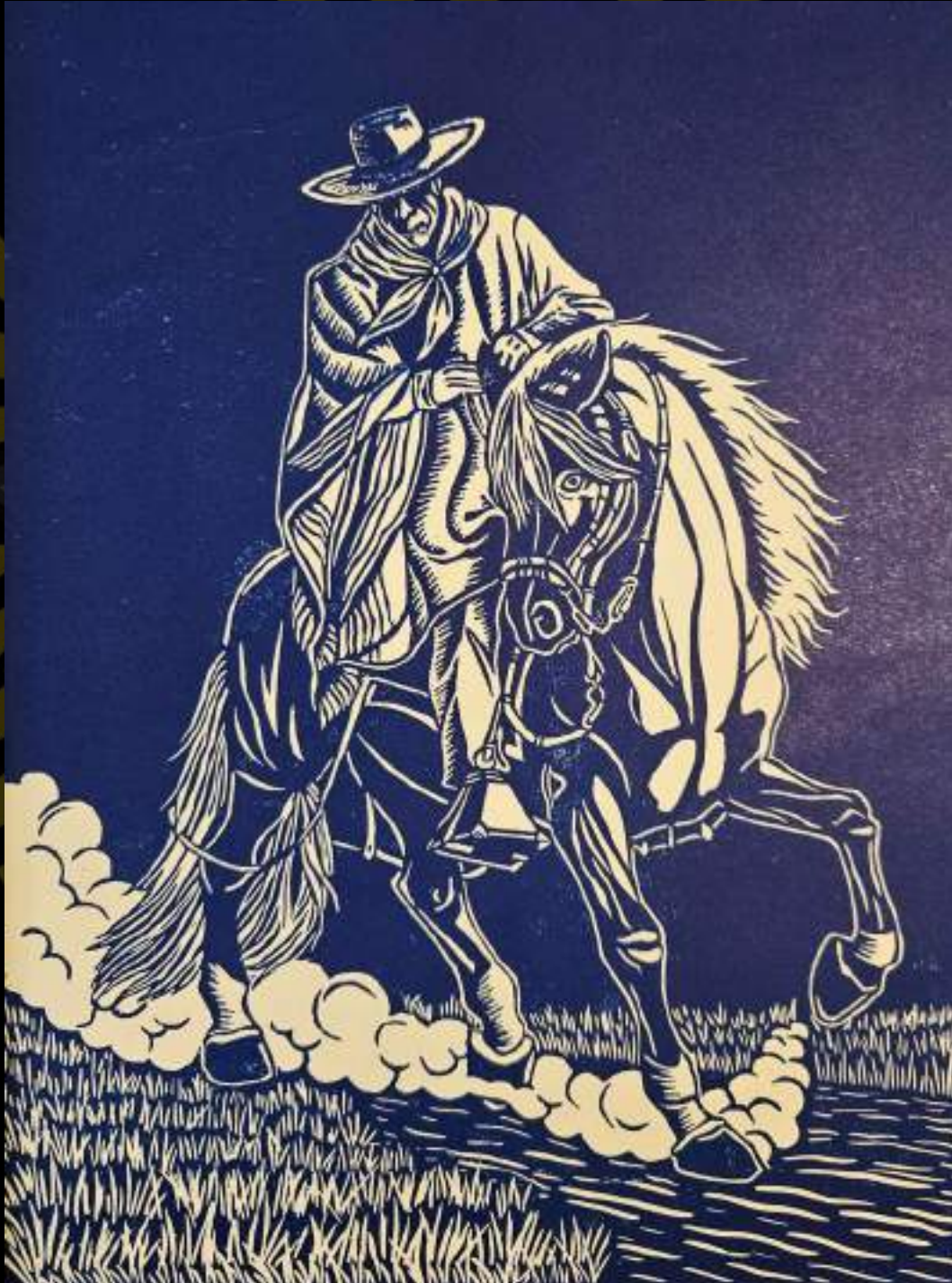
Miguel Martincorena. Peru.
Drawing on cardboard.
99 X 70 cms / 40 X 27 inches



“Beautiful Stunning art work. We are spoiled for future exhibits. Yes!!! Absolutely Stuning! Thank you for sharing your beautifull culture with us.”

Taken from the Guest Book. 2024. St. Ignace. MI. Gordon & Lauren Berg.

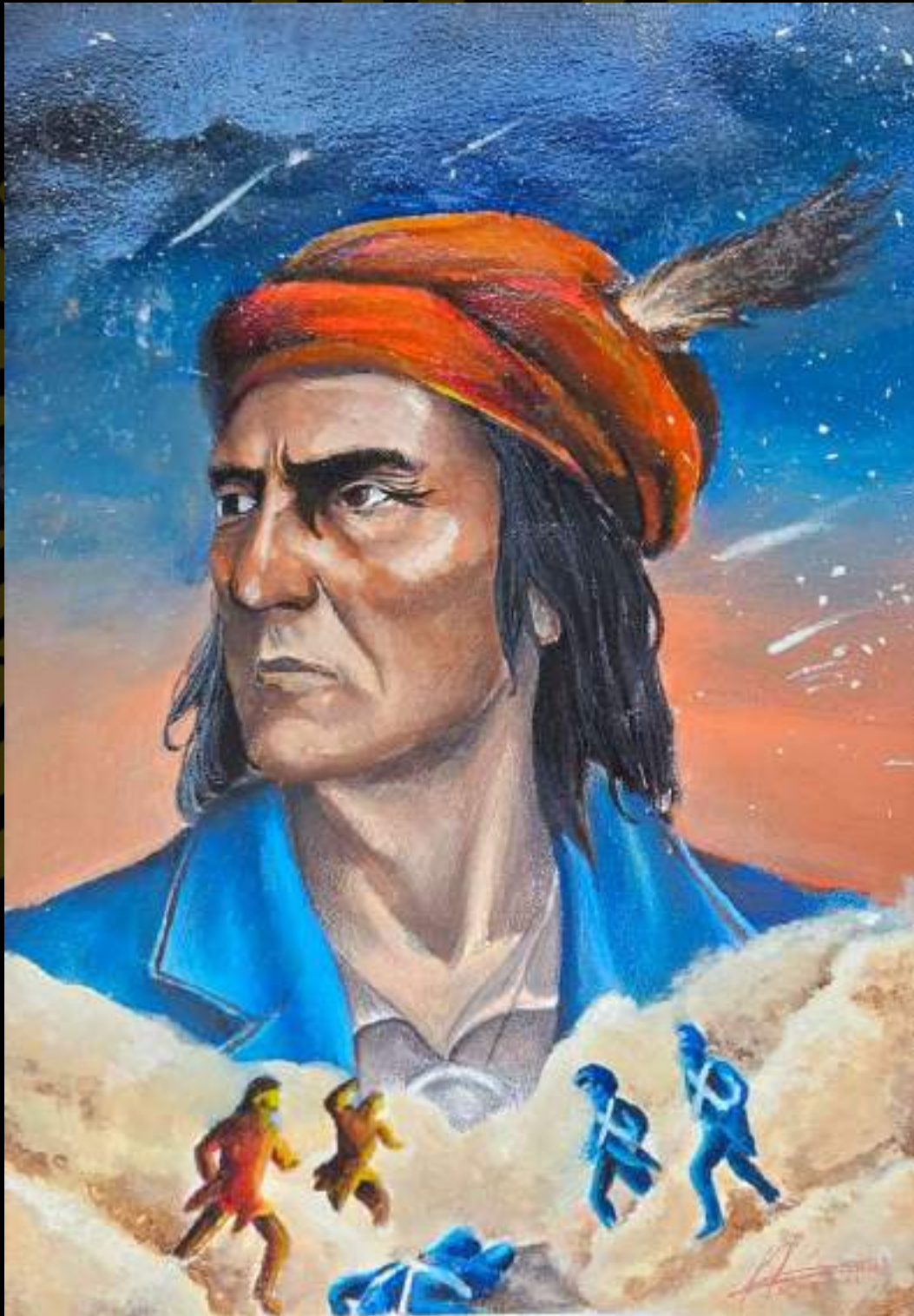
“A Mustang on the Andes”. Guadalupe. Peru.
Linocut. 29 X 36 cms / 11 X 15 inches



“A Tribute to Chief Sitting Bull” -
Anderson Jahir Colcha Viñan. Ecuador.
Drawing on Pencil. 43 X 46 cms / 17 X 18 inches



“Chieff Tucumseh” - Anderson Jahir Colcha Viñan.
Ecuador. Drawing on Pencil and acrylic.
43 X 46 cms / 17 X 18 inches



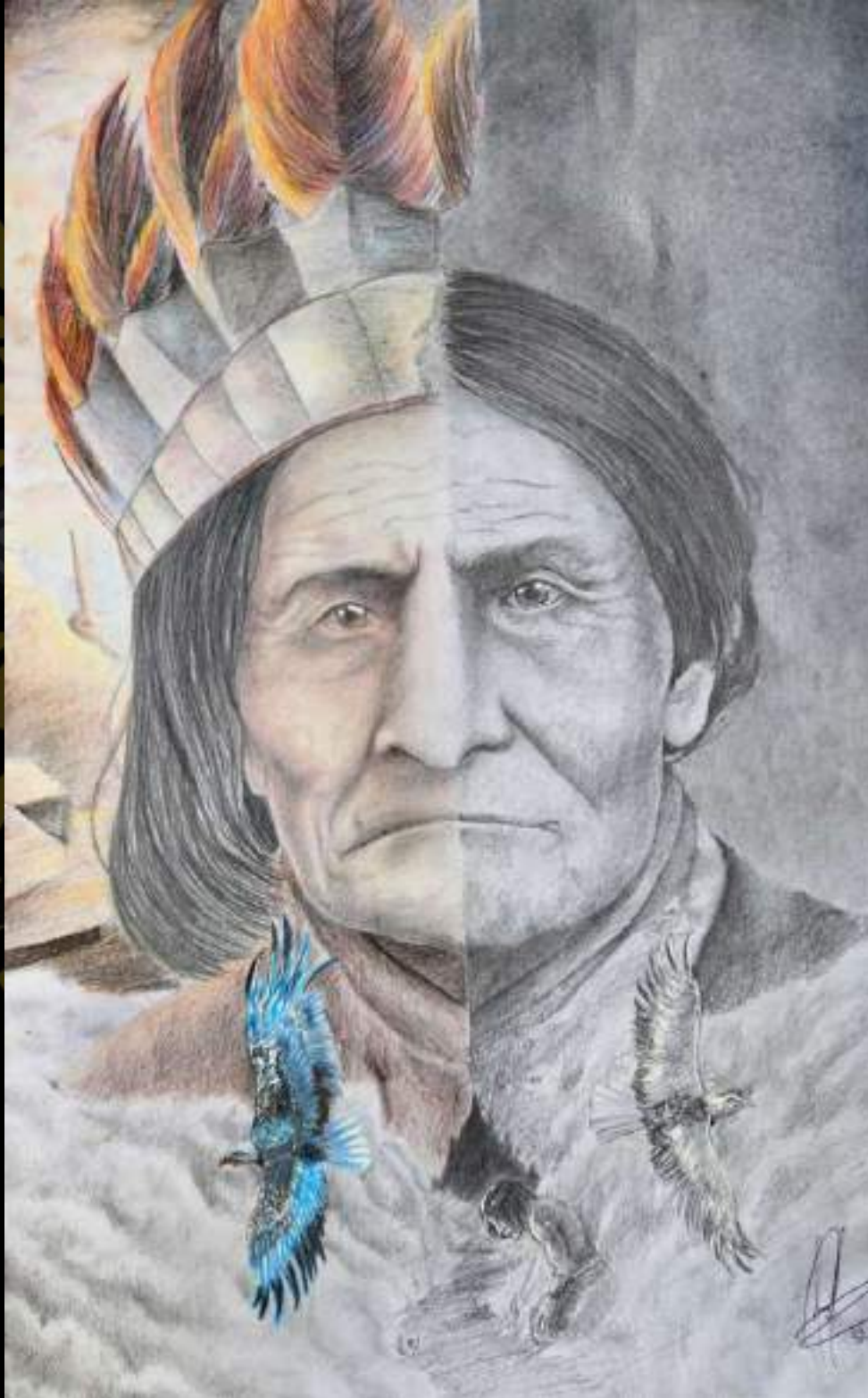
“Rumiñahui Chief” - Anderson Jahir Colcha.
Ecuador. Drawing on Color Pencil
43 X 46 cms / 17 X 18 inches



“Was the most colorful experience I ever saw!. The pictures are telling a Story in my hart. I Love it!!!”.

Taken from the Guest Boog. Madinon. Detroit

“Geronimo” - Anderson Jahir Colcha Viñan. Ecuador.
Drawing on Color Pencil
43 X 46 cms / 17 X 18 inches



“Falcon Dancers”. Edelmiro Peña Ríos. Huamachuco. Perú.
Acrylic on canvas. 85 X 66 cms / 33 X 25 inches



“Nachu by the Ocean” - Achu Oswaldo de León Kantule.
Kuna Island. Panamá. 40 X 52 cms / 16 X 20 inches



“Winged Being” - Achu Oswaldo de León Kantule
Panamá - Oil on canvas - 39 x 35 inches

“Precolumbian 456” - Rusbel Guerra. Perú.
Oil on canvas 50 X 70 / 20 X 828 inches



“Beauty far beyond all expectations”
Taken from the Guest Book 2024

“Mi Yo y Mi Yo”. Diana Vázquez Nicacio. Diana Zyan.
México. 45 X 35 cms / 18 X 14 inches



“Deesterrando la Cordura” Diana Vázquez Nicacio.
Diana Zyan. México. 50 X 70 cms



“Diana Pérez” - Diana Vázquez Nicacio. Diana Zyan.
México. 50 X 70 cms / 20 X 27 inches.



Women.. Spurone. México.
Acrylic on canvas
20 X 20 cmc



S/T - Spurone. México.
130 X 100 cms / 51 X 39 inces



“Thank you for sharing a piece of your heart and soul with us. I can feel it in each and every one of the pieces here!. So beautiful and thought conveying”

Rylee Trijo. Taken from the Guest Book. 2024. Detroit



“Cusillo”s Dance” - Herbert Dante Calumani Blanco. Perú.
Serygraphi 39 X 53 cms / 15 X 21 inches

“Ryders” - Reynaldo Chávez. Peru. Acrylic on canvas



“So pretty and each art work has it’s own beautiful thing about it! Amazing experience!”

The Frabcetics. Taken from the Guest Book 2024. Detroit

“Sun Musician” - Edelmiro Peña Ríos” Perú
Watercolor - 34 X 44 cms / 13 X 17 inches



“Wounderfully, skillful and insigthfully imaginative work. Thank - you so much for coming and blessing us with this experience!!!”

Taken from the Guest Book 2024.

“Tecnum” - Edelmiro Peña Ríos - Perú.
Acrylic on canvas



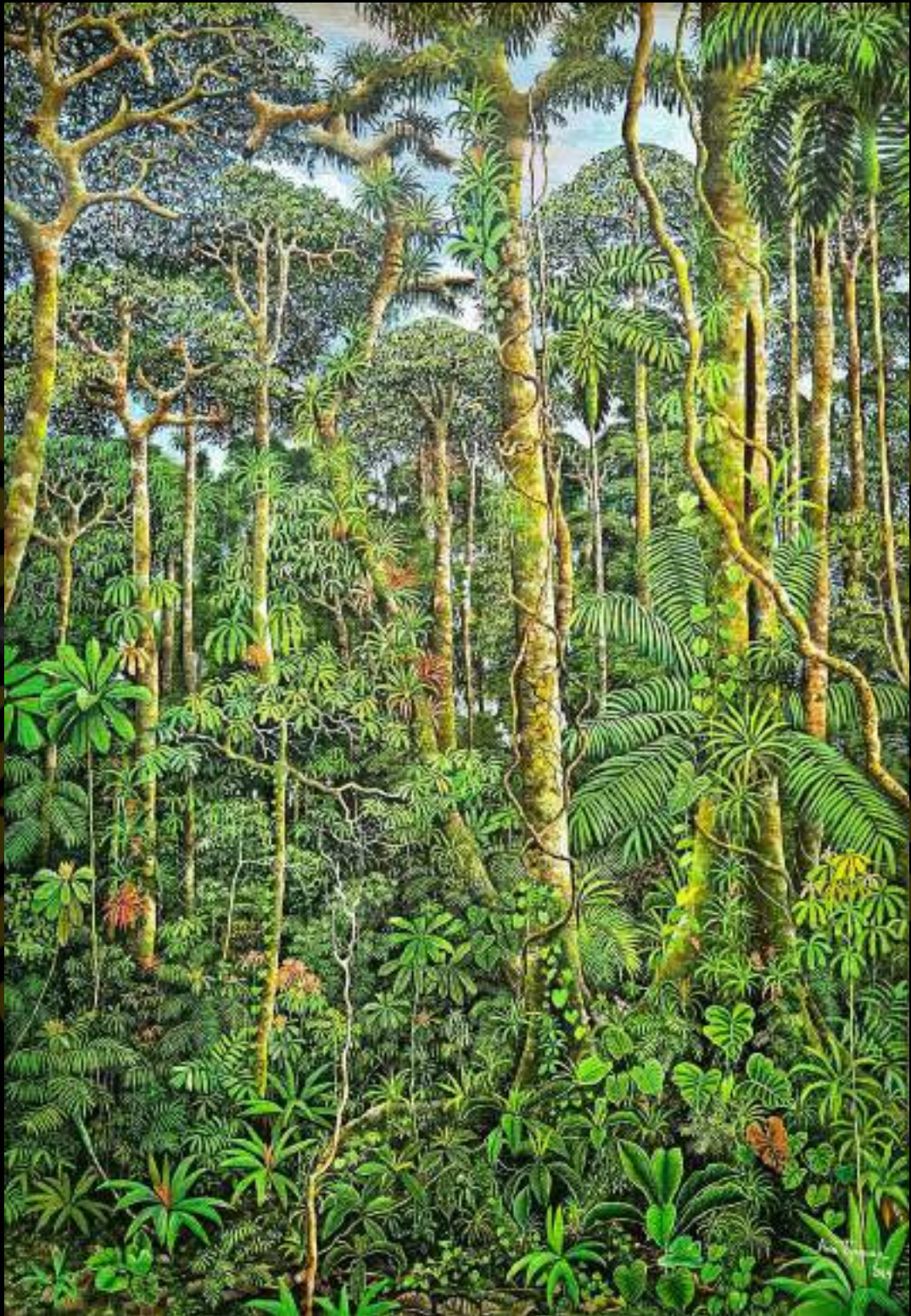
“”At the Sun”

Domingo Inga
Yovera. Dynjo.

Acrylic on
canvas.

120 X 120 cms
47 X 47 inches





“Amazonía 1” Ana Piaguaje. Ecuador.
Oil on canvas. 99 X 70 / 39 X 28 inches

“What a beautiful collection of varied art forms & expression of a wide range of feelings”

Cindy Eldrege. Taken from the Guest Book 2024



“Amazonía 2” - Ana Piaguaje. Ecuador.
Oil on canvas. 99 X 70 / 39 X 28 inches

“Amazonía 3” - Ana Piaguaje. Ecuador.
Oil on canvas. inches





“Love on the Andes”
Daniel Moisés
Contreras. Danco.

Perú

Acrylic on canvas
62 X 79 cms
24 X 31 inches



“The Coca Leaf Ceremony”. Daniel Contreras.
Danco. Perú. Golden leaf and oil on canvas
99 X 80

“ÑustaKuna - Queens”. Fabián Antón Navarro. Perú.
Golden leaf and oil on canvas.
120 X 200 cms / 47 X 79 inches



“PomaRumi”. Fabián Antón Navarro. Perú.
Golden leaf and oil on canvas.
180 X 140 cms / 71 X 55 inches

“Cuzqueño Composition” -Fabián Antón. Perú
Golden leaf and oil on canvas 150 X 200cms



“The art show is beautiful. The paintings are exquisite relating ways of life in Sud America. The hand made items lovinly done also”

Joan Cooper. Taken from the Guest Book 2024. Traverse City. MI

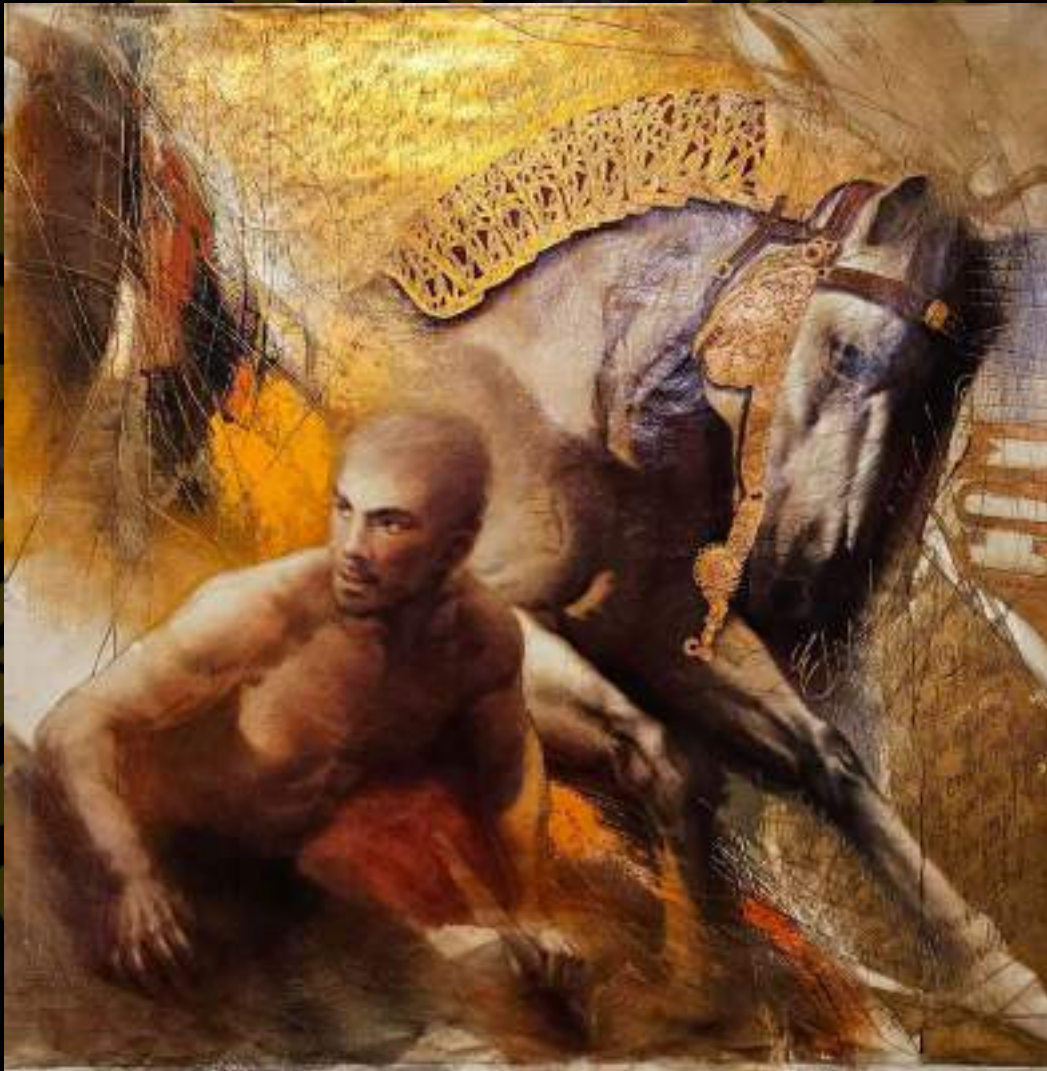
“Romans” -Fabián Antón. Perú
Golden leaf and oil on canvas 198 X 140 cms / 78 X 55 inches



“Duality” -Fabián Antón. Perú
Golden leaf and oil on canvas 150 X 91 cms / 55 X 36 inches

“Together”

Fabián Antón Navarro - Peru
Golden leaf and oil on canvas



“Horses 1”

Fabián Antón Navarro - Peru
Golden leaf and oil on canvas





“Horse 2”

Fabián Antón Navarro.
Peru

Golden leaf and oil on
canvas
50 x 60 cms



“Horse 3”

Fabián Antón Navarro.
Peru

Golden leaf and oil on
canvas
50 x 60 cms



“The Warrior”

Fabián Antón Navarro.
Peru

Golden leaf and oil on
canvas

50 x 60 cms



“Warriors”

Fabián Antón Navarro - Peru
Golden leaf and oil on canvas

“Horses 4”

Fabián Antón Navarro - Peru
Golden leaf and oil on canvas



“Warrior” - Olfer. Perú. Serigraphy
35 X 50 cms / 14 X 20 inches



“Motherhood”
Olfer - Perú
Serigraphy
50 X 70 cms
20 X 27 inches



“Tupac Amaru’s Apotheosis”. Olfer. Perú.
Serigraphy. 50 X 70 cms / 20 X 27 inches



“On the Threshold of Time” - Jorge Porrás. Ecuador
Mixed Media on Canvas
120 X 150 cms / 47 X 59 inches



“Thanks for sharing these beautiful pieces of art. They are so impressive!” Cara Ulrich.

Taken from the Guest Book 2024. Traverse City

“Tamia at the Hearth of a Volcano”.
Jorge Porrás. Ecuador
Mixed Media. 80 X 60 cms / 32 X 24 inches



“Poem on the Way to the Sunset” Jorge Porras. Ecuador
Mixed Media. 80 X 60 cms / 32 X 24 inches



“Simply stunning. I learned a lot”

Nora Irdins. Taken from the Guest Book. 2024



“Two Heads Eagle”

Santos Espiritu
Mexico

Linocut - 29 X 37
cms / 12 X 15 inches

“Two Heads Eagle 2”

Santos Espiritu -
Mexico.

Linocut - 29 X 37 cms
12 X 15 inches



“Peanut Spirit” -Mauel A. de la Joya - Mexico.
Linocut - 29 X 37 cms / 12 X 15 inches

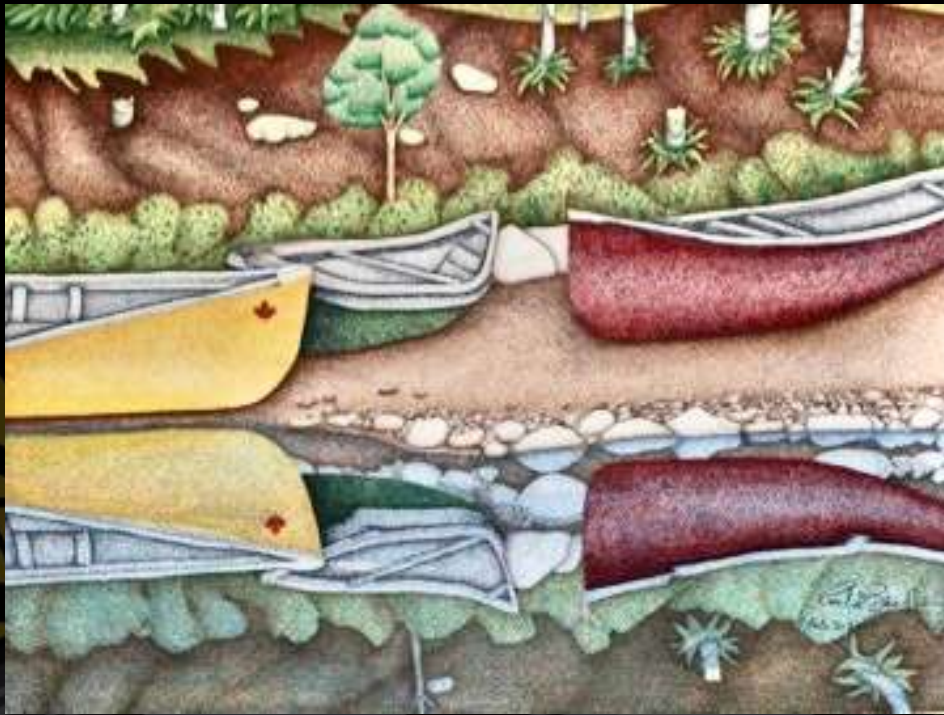


“Inspired. Incredible work, overjoyed to see this! Thank you! Thank you!”. Jessica Koinman



“Tomato Spirit” - Germán Zotengo Adrián - Mexico.
Linocut - 29 X 37 cms / 12 X 15 inches

“Canoes”. Paul Sinclair. USA.
58 X 101 cms / 23 X 40 inches



“Adobe House”. Paul Sinclair. USA.
69 X 86 cms / 27 X 33 inches

“Bold Eagle”. Paul Sinclair. USA.
81 X 71 cms / 32 X 28 ½ inches



“Totem Pole”. Paul Sinclair. USA.
114 X 86 cms / 45 X 34 inches

Darryl Brown. USA. 76 X 101 cms / 30 X 40 inch



Darryl Brown. USA. 76 X 101 cms / 30 X 40 inch

Darryl Brown. USA. 76 X 101 cms / 30 X 40 inch

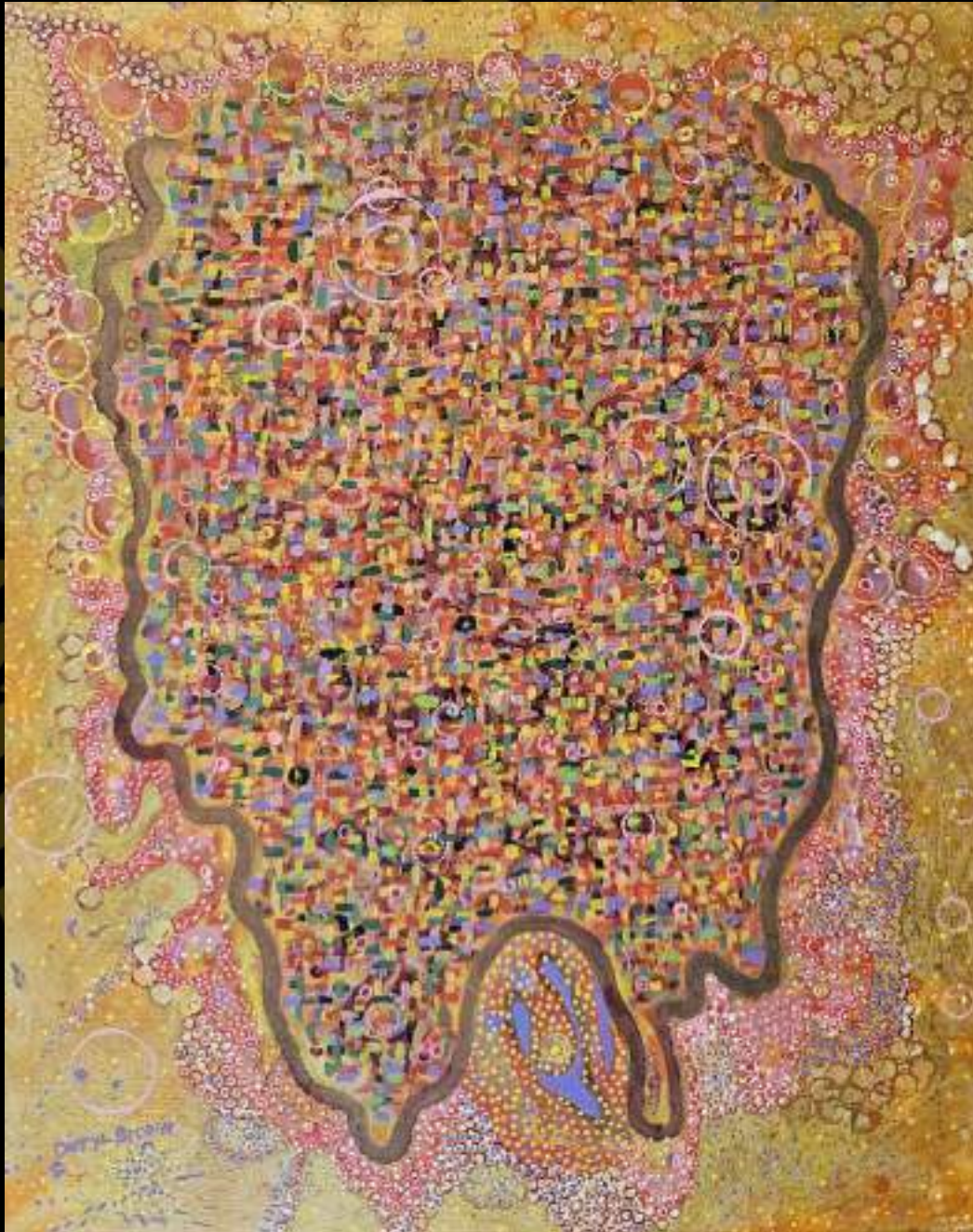


Darryl Brown. USA. 76 X 101 cms / 30 X 40 inch

Darryl Brown. USA.
76 X 101 cms / 30 X 40 inch



Darryl Brown. Epic Infusion. USA.
24 X 30 inch



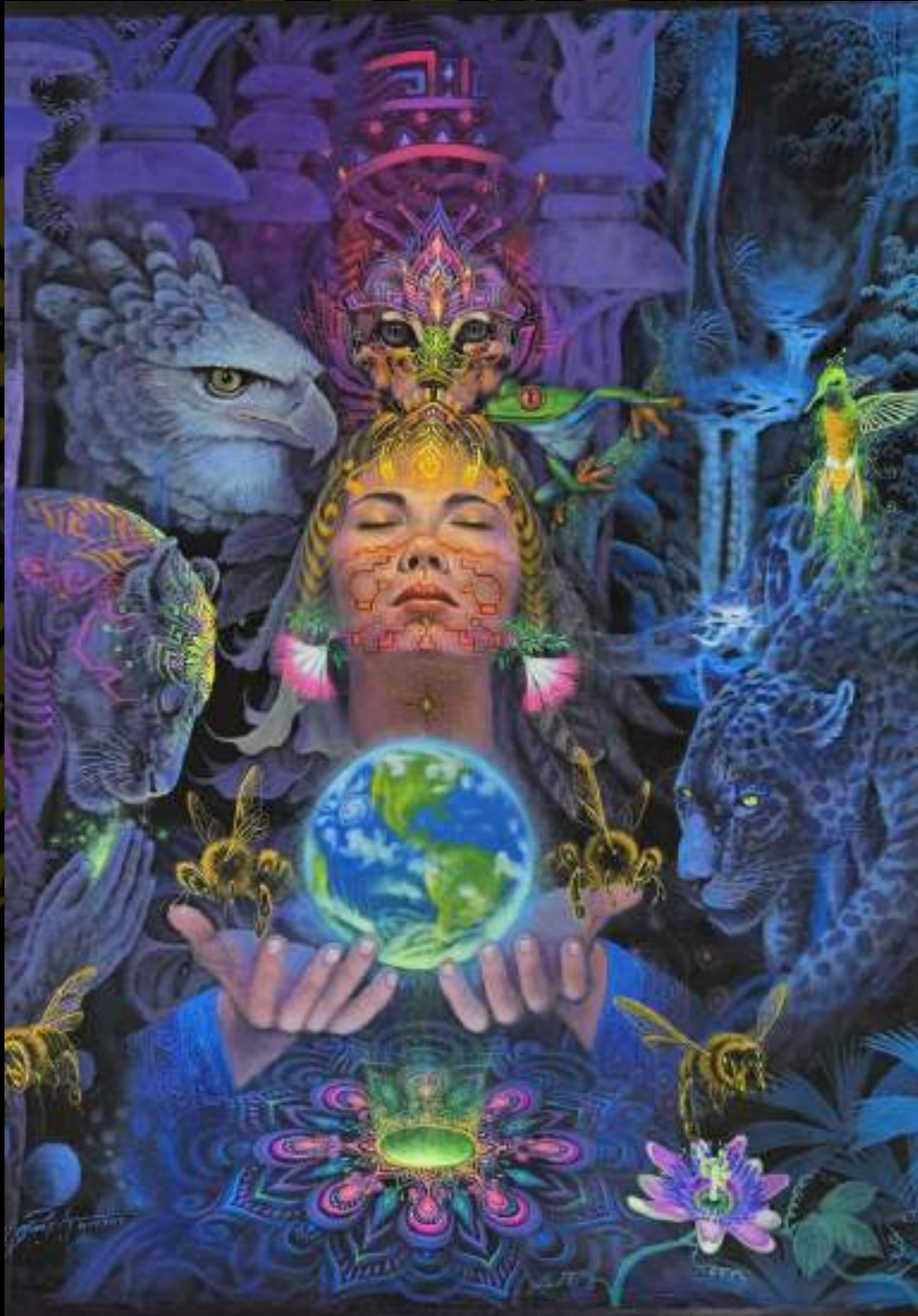
“Spirit of the Elder” - Félix Pinchi Aguirre. Perú
Acrylic on canvas. 60 X 80 cms / 24 X 32 inches



“Wonderful art exhibit. Please invite them back!!!”

Hilda Ryerse

“Mother Nature” - Félix Pinchi Aguirre. Perú
Acrylic on canvas. 100 X 80 cms / 39 X 35 inches



“Bessings of the Almighty”
Pascual Misaico Huancahuari. Perú. Serigraphy. 41 X
53 cms / 16 X 20 inches



“The Art is mind altering. I especially enjoy the art featuring the work. I felt specially connected to them. I saw my own beauty. Strength inside of each of them”

Taken from the Guest Book 2024. Detroit

“Bessings from the Valley”
Pascual Misaico Huanchuari. Perú.
Serigraphy. 41 X 53 cms / 16 X 20 inches



“I loved the artwork from everyone. Was very nice to see the variety of pieces. Thank you!

Taken from the Guest Book. 2024

“A Tribute to the Sweet Potatoe”
Jhon Carlos Herrera. Perú. Oil on canvas.
1100 X 100 cms / 40 X 40 inches



“I am so touched by the beauty of this exhibition, the colors, the patterns, murals and paintings!. Brava. Bravo

Judith. Taken from the Guest Book. 2024

Tribute to the Sweet Potatoe
John Carlos Herrera - Peru
Oil on canvas - 39 x 47 inches



“Moche Princes”
Elmer Castro Navarro. Perú.
Oil on canvas. 120 X 77 cms / 48 X 30 inches



“Art will change the world. This exhibit is wonderful, great to see the many styles from different countries”

Taken from the Guest Book 2024.

“The Tatoon Queen”
Elmer Castro Navarro. Perú.
Oil on canvas. 94 X 63 cms /



“Tribute to Feminine”
Elmer Castro Navarro. Perú.
Oil on canvas. 121 X 77 cms /



“One great show. Amazing!!!
Taken from the Guest Book. 2024

“Musicians of my Town”
Martín Gómez Ari. Peru.
Oil on canvas
100 X 120 cms / 40 X 47 inches



“Such an amazing gallery!!! Everything is so beautiful”

Taken from the Guest Book. 2024. Traverse City.



“Ceramists of my Town” - Martin Gome - Peru
Oil on canvas - 59 x 78 inches



“Love my Rainbow” - Sandra Stela - Peru
Oil on canvas - 39 x 47 inches.



“Love my Rainbow” - Sandra Stela - Peru
Oil on canvas - 39 x 47 inches.



“Rynders” - Reynaldo Santos. - Peru
Oil on canvas - 44 X 62 inches

“Memories of my Childhood” - José Ruiz Tume. Peru.
Acrylic on canvas. 146 X 110 cms / 57 X 43 inches



“A fest to the senses” - Cheryl Berlin.
Taken from the Guest Book. 2024

“Cerebration of the Sea”
Jose Ruiz Tume.
Perú
20 x 53 inches



“Huron's Dreams”
Jose Ruiz Tume - Perú
16 x 59 inches





“Memories of my Childhood 2” - Jose Ruiz Tume. Perú
Acrylic on canvas - 40 x 47 inches



“Pre Columbian Ceremony of the Lake”
Berliam Altamirano - Peru
Acrylic on canvas - 31 x 54 inches



“Life Celebration. Still Nature” - Julio Pastor. Colombia
Acrylic on canvas - 32 x 40 inches



“Homing Bird”

Carlos Alberto Leon Cruz.
Peru

27 x 31 inches

“Homing Bird II”

Carlos Alberto Leon Cruz.
Peru

Mide 21 x 28 inches



“Tecnun 1492”
Fernando Castillo Huanca Peru
20 x 47 inches



“Celebration”
Fernando Castillo Huanca - Peru
Acrylic on canvas 20 x 47 inches.



“Mars 257”
Lalo Leon. Peru
Mixed Media - 28 x 62 inches



“Mars 258”
Lalo Leon - Peru
Mixed Media - 28 x 62 inches



“Mars 259”
Lalo Leon - Peru
28 x 62 inches



“Mars 260”
Lalo Leon - Peru
28 x 62 inches





“América 1”
Milton Martel.
Colombia
21 x 18 inches



“América 2”
Milton Martel.
Colombia
21 x 18 inches



“Diptic devoted to the Earth”
Mónica Alvarado.
Argentina
36 X 40 inches

“Diptic devoted to the Earth”
Mónica Alvarado.
Argentina
36 X 40 inches





Southern Cross 1
Gavin Daros

Ecuador

Pointillism
32 x 32 inches

Southern Cross 2

Gavin Daros

Ecuador
Pointillism
32 x 32 inches





“Elder of the Woods”
Marino Sigcha
Ecuador
Sculpture on Agabe Wood

“TInku. The Encounter of the
Sun and the Moon”
Marino Sigcha
Ecuador
Sculpture on Agabe Wood



“Composition 1987”
Marino Sigcha
Ecuador
Sculpture on Agabe Wood





Paita Port
Milagros Chapulliquen - Peru
Oil on Canvas - 25 x 25 inches



Untitle
Memoona Gull
Pakistan
Oil on Canvas
24 x 24 inches



Untitle
Memoona Gull
Pakistan
Oil on Canvas
36 x 24 inches



Amazonic Celebration
Fernando Ríos - Peru
Oil on canvas - 1.30 x 92 cms ' 51x36 inches



Amaru. The Knowledge - Harry Chavez - Peru
Beeds on wood



Puma. Power
Harry Chavez - Peru
Beeds on wood



“Tribute to Picaso”
Orlando Chero Rojas - Peru
Acrylic on Canvas



“Pre Columbian Mask 1”
Jairo Hernández Bustos

Colombia

Mixed media
27 X 20 inches

“Pre Columbian Mask 2”
Jairo Hernández Bustos

Colombia
Mixed media
24 x 31 inches





“Four Seasons”
Lucia Gutierrez - México
Acrylic on Canvas



“Eternity” - Fernando Castillo Huanca - Perú
Oil on Canvas



“Innocence”
Eddie Orantes Lemos.
El Salvador.
Acrylic on canva
38 X 42 inches

“Freedom”
Eddie Orantes Lemos.
El Salvador.
Acrylic on canva
35 X 23 inches





“YAWAR FIESTA”
Victor Salvo
Peru
Acrylic on Canvas
32 x 25 inches



“Musicians of my Town”
Víctor Salvo
Peru
Acrylic on Canvas
32 x 26 inches



“What do we do here?”
Leo Monzoy
Mexico
Vinyl on Fabric
31.5 x 61cm 12.4 x 24 inches



“Mistic Woman”
Catherine Valladares
Peru
Acrylic on Canvas
48 x 36 inches



“Tradition Steps” - Rodrigo Puchuri
Perú - Serigraphy



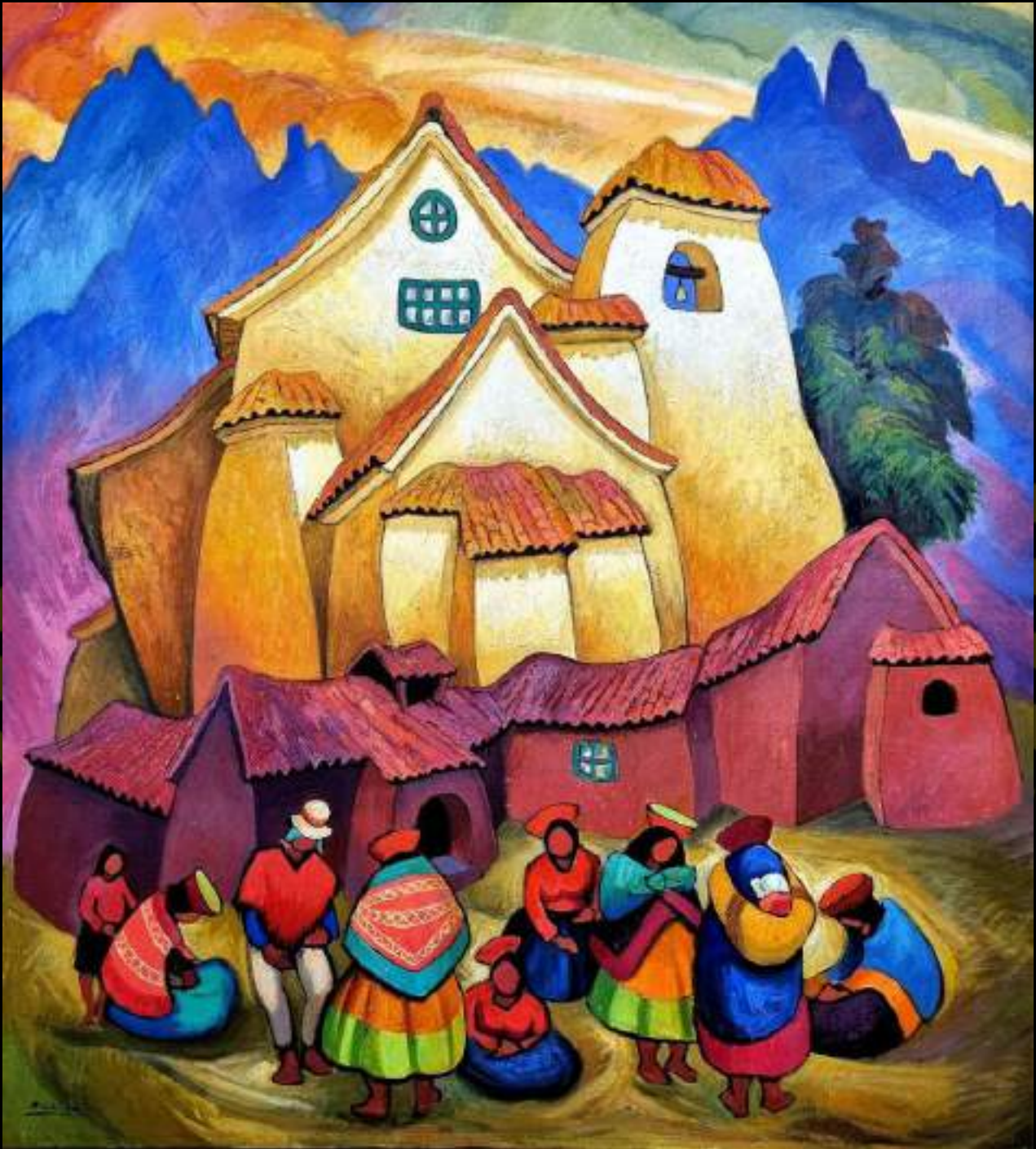
“Ancestral Ceremony” - Franco Isidro Muchavisoy - Colombia
Acrylic on Canvas - 100 x 57 inches



“Memories of the future” - Tomas Major - Mexico
Mixed Media. Acrylic on cardboard on canvas
100 x 130cm / 39 x 51 inches



“Blue Ocean” - Inty Muenala - Ecuador
Acrylic on Canvas



“The Maras Church” Juan de la Cruz Machicado. Perú
Oil on Canvas / 44.5 x 49 inches



Because of you, there is hope.

With your support, we can continue lifting up the voices, stories, and strength of Indigenous peoples across the Americas. Please consider sending a gift to help us carry this work forward at: santoeq@yahoo.ca

Jorge Iván Cevallos – Crazy Horse.

Executive Director

The Indigenous School for the Arts and Culture Foundation. Ecuador

General Director and Producer

Intercontinental Biennial of the Indigenous Art.

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THE ONE - MURAL AT THE PRESBYTERIAN CHURCH OF TRAVERSE CITY



Participant artists / Artistas participantes: Darryl Brown and Janelle Couturier. USA / Gustavo Toaquiza Ugsha. Kichwa Nation. Ecuador / Fabián Antón Navarro, PERU / Diana Zyan. México



Special guest artists / Artistas invitados especiales: Eduardo Cochachín González & Daniel Moisés Contreras. Perú / Paul Sicclair & Sue Waetcher. USA

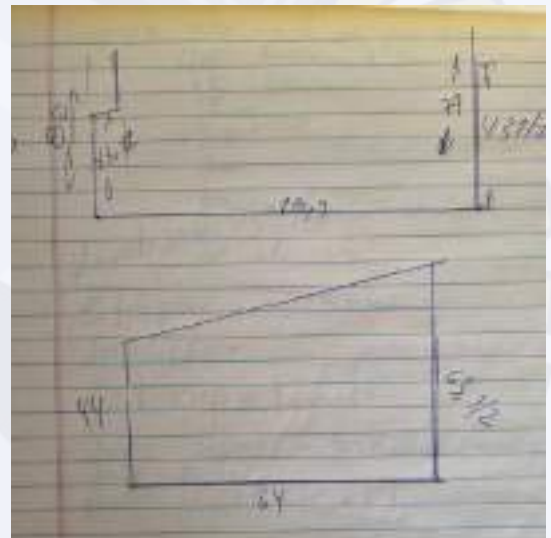


TEXT HERE

WE ARE ONE PEOPLE

The central theme of the mural is that all peoples of the earth are ONE, created to be one, albeit with the differentiating physical characteristics of what humankind terms as “races”. The concept is drawn from the Anishinaabe Woodland People, who are the Indigenous people of the Grand Traverse region: Ojibwe, Odawa and Potawatomi.

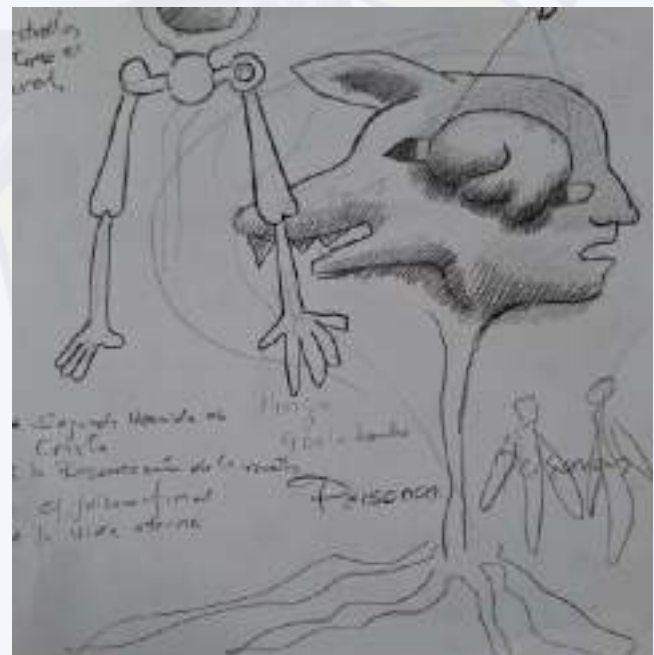
El tema central del mural es que todos los pueblos de la Tierra somos UNO, creados para ser uno, aunque con distintas características físicas. El concepto proviene del pueblo Anishinaabe de los bosques, de la región de Grand Traverse: Ojibwa, Odawa y Potawatomi.



The visual graphic of the mural will include elements of cosmology, that is, the branch of physics and metaphysics dealing with the nature of the universe, i.e., the cosmos, and the second law of thermodynamics which supports the existence of a creator.

Ultimately, the belief structure of Indigenous peoples and those of European Christian descent is consistent in the belief that the existence of a Creator is required to explain the order that is observed in the cosmos.

La gráfica visual del mural incluirá elementos de cosmología, es decir, la rama de la física y la metafísica que estudia la naturaleza del universo, es decir, el cosmos, y la segunda ley de la termodinámica, que sustenta la existencia de un creador. En lo fundamental la estructura de creencias de los pueblos indígenas y del Pueblo Cristiano es coherente con la creencia de que la existencia de un Creador es necesaria para explicar el orden que se observa en el cosmos.



CHAPTER 1

Prior to the great flood all races lived in harmony and knew themselves as ONE people. The races were separated physically by a great flood, and most lost the recognition of one another... except for the Natives, whose prophecies included the return of the white-skinned brothers to the Americas.

The four major “scenes” of the mural are as follows.



Somos Un Solo Pueblo. Capítulo 1

Antes del gran diluvio todas las razas vivían en armonía y se reconocían como UN SOLO pueblo. Las razas fueron separadas físicamente por un gran diluvio y la mayoría de pueblos o culturas perdieron la capacidad de reconocerse mutuamente... excepto los pueblos nativos, cuyas profecías incluían el regreso de los hermanos de piel blanca a las Américas.

Las cuatro escenas principales del mural son las siguientes:



THE COSMOS AND CREATION

This scene portrays the emergence of all life and humankind from the cosmos as part of the creation. The translation of the word Anishinaabe – “from whence we came” suggests humankind were “lowered” to the earth from the galaxy as spirit beings, including all of the four “races”.

EL COSMOS Y LA CREACIÓN

Esta escena representa el surgimiento de la vida y la humanidad desde el cosmos, como parte de la creación. La traducción de la palabra Anishinaabe, "de donde venimos" sugiere que la humanidad descendió a la Tierra desde la galaxia como seres espirituales, incluyendo las cuatro tipos de humanidad primigenia: El Hombre Rojo, el Hombre Blanco, El Amarillo y el Negro.



In the upper right corner of the far-left panel is the constellation Pleiades and the band of bronze leaf running through this panel and to right of the main panel is based on an actual photograph by the Hubble telescope of the nebulae near Pleiades.

En la esquina superior derecha del panel izquierdo se encuentra la constelación de las Pléyades, y la franja de pan de bronce que recorre este panel y a la derecha del panel principal se basa en una fotografía real del telescopio Hubble de las nebulosas cercanas a las Pléyades.



In Anishinaabe oral history it is from this region of the cosmos that the creator drew the elements of the universe, placing them in a cowrie shell and then blowing into it to create all of humankind. As spirit beings they descended to earth becoming incarnate when reaching the earth.



En la historia oral Anishinaabe, es de esta región del cosmos de donde el creador extrajo los elementos del universo, colocándolos en una concha de cauri y luego soplándolos para crear a toda la humanidad. Como seres espirituales, descendieron a la tierra y se encarnaron al llegar a ella.

This is illustrated by the appearance of bone in the leg of the far-left human figure as it first touches the planet. To the Anishinaabe, the creator made humans with different physical characteristics in a prescribed order, with Native Americans being the last, illustrated by the red figure being slightly higher than the other human figures.

Esto se ilustra con la aparición de un hueso en la pierna de la figura humana del extremo izquierdo al tocar el planeta. Para los Anishinaabe, el Creador creó a los humanos con diferentes características físicas en un orden prescrito, siendo los nativos americanos los últimos, ilustrado por la figura roja, ligeramente más alta que las demás figuras humanas.



Almost translucent in appearance and light enough to walk upon the grass without it bending, they asked the creator why they were made in such a manner. The creator told them that they were given a special relationship with the earth and with its flora and fauna, and that one day through them they would save the earth for all of humankind.

De apariencia casi translúcida y lo suficientemente ligeros como para caminar sobre la hierba sin que esta se doblara, le preguntaron al Creador por qué fueron creados de esa manera. El Creador les respondió que se les había otorgado una relación especial con la tierra y su flora y fauna, y que un día, a través de ellos, salvarían la tierra para toda la humanidad.

This is known as the Prophecy of the Eighth Fire, a time of new consciousness where people of all “races” will work together again to preserve the earth, our home.

Esto se conoce como la Profecía del Octavo Fuego, un tiempo de nueva conciencia donde personas de todas las "razas" trabajarán juntas de nuevo para preservar la tierra, nuestro hogar.



Presbyterian Church 701 Westminster Rd., TC • 424 presby.org

MURAL OPENING CELEBRATION!

Join us for food, music, & artists' presentation!

AUG 14 5-7PM

"WNY"
Through the mural, we hope to tell the truth about the harm of colonization and uplift Anishinaabek wisdom as a path toward unity & healing of all creators. Mural title: "We are ONE People"

"MMO"
The mural is happening through Biennial of Indigenous Artists International (BIAI), a collective that seeks to build bridges & relationships across borders to share Indigenous wisdom through art.

Artists: Pezizhikon Grosvenor, Foshin Jason Adams, Lina Pena, Anishinaabek artists - Anishinaabek (TC) & Danyel Adams (IL), Josephine, Deborah Thompson, (Ore), Franklin & Doris Zorn (Mexico).

See the artists in progress & mini-BIAI gallery at FETC:
July 18- Aug 10
Fri/Sat 1-5pm
Sun 11am-3pm

Main BIAI gallery held @ Convention Grounds July 8-X

ANISHINAABE LIFE BEFORE EUROPEAN COLONIZATION

The Native American woman in the left lower portion of the panel shows the special relationship of Native Americans with nature as she speaks and relates to the bear, the moose, the spider and many other creatures, like the bear, the moose and the spider.

VIDA ANISHINAABE ANTES DE LA COLONIZACIÓN EUROPEA

La mujer nativa americana en la parte inferior izquierda del panel muestra la especial relación de los nativos americanos con la naturaleza al hablar y relacionarse con el oso, el alce, la araña y muchas otras criaturas, como el oso, el alce y la araña.



The traditional dwelling (Wigwam or Wickiup) is illustrated which was a domed or cone-shaped structure with a framework of bent wooden poles covered with birch bark, animal skins or woven cattail mats.

Se ilustra la vivienda tradicional (Wigwam o Wickiup), una estructura abovedada o cónica con una estructura de postes de madera curvados cubiertos con corteza de abedul, pieles de animales o esteras de espadaña tejidas.

The smaller colorful domed image in the upper is the symbol for the sacred sweat lodge. The sweat lodge is considered one of the Seven Sacred Rites. It plays a vital role in healing, personal growth, spiritual transformation, and in the reaffirmation of our cultural y social values.

La imagen abovedada, más pequeña y colorida, en la parte superior simboliza la cabaña sagrada del sudor. Esta cabaña se considera uno de los Siete Ritos Sagrados. Desempeña un papel vital en la sanación, el crecimiento personal, la transformación espiritual y la reafirmación de nuestros valores culturales y sociales.

The migration of the Anishinaabe from the east coast of Turtle Island to the west as far as current day Minnesota is depicted by the canoer following the sacred cowrie shell to the west. This migration was advised by the Great Spirit that cautioned them to keep going, as upon the arrival of the white-skinned people, they would take their land, their game, their way of life, and even their children.

La migración de los anishinaabe desde la costa este de la Isla Tortuga hacia el oeste, hasta la actual Minnesota, se representa con el canoero que sigue la concha sagrada del cauri hacia el oeste. Esta migración fue aconsejada por el Gran Espíritu, quien les advirtió que continuaran, ya que con la llegada de los pueblos de piel blanca, se llevarían sus tierras, sus presas, su forma de vida e incluso a sus hijos.



Below the cowrie shell is the image of the water drum, a powerful symbol representing the heartbeat of the Creator, the universe, and the people. The elements used in its construction such as wood, hide and water are also imbued with symbolic meaning, representing plant life, peace and necessity of water for all life. Also depicted is the Cosmos of the Indigenous people of this region expressed on the sacred maple, pine, black ash trees, strawberries, as well as fish and game.

Bajo la concha de cauri se encuentra la imagen del tambor de agua, un poderoso símbolo que representa el latido del Creador, el universo y las personas. Los elementos utilizados en su construcción, como la madera, el cuero y el agua también están imbuidos de un significado simbólico, representando la vida vegetal, la paz y la necesidad de agua para la vida. También se representa el cosmos de los pueblos indígenas de esta región, expresado en el arce sagrado, el pino, el fresno negro, las fresas, así como en la pesca y la caza.



The kneeling woman is tending a planting of the “three sisters”, a traditional agricultural method used by Indigenous peoples all over America continent, where corn, beans and squash are interplanted. This method benefits all three crops, creating a symbiotic relationship.

La mujer arrodillada atiende una plantación de las "tres hermanas", un método agrícola tradicional utilizado por los pueblos indígenas de todo el continente americano, donde se intercalan maíz, frijol y calabaza. Este método beneficia a los tres cultivos, creando una relación simbiótica.



Sketch. Eduardo Cochachín Gonzalez. Perú

The corn provides a structure for the beans to climb. The beans fix nitrogen in the soil for the other plants, and squash provide ground cover, retaining moisture and deterring pests. The spruce tree sprouting from the turtles back symbolizes the new growth of flora and fauna after the great flood. In Anishinaabe oral history, the people were saved from the flood by climbing on to the back of the turtle. The species of birds resting in the tree and filling the skies are found in the State of Michigan.

El maíz proporciona una estructura para que los frijoles trepen. Los frijoles fijan el nitrógeno del suelo para las demás plantas, y la calabaza proporciona cobertura vegetal, reteniendo la humedad y ahuyentando las plagas. El abeto que brota del lomo de la tortuga simboliza el nuevo crecimiento de la flora y la fauna tras el gran diluvio. En la historia oral anishinaabe, el pueblo se salvó del diluvio subiéndose al lomo de la tortuga. Las especies de aves que descansan en el árbol y llenan el cielo se encuentran en el estado de Michigan.

THE DESTRUCTION AND MADNESS OF COLONIZATION

To the right of the large spruce is the important truth-telling portion of the mural. Begins with the profane feasting off the colonists over the partially buried skulls of the Indigenous peoples, with one skull pierced by the flag of the conquerors.

LA DESTRUCCIÓN Y LOCURA DE LA COLONIZACIÓN

A la derecha del gran abeto se encuentra la importante sección del mural que narra la verdad. Comienza con el festín profano de los colonos sobre los cráneos parcialmente enterrados de los pueblos indígenas, uno de los cuales está atravesado por la bandera de los conquistadores.



Supposedly justified by the Doctrine of Discovery there was land theft, genocide as well as the deliberate spread of disease. Driven by the ideology of manifest destiny, the US government repeatedly violated and ignored treaties between the United States and sovereign Indigenous Nations.

Supuestamente justificados por la Doctrina del Descubrimiento, se cometieron robos de tierras, genocidio y propagación deliberada de enfermedades. Impulsado por la ideología del destino manifiesto, el gobierno estadounidense violó e ignoró reiteradamente los tratados entre Estados Unidos y las naciones indígenas soberanas.

The image of a clear-cut forest illustrated how Michigan was logged over extensively. This destruction of nearly all of the native virgin forest reaped huge profits for the colonists, who use to called it: The forests “green gold”.

La imagen de un bosque talado ilustraba la tala extensiva de Michigan. Esta destrucción de casi todo el bosque virgen nativo generó enormes ganancias para los colonos, quienes solían llamarlo: "El oro verde" de los bosques.



This destruction decimated the wildlife habitat with the near extinction of some animal species, illustrated by the moose crying, the bear roaring and the eagle screaming.

Esta destrucción diezmoó el hábitat de la vida silvestre con la casi extinción de algunas especies animales, ilustrada por el llanto del alce, el rugido del oso y el grito del águila.



**Sketch. Gustavo Toaquiza
Ugsha. Ecuador**

Fires, subsequent industrialization and the opening the Great Lakes connection to the Atlantic Ocean resulted in air and water pollution (hence the cloud of acrid smoke hanging over the feasting scene). The very near destruction of the Great Lakes fishery occurred by both overfishing and the introduction of sea lampreys in the mid-1800's.

Los incendios, la posterior industrialización y la apertura de la conexión de los Grandes Lagos con el océano Atlántico provocaron la contaminación del aire y del agua (de ahí la nube de humo que se cernía sobre la escena del festín). La casi destrucción de la pesca de los Grandes Lagos se debió tanto a la sobrepesca como a la introducción de las mpreas marinas a mediados del siglo XIX.



Gustavo Toaquiza Ugsha in action. Comunidad de Tigua Chimbacucho. Cotopaxi. Ecuador





The children seated on the cut stumps were painted from actual photographs of Native American children in front of Federal boarding schools. These schools acted guided by the philosophy of “kill the Indian, save the man” forced the removal of children from their parents with the deliberate intent of destroying Indigenous culture.

Los niños sentados sobre los troncos cortados fueron pintados a partir de fotografías reales de niños nativos frente a internados federales. Estos colegios, guiados por la filosofía de "matar al indio, salvar al hombre", obligaban a separar a los niños de sus padres con la intención deliberada de destruir la cultura indígena.



Physical, sexual, and mental abuse at the “schools” was pervasive creating a pattern of inter-generational and inter racial yet to be healed.

El abuso físico, sexual y mental en las “escuelas” fue generalizado y creó un patrón intergeneracional e interracial que aún no se ha curado.

THE DAWN OF NEW BEGINNINGS

The transition to a new beginning starts with the image of strawberry field, a fruit sacred to the Anishinaabe.

EL AMANECER DE NUEVOS COMIENZOS

La transición hacia un nuevo comienzo comienza con la imagen de un campo de fresas, una fruta sagrada para los anishinaabe.



To the far right below the eagle is the image of a Condor in flight, bringing back the knowledge, represented on the "Quipus": the hand writing ability of the nations of the Andes, expressed on cords and knots.

"When the Eagle Meets the Condor and they fly together" is an ancient prophecy becoming true: the union of the Western world's intellectual path (the Eagle) with the spiritual, earth-connected path of Indigenous peoples (the Condor), bringing about a new era for Humanity

En el extremo derecho, debajo del águila, se encuentra la imagen de un cóndor en vuelo, trayendo consigo el conocimiento, representado en los quipus: la habilidad de escribir a mano de los pueblos andinos, expresada en cuerdas y nudos.

"Cuando el águila se encuentra con el cóndor y vuelan juntos" es una antigua profecía que se hace realidad: la unión del camino intelectual del mundo occidental (el águila) con el camino espiritual, conectado con la tierra, de los pueblos indígenas (el cóndor), marcando el inicio de una nueva era para la humanidad.



The condor in the image is carrying a quipu; an intricate system of knotted strings made from cotton or other fibers. As the Incas had no written language, the quipu was their primary method for storing information and relaying messages. Whereas a condor would not have literally carried a quipu, the symbolic pairing of the two represents the transportation of knowledge and information from the divine world to the earthly realm. The message delivered by such a powerful spiritual messenger would contain vital celestial, ritual, or administrative information. It would be a message from the highest order, meant to guide and inform the most important matters of the empire. This is the symbolic messenger of hope that leads to the last panel of the mural.

El cóndor de la imagen porta un quipu; un intrincado sistema de cuerdas anudadas hechas de algodón u otras fibras. Como los incas carecían de lenguaje escrito, el quipu era su principal método para almacenar información y transmitir mensajes. Si bien un cóndor no habría portado literalmente un quipu, la combinación simbólica de ambos representa la transmisión de conocimiento e información del mundo divino al terrenal. El mensaje entregado por tan poderoso mensajero espiritual contendría información celestial, ritual o administrativa vital. Sería un mensaje de destinado a guiar e informar sobre los asuntos más importantes del imperio. Este es el mensajero simbólico de la esperanza que conduce al último panel del mural.

HOPE

Hope is portrayed in the far-right panel of the mural. This portion uses both realistic/abstract images and iconography to depict a new consciousness emerging, in Greek, a “metanoia”, a transformation.

La esperanza se representa en el panel del extremo derecho del mural. Esta sección utiliza imágenes realistas y abstractas, así como iconografía, para representar el surgimiento de una nueva conciencia, en griego, una «metanoia», una transformación.



This birth of a new consciousness, emerges in bright rays emanating from the brain of a child sprouting. This new awakening results in the end of both racism, clasism or speciesism.



Este nacimiento de una nueva conciencia emerge en rayos brillantes que emanan del cerebro de un niño en desarrollo. Este nuevo despertar resulta en el fin del racismo, el clasismo y el especismo.

At last, it is understood that: **WE ARE ONE PEOPLE**, and that we must work together for the care and sharing of all creation.

*Por fin se entiende que: **SOMOS UN SOLO PUEBLO**, y que debemos trabajar juntos por el cuidado y compartir toda la creación.*

HOPE



CONCLUSION

This text - theoretical guide - is the result of several months of conversations that began in September 2024 about the possibility of delivering to the Traverse City a significant Artwork that narrates the history and worldview of local Indigenous peoples.

Este texto —guía teórica— es el resultado de varios meses de conversaciones iniciadas en septiembre de 2024 sobre la posibilidad de entregar a la comunidad de Traverse City una obra significativa que narre la historia y la cosmovisión de los pueblos indígenas locales.

Present were Master Darryl Brown - Barking Dog, an Odawa Indigenous painter from St. Ignace; Dr. John Waetcher, member of the Presbyterian Church's Social Justice and Equality Committee and local coordinator of the project; Master Poul Sinclair, a renowned painter, distinguished tennis player, and youth educator; and myself—Crazy Horse - Jorge Iván Cevallos, Director of the Indigenous Art and Culture Biennial.

Estuvimos presentes el Maestro Darryl Brown, originalmente conocido como Barking Dog, Pintor indígena Odawa de St. Ignace; el Dr. John Waetcher, miembro del Comité de Justicia Social e Igualdad de la Iglesia Presbiteriana de Traverse City; el Maestro Paul Sinclair, reconocido pintor, distinguido tenista y educador juvenil; y yo, Crazy Horse - Jorge Iván Cevallos, Director de la Bienal de Arte Indígena.





We shared a fantastic brainstorming session for a while. Later on, international artists Fabián Antón Navarro, Eduardo Cochachín, and Daniel Contreras from Peru; Gustavo Toaquiza Ugsha from Ecuador; Diana Zyan, a Mexican muralist; and local Anishinabee artist Janelle Delverg were invited to join the conversation.

Compartimos una fantástica y extensa sesión de intercambio de ideas. Mas tarde invitamos a unirse a este proceso a los artistas internacionales Fabián Antón Navarro, Eduardo Cochachín y Daniel Contreras, de Perú; Gustavo Toaquiza Ugsha, de Ecuador; Diana Zyan, muralista mexicana; y la artista local Anishinabee, Janelle Delverg.





Guided by the intelligent, wise, and generous pen of Dr. John Waetcher, this group has succeeded today in providing certainty to the narrative, along with scientific data that makes the mural even more interesting. I have no doubt that the fascination and awe shared by virtually every member of the Presbyterian congregation and its leaders have a lot to do with all of this achievement.

Guiados por la inteligente, sabia y generosa pluma del Dr. John Waetcher, este grupo ha logrado hoy aportar certeza a la narrativa, junto con datos científicos que la hacen aún más interesante. No me cabe duda de que la fascinación y el asombro que comparten prácticamente todos los miembros de la congregación presbiteriana y sus líderes, el pastor... y el pastor... también influyen en gran medida en todo esto.



The overall coordination that Dr. Watcher has just achieved in this program is crowned by a text that does justice to the work and leaves many doors open to continue to create ideas that serve us all and allow us to improve our world.

Jorge Iván Cevallos - Executive Director.
Indigenous School for the Arts Foundation
General Producer and Director www.biai.art



FRIENDS, TEAM AND VOLUNTEER

Important part of our program is to foster sharing and mutual learning among people from diverse societies and countries.

Parte importante de nuestro programa es propiciar el acercamiento y mutuo aprendizaje entre personas de diversos países, sociedades y culturas.



Guest Artists:
Gustavo Toaquiza. Ecuador
Diana Zyan. México
Janelle Couturier. USA
Fabián Antón, Perú
Darryl Brown. Aka -Braking Dog.
USA



Guest artists will always move within a real local environment, which while sometimes is not directly related to Art, is interested enough to approach it and propose their own initiatives, its worldview, culture; universal concerns, hopes and dreams.

Los artistas invitados se moverán siempre en un entorno local real, que si bien a veces no está directamente relacionado con el Arte, sí está lo suficientemente interesado como para acercarse a él y proponer sus propias iniciativas, su cosmovisión, su cultura; sus preocupaciones, esperanzas y sueños universales.



Laura Jacobson.... and Crazy Horse

Although, sometimes the language is limiting, the dialogue flows due to the willingness of Latin American artists to learn English and use technological devices for live translations.

Pese a que a veces el idioma es limitante el diálogo fluye gracias a la voluntad de los artistas invitados de aprender el idioma o usar elementos tecnológicos que ayuden la traducción en tiempo real.



Paul and Joan Shirilla, Diana Valdez and Crazy Horse

Also many North American friend has a sense of knowledge of Spanish or loves to learn it.

Many has traveled to Spain or Latin America, have partners or school mates that speaks Spanish.



Mrs. Gail Lanpher and Crazy Horse

Además, muchos amigos de allí saben español o les encanta aprenderlo.

Muchos han viajado a España o Latinoamérica, o tienen parejas o compañeros de clase que hablan español.



Aralea Brown at Creation.

Another beautiful thing is the intergenerational nature of the program and the openness that art provides for all ages to express themselves.

Lo otro que es muy bonito es la intergeneracionalidad del programa y la apertura que brinda el arte para que se expresen todas las edades.



Sue Waechter, Artist, Darryl Brown, Aniishinabe Painter and Author, Diana Zyan, muralist, México and Gustavo Toaquiza, Author, Painter and Musician. Ecuador





Julie Beauchamp, Rev. Homer Nye, Laura Jacobson and Becky Mang

A good opportunity for the community to appreciate a world-class artistic exhibition full of identity.

Una buena oportunidad para que la comunidad pueda apreciar una muestra artística de nivel mundial.



While developing a creative project relevant to its community and to universal art.

A la vez que desarrollar un proyecto creativo relevante para su comunidad y para el Arte universal.







**Joe Hock
Gustavo Toaquiza
Inty Muenala**



**Gustavo Toaquiza,
Mrs. Bonnie Willing,
Diana Valdez,
Nathan Ritter and
Wife at the Art
Exbitih**



**Fabían Antón
Navarro. Peru
Jessica Koinman
Parker. USA.
Alluvion Gallery**



Gran Openig Ceremony. Mural Project. Michigan. Summer 2025



Beverly Cuthbert and Crazy Horse



**Rev. Homer Nye and Family.
At the Art Exhibit**



Cricket and Sue Appel



John Waechter, Gustavo Toaquiza, Sue Appel Waechter and Diana Valdez



JSue Appel Waechter, Joan, Darryl Brown, Crazy Horse, Diana Valdez and Paul



John Waechter
Press interview



Crazy Horse
Diana Zyan
Fabián Antón
Gustavo Toaquiza



Artist Paul Sinclair
welcomes visitors



Darryl Brown, Bob and Barb Shimnoski and Hustavo Toaquiza



The Traveling Gallery at the Rendezvous At the Straits Powoow. St. Ignace. MI





Diana Valdez & Joe Hock



**Diana Zyan & Pastor July
Gruber Delezenne**



John Waechter



Rolf Hahne





**Vicky Wilson, Gail
Lanphear, and
Rachael
Starkenbug**



Nancy Briggs



Barb Shimnoski



Gustavo Toaquiza

Joe

Diana Zyan



**John and Patricia
Jones Hartshorn**

**Sue Appel
Waechter**

Diana Valdez



**Karen Wasageshik,
John Waechter**



**Mark Ferris,
TandyWendland,
Sue Appel and Kris
Wendland**



**Jimmy Vette
Diana Valdéz
Crazy Horse**
At Mackinac Island.



**Jhon Tomas
Crazy Horse**



**Darryl Brown
Jessica Koinman
Crazy Horse
Janelle Couturier**



**Crazy Horse
Gustavo Toaquiza
Diana Valdez
Going back home**



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Santoedq@yahoo.ca
www.biai.art

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Peccat Mico H.

TOUR MICHIGAN 2025
TRAVERSE CITY, JULY 14TH - AUGUST 14 / ST. IGNACE AUGUST 22TH - 23RD.

RENDEZVOUS AT THE STRAITS PAWPOW
AUGUST 22TH - 24TH
LITTLE BEAR EAST ARENA.
ST. IGNACE MI TRADITIONAL DANCING NATIVE FLUTE MUSIC HOOP DANCING
POED - ART & CRAFTS

