

Sullen memoirs of rootlessness and territorialization*

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Abstract

The following text approaches what we call here “memoirs rootlessness” as the result of a significant experience with early childhood vic-tims of the weapon conflict displacement in Colombia. As per through Fine Arts, emotional situations resulting from adverse circumstances can be evidenced, a significant re socialization given by the catharsis process based on Arts can be developed. The Research objective is then to take over Aesthetic emergent tendencies for psychological and social interventions as an alternate field visualized as graphic texts of a high aesthetical connotation for this specific early childhood type visual creation, focalized in Pasto, Nariño Region Commune # 10. The hermeneutical interpretation framed on the artistic and Psychological spectrum was the methodological approach used in the research supported by the hermeneutics of the distance. A series of pictorial, aesthetic and graphic workshops were developed giving as a result readings where processes of rootlessness and territorialization were evidenced. Along to this discussion, an insinuation on how these human beings turned into an obligated urban people intercultural frame is given due their daily circumstances.

Key words: Visual Arts, forced displacement, hermeneutics, interculturality, early childhood, urban beings.

* This article derives from research Memoirs of rootlessness, as a component of the doctoral thesis of Sciences of Education of Rudecolombia education center.

Introduction

Before we witness of results produced by Modernity on postulates of progress and welfare, postmodernity sense surges as the meaning of supposed disappearance of every model of society, passing to a society without "history", in the notion that there are no longer universal concepts or univocal, or impotent or omnipresent meta-narrations; in Lyotard's words (1987), in his text *Postmodernity explained to children*, defines that "the postmodern would be what argues the unrepresentable in the modern ... that thing which searches for new presentations, not to enjoy them, but rather, to make it feel that there is something which is unrepresentable" (p.19). Postmodernity establishes in certain sense, the need of approaching the study from other possible views, where uniformity and univocality are non-relevant in front of relevance of plurality and multivocality.

Within this framework it becomes possible recognizing in the different other, knowledge construction, as stated by Lyotard (1987) "postmodern knowledge is not only an instrument of powers. It makes our sensibility more useful before difference, and strengthens our ability to put up with the incommensurable" (p.23). In this sense, it surges a new type of plural speech, open and without prejudices, which commits from the alternative by accepting the criterion of interculturality.

It is then, that within intervention creation proposal in the so called "ethnographic turn in arts and critic! (Foster, 2001). It is possible to assume from postmodernity, pictorial images drawn by boys and girls, victim of war and displacement by armed conflict, as artistic aesthetic tests, to reveal rootlessness and territorialization processes, suggesting networks of sense, revealing how these human beings turn into urban beings in an imminent interaction of intercultural relationships.

This is justified in that arts, within contemporary context, specially Latin American one, in entrance of modernity and postmodernity, is no longer understood as the end of the shape, or in the artist, or much less in media; the above is the pre-text to produce thought, which is the last end of arts work; texts made by violence-victim children assumed as means, are the mediator pre-text between intentions and artist, and interpretations as a reader, and possible readings the ones causing existence of the work, and this is the one that allows the reader to look for himself in his context, and look whether he is possible as the one responsible for his social dynamics; the reader, (at least that is the intention), responds himself in front of the work, reads himself, sensitizes himself; reading will depend, according to its semantic and symbolic richness, on whether it has sufficient information to "translate" and turn itself into a text, whether it is able to reveal violence hidden behind layers of more mediatic verosimilarity, and interpret itself, either as victim or causer of his own displacement.

Therefore, it does correspond to arts the responsibility of "saving the world", being the answer to the question not yet asked by humanity; it is responsibility of the artist to evade explicit or subtle intentions of market, and submerge in and surge from humanity to cause thought (works), which allow the other asking himself and assume as a social and individually responsible for prints of his history. In this sense Desnoes (2006), states:

Rebelliousness (in arts), it should be stressed, turns into a clownish act if it does not respond to a social project, with a coherent and ideological culture, and supported by a mass movement ... The code must be coherent, signs should articulate in order to transmit the message that many may decode, incorporate to enrich their experience... Expand their conscience and change the society: it must provide the receptor with a mixture of sensual delight and intellectual incitation (p.196).

The artist, in this case, from his work proposes question of his surrounding, his context, and from there, he incites “universal” questions, for multivaried answers; that is, his right and his responsibility. Social reflection will come from visible image, that as a textual reference, provides the reader with identification elements and/or participation in front of problems which works are derived from.

Development

As stated above, this researching exercise takes as a reference, derivatives from war, and their impact on boys and girls under displacement situation; for such purpose, it is defined that war (in Colombian context), and forced displacement, in their territorial loss, lead to integral breach of civil rights, political, economic and social of communities, causing psychosocial impact, cultural, in social networks, their fragmentation, deterioration and rupture, destroys order sense, daily life, and cultural history; triggers effects of sorrow and loss, guilt, internal fear, perversion of social imaginary, among other.

Therefore, boys and girls, from violence acts, differently assume deterritorialization and territorialization processes; there is an empirical absorption, which praxis allows them, from aesthetic experience, seen at playing with paper, pigments or colors, to project meaningful pictorial images of everything which, either, conscious or unconsciously affect them, and when read, refer to gestation of a human group in continuous symbolic deconstruction.

In this intention, it is necessary to include, in order to assume the objective from a wider topic, concepts such as violence, within the Colombian context, directly causing forced displacement, seen as territorialization and deterritorialization, and how this events from social imaginary deconstruct cultural behavior, which are shown in aesthetic texts made by boys and girls, that will be evaluated from an artistic approach, within surging trends in a possible framework of interculturality.

In a concept, violence has been seen as a problem of power, where, by using force a purpose is sought, as stated by Saul Agudelo (1990):

It is exercised for something, to serve something. The essential something which violence serves, is power in any of its variants (p.34)

Which in the Colombian context is given as a daily constant, product from social inequality, economic and social, that has leading population to create their imaginary around some dynamics of death and/or survival, processes of loss and grief, to cohabit with fragments of memory and dismemory, which in any manner, lead to define as a society of particular imaginary, “... violence has turned into a way of operation of the society, giving surge to a various networks of influence on population and self regulations” (PEcaut, 1992: p.28).

Law 387, 1997 (July 18), article 01, defines the individual under displacement situation, as:

... Displaced is every individual forced to migrate within the national territory, abandoning his/her residence location, or habitual economic activities, because his/her life, physical integrity, safety or personal freedom, have been breached or are directly threatened, on the occasion of any of the following situations: internal armed conflict, disturbance and interior tensions, generalized violence, mass violation of Human Rights, breaches to International Humanitarian Law, or any other circumstances surged from the above mentioned ones, which disrupt, of may drastically disrupt public order. Paragraph. The

National Government shall regulate what is understood as condition of displaced (Article 1).

Territoriality is the world of sense where man is immersed, Hector Rodriguez (2001) claims; for those losing such imaginary, such deterritoriality turns into a system of symbols and signs that should be broken in order to create a new symbolic world, which, because of various reasons assumes such fractured imaginaries, new imaginaries in pro of a re-territorialization which allow them to express as a culture.

In the social imaginaries, the individual is a social manufacturing, but, psyche is irreducible, to the society, because it runs over the social and its historical contingences; therefore, boys and girls under displacement situation, are also able to re-mean themselves in their identity, in multiple and heterogeneous ways of living, and besides re-meaning their ways of relationship, as well as symbolic spaces they inhabit, and create elements, (graphic texts), which images produce readings of a human group (ethnic), in deconstruction process.

Culture is assumed in a polysemic manner, it does not have a totalizing concept or a linear culture, or much less universal definition, or notion of purpose; it is something that surges from praxis in encounters, dynamics, needs and manifestations in non-limited time and space, and in observing and participating languages of events. In this sense, Thomson (1998), defines:

Culture is the group of symbols (such as values, standards, attitudes, beliefs, languages, customs, rites, habits, capabilities, education, moral, arts, etc.), and objects (such as dressing, housing, products, arts works, tools, etc.), which are learned, shared and passed from generation to generation by members of a society; therefore, it is a factor that determines, regulates and shapes human behavior (p.34).

Violence, territoriality, culture, and social imaginaries, are constant elements in circumstantial dynamics of aesthetic texts made by displaced boys and girls. Therefore, in aesthetic texts and boys and girls, as Zuleta mentions:

This is the first consideration of arts, from the psychoanalytical point of view, as something which is a part of process of elaboration of the own past, the process of expecting, the process of projection, construction of future as a structure of possible things, and fear; as such activity is derived from the fact that the subject is never given but in a permanent elaboration (2001).

Therefore, within psychosocial attention to displaced children, the education space of fine arts, surges as a means of sensitiviting and projection of imaginaries, where emotions surge to deconstruct negative situations caused by deterritorialization, and build such elements that allow accepting catharsis processes, in order to assume reterritorialization within a new framework of opportunities.

For such purpose, arts does not surge as a teaching object, but it is defined as a participation means in an aesthetic work, which enables emotional manifestation; it could be stated that, in boys and girls there is no a conscient artistic intention, but aesthetic joy, expressed in formal and material exploration, and in ludic produced from education activities.

The child always draws for someone, although such 'someone' may be either himself, or a non-present person, and whom he would never has the chance of giving such drawing, but he did such drawing to communicate something. The drawer releases a part of himself, and establishes a dialogue with those he shows his work to (Salvador, 2001; p.25).

Regarding interculturality, so far, the latin american process seems to be stated from two delimited spaces, the indigenous, and the non-indigenous, which in appearance seem to relate only from very different topologies; however, displacement dynamics from the rural toward the urban, pose a new scenary of intercultural representation and new actors, such as afro descendants, who, in spite of talking the oficial language, keep particular networks of sense, and as such, deserve to be recognized. It is not only the indigeous what forces Latin America to be intercultural, but the whole socio cultural mixture surges as a product of agglutination and urban violence, which makes continuous production of sense networks. Understanding the intercultural in Latin America, then comes from such multi ethnic feeling and multiseemic, surged parting from mixtures, hybridations and mestizaje, as a product of a continous formation. Therefore, the reason of being is not in actors of relationships, but in asymmetries of such relationships, in which conflict networks of sense are shaped, and where violence and displacement by armed conflict operate as a damaging support that forces chronotops to consolidate as eclectic spaces of converngence and divergensence. According to Social Action data (2010):

Displacement trend to show two expansión moments, and two of decrease. The first, starts in 1998, when 13.604 families were driven out; and ends in 2002 with 95.662 driven out families, showing an increase of 603%. Later, with 56.640 families displaced in 2004, a reduction of 41% is seen as compared to 2002. Again, since 2005, an increase is seen, which extends through 2007, when 80,307 families were displaced, which represents 42% increase regarding 2004. Finally, in 2008 and 2009, a reduction of 3% and 51% respectively, was observed; and in the first quarter 2010 2.671 homes have been displaced; nothwitstanding, taking into account figures between actual displacement, and declaration of the same, it is probable that the number of families displaced during these years change (p.17).

Within this framework, the phenomenon of violence and forced displacement by armed conflict is a concerning increasing problema in Colombia, not only because its magnitude, but because of the type of social and cultural rupture it causes, parting from symbolic violence which forces human beings to deconstruct themselves; and parting from their circumstances, produce languages that allow them to keep and lerarn symbols, by forming social imaginaries, which in any manner differentiate them as a culture.

Within these circumstances, responsibility of arts is humanizing, it not only seeks to reencounter the human being with his environment, but which faces him with his direct daily life, and similar human beings, in expression of the most sincere emotions, by translating his shortages, responses and dreams; in other words, building his life project, in the world of life; seeking to create conscience of spirit de corps, and recognition of the same human in front of the other, as a member of a social group, without sheltering himself and assume the role of a victim, supporting himself from his possibilities, as a social re-educator in search of conquering new contexts, even within hostile circumstances.

Taking into account that one basic support of thinking is aesthetic, as an expression of sensibility, and that it is his responsibility of building sensibilities, in order to return man what has been snatched away. Children graphic doing and feeling is expressed as a revealing element of imaginaries which make it possible readings of re-territorialization processes, in recovering social organization, promotion of cultural identity, recuperation of memory; construction of a world of life presented as a positive answer within a context of generally adverse and traumatic conditions, as warned by Anacona "this is not created as the child creates a systematic symbolism: his symbols may be arbitraty and disconnected, but in spite of such fact, become a rudimentary social language and, for adults, a language that requires interpretation" (Anacona 1994: p. 37).

The the purpose of this exercise is to show forced displacement within the cultural imaginary of involved boys and girls, infant individuals as visual beings, emotional and aesthetic, with disperse ethnic groups, and in rootlessness situation; images as textual shapes of imaginaries in symbolic transition between de-territorialization and re-territorialization in the possibility of intercultural manifestations.

Therefore, the intention is to assume, as surging trends, aesthetic processes of intervention in social scope, as an alternative field to visual creation, from pictorial images drawn by children victim of war and displacement by armed conflict, as aesthetic artistic texts, to reveal processes of rootlessness and territorialization, that show how such human beings deconstruct themselves as they turn into urban beings, within an intercultural framework.

Interpreting from visibility of images created by boys and girls victim of war and displacement by armed conflict in Colombia, how deterritorialization and displacement processes produce aesthetic texts. Proposing, from an artistic intention, what images refer to daily text of displacement and reterritorialization. Approaching, from pictorial texts of boys and girls, the rural – urban imaginary, which is adopted in response to reterritorialization process as product of displacement.

Methodology

Methodology used for the research, is located in hermeneutic interpretation within the artistic and psychosocial spectrum. Under this direction, we identified some methodologies aimed at describing and interpreting certain contexts, and situations of their social reality, seeking comprehension of their relationships, as well as impressions and creations given by protagonists, in this case, boys and girls under six years age, in situation of forced displacement in Colombia, members of comuna ten, in the program of Psychosocial care to victims of violence, managed by the Colombian Institute of Family Welfare, Nariño office, in the municipality of San Juan de Pasto.

Age of boys and girls, authors of aesthetic exercises is between three and five years.

Recuperation of collective history: The following instruments were used: workshops, discussion groups, and informal discussions within the work group of the program, in order to establish criterions for action. Collective history included daily life, the past which refersts to the present, the complex of interpersonal relationships, self image and image of the surrounding. Its better importance was the concern about rescuing the individual and group of individuals as a historic social subject. It was intended not only learn about description of events, but, recognize and locate events in their historical-instrumental relation, and the context of the society, to achieve a more integral vision of approached population.

Workshops: as intervention technique, their purpose was to provide participating individuals with a pedagogic experience, and open possibilities of consolidating approach to the population, on novel basis for interpretation, respecting personal and sociocultural characteristics of the population, as well as violent circumstances they had undergone.

In general, initial prevention of population, teaches about the need of seeking techniques other than formal interviews or informal, which may overwhelm them through bursts of questions. Then, it is a matter of unchaining the image without violenting, to do so, the population provides intervention manners, where drawing, painting, ludics and music

turn into alternatives to achieve intervention objectives. Workshops are consolidated, and for purposes of interpretation, allow to touch valuating fundamentals, which produce reflections and commitments by those involved.

Discussion group: It was used to recognize, through communication exchange process among those participating, a process of construction and deconstruction of speech regarding a specific topic, in this case, about those elements which make it possible build the “we” and the “we are not”. This technique allows people, on group basis, to express and share their experience, their signs and significations, image on violent events, thus becoming a space in which catharsis makes it possible for many of them to find emotional and rational echo in others, in order to restate the past, and from their present, to project themselves to the future.

Ethnographic method: Techniques were taken such as participant observation, and field daily; this thing allowed to make the questioning process operational with its intersubjective background. Since they showed the continuous oscillation between the inside, the outside, feeling, thought; and dialectic process is expressed, parallel between experience and interpretation.

Film and graphic records. Used as a fundamental support in aesthetic interpretation, and artistic intention.

Results

In order to approach, as possible, perhaps from the probable, to images given from these conditions (children, violence, literature, ethnias,...) it is necessary to establish stages of the drawing, in what is named as development of hooking, showing how these designs with no apparent order, “evolve” to become drawing that may already be recognized by the adult, according to Anacona Fayne, Anacona Cristina, and Gomez Emilia (1994), in their text clinical psychodiagnostic of the child:

Controlled hooking: At a certain time the child discovers that there is a link between his movements and what he draws on the paper. This event uses to happen about six months after starting hooking, it is a very important step, since the child discovers his visual control on lines he makes, and represents a vital experience for him. At this stage children dedicate themselves more enthusiastically to hooking, because they coordinate between their visual development and motor, which encourages them and leads them to vary their horizontal movements (p. 21).

But, it is pre-schematic drawing the one which may achieve a more audacious communication intention, since it allows the adult to recognize and assume shapes as signs, and charge them with significant ideas, it is from there, that for the physical eye readings, become possible on what violence for a child may be, or may not be.

To pre-assume valuation of these images as a text, it is necessary to establish certain origin, which not only relate to the object as such, but include, in a very relevant manner, background and circumstances of their authors in a plotting, which when unwoven, may infer in meaning, and go farther beyond a pencil or color drawing, made by a child. Here are some examples:

Figure 1. Mixed by a child under displacement situation. Untitled



This drawing expresses handling human figure, within a surrounding, perhaps the one related to origin place, the yellow sun, and a colorless sun, the red house and a red rose contrast to the other figures, including the human one, which is colorless, the red color as that meaningful thing which still lives, either from experience or memory, that thing that denies to remain behind; the human figure, on a first plane, draws a diagonal toward mountains, creating a depth sense as present-past relationship, as if it were the connection of one consequence of displacement, perhaps expressing a moving away, since he turns his back. Regarding it, Cuenca states that: "Reality always remains encoded, exposed to interpretation, and error by it, articulated into a game of mirrors which raises duality or ambiguousness of every sense" (Cuesta, 1999:24).

Figure 2. Mixed by a child under displacement situation. Untitled



Figure 2 shows that there are images loaded with expressive graphisms, where there are no visual element directly recognizable, a composition very rich in plasticity, movement and color, there is constant and dynamic hooking, which from its anarchy in handling the line offers richness in its visual force; color selection maintains a strong tension of harmony, when the various warm tones and the various cold tones coordinate, which is combined thanks to the contrast by the black of the ink, and white of the support. Therefore, Garcia holds that:

Now, if arts is related to reality, it is because of its ability to transform into shapes, and in formal problems, the allusion to social issues. Formal laws are, what are immanent to it, but those same laws may be affected by material problems or content. Arts should, then, be able to pass autonomy / heteronomy dialectic. the own of arts is aimed at what not itself – social dimensión, dimension of the unconscious ... - adhering to the law of the shape (Garcia, 2001:65).

Figure 3. Mixed by a child under displacement situation. “house”



The interesting thing of this figure, is inclusion of sensation of depth, given by its redimension, it does not appear as a plane element, the window that smiles, gives the impression of being a humanized object; its small door with a safe, the lateral window, the sensation of floor and bush given by the double line, makes it to value in the drawing inclusion of details, which seems not to be proper at that age. At observing it, loneliness feels dramatic, not tragic, even, in spite of the smile of the window ... the cold color, line handling transport homesickness, not of what it was, but what it could have been. As Barthes states:

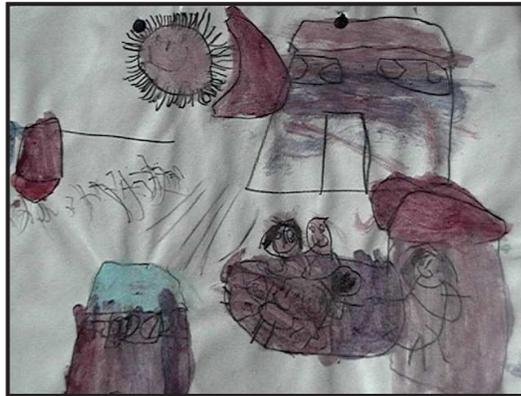
It is necessary, then, a great force of heroic resistance to destines or, if preferred, heroic acceptance of destines, to be able to state that it is a tragedy, what a man, or a people create in their life. Thus, our era, for example: it is certainly painful to dramatic. But, nothing even says that it is tragic. Drama is suffered, tragedy instead, is deserved, as all what is great (Barthes, 1942.70).

Figure 4. Mixed by a child under displacement situation. “people”



Phantasmagoric human figures “they wander aimlessly. The difference in size, and arrangement on the support gives a sensation of movement and depth, almost arriving in the past plane a different human figure, visible with a sun at its back, which makes this image a text rich of polysemy. It is worth to take into account, that figures aggressively shadowed, crossed out in a certain manner, where they were at first, painted with their faces, similar to the figure of the back, they had expression, which from their “crossing out” may even seen; only that detail may charge the text of meaning, in front of the whole; it could be assumed as a negotiation of the individual I, for the estigmatic and generic inclusion of the I “displaced”. The figure on the back, in particular with a sun at its back talks about that image with a face, with individual meaning, nostalgic, phantasmagoric; sad, perhaps absent from its selfness, and feeling that path left to run under an stigma. In this sense, Canclini holds that very writing, every message, are plagued of blank spaces, silent, intersticious, in which the reader is expected to produce inedit senses (Canclini, 1991:45)

Figure 5. Mixed by a child under displacement situation. “house”



Images representing daily life denied by violence. A sun looking at other side, the moon, the house, the family united, nearing houses are the distribution given in the arrangement. Only the figure has been aquarelled, the surrounding is in blank, as something vacuum, absent, product of a context with no surrounding, the onthos in absence of a topos from which to reference, producing a sensation of uncertainty in front of that non-expected thing. Therefore, Kundera states:

Those last placid times when man not only had to combat monsters of his soul, the times of Joyce, and Proust are left behind. In Kafka, Hasek, Musil and Broch's novels, the monster comes from outside and it is named History; no longer seems to the adventurers train; it is impersonal, non-negotiable, incalculable, unintelligible, -and nobody escapes from it (Kundera, 1979:39).

Discussion of results

It is based on re-learning the text from the imaginary conception of a child, under the age of five, victim of displacement by armed conflict in the Republic of Colombia, and settled in the municipality of Pasto, and located in a program for psychosocial recuperation provided by the Colombian Institute for Family Welfare; so far, there are two essential conditioners of the text; the one being of violented children, and the one direct of indirectly talking of a violent act; these two aspects charge the text of meaning, provide it an own semantic,

which discriminates it in front of the texts, drives its readers to deposit on them a whole load of significant on what the child is in front of violence, and what displacement is in itself, as a concept seen from outside, compared to the the image made by someone suffering displacement from inside.

These images are a part of hundreds of drawing and paintings realized by different children of similar age, who, since the beginning of the program, since more than six years ago, have participated in the named process of “emotional recuperation”, therefore, as it may be a text subject to certain anonymity, given the itinerating permanence of the population, absence of particular authorship, and characteristics of the program; it is also the sign which makes it possible from various significant events, to show a conflict from an imaginary, which because of its circumstances appears as unnoticed.

Within psycho-pedagogic dimension that facilitates construction of these texts, “arts” is not an end in itself, but an introjection means and emotional projection in which the child assumes, and assumed himself within a context of emotional “recuperation”, and it is in that situation, where images are made as an unconscious answer to a series of conditioning circumstances. These texts in particular, are a part of a non-delimited series of pencil and color drawings on a white paper support, which dimensions approach to 21 cm x 16 cm, topics are suggested parting from past events related to displacement, where the concept of evolving drawing of the child, establishes the image within what is named as “pre-schematic drawing”. And from there, it states conscious meaning, resulting from unconscious emotional projections, which make it possible to read the text from meaningful events linked to violent daily life of a human group. Escudero (2003) argues that:

Even when he draws with a specific topic, drawing being the language of the truth, and the language of the unconscious, the child tells his personal experiences which surge and express in a particular mode through projection mechanisms: in front of new stimulus (in appearance), neutral and, we could say, in front of any situation, the child reacts based on the proper way mentis, the own writing, the own experience, even drawing; therefore, the child projects on natural and spontaneous basis the own reality, talks of himself, and his relationship to the environment (p.7)

These textual images generally highlight by balance (unbalance) in composition, how figures are distributed in surrounding environment (white paper sheet), and how from the size of figures, from the largest to the smallest, depth sensation is given in approximately one, two, three, four, five or more planes; anthropomorphic figures are identified by their head, and differentiated each other by their limbs, which show movement, outward displacement forward, as intending to get to the expectator plane. Color, besides being experimental, is also emotional, product of an evocation, of an incitement given in the ludic between memory and the matter.

In their compositions, a displacement from inside to outside is noted, crossing out, and even paper tearing, which from a hermeneutic conditioned by a specific kind of violence, (displacement forced by armed conflict), may be read as the aesthetic metaphor of rootlessness. Among the various expressions of line intensity, it may be taken into consideration, specially the strong line, energetic which show a trend to impose, to get seen, to attack environment. A strong line could be the index of a compensation mechanism, that is, reaction to a sensation of weakness. It is necessary to know how to distinguish the line really strong and steady, the tense and rigid, which obviously leads to situations of concern, tension and fear.

In this manner, the image from the contextual may refer to a common reality, but from a particular vision, and not so common, which is the purpose of this work, to see from the

visible, with an eye which sees, a hand that obeys, a soul which feels, and a society that understand, or at least dissemble doing so. Therefore, Zuleta (2011), holds that:

Arts view, arts educating power, is reevaluation of life. That is the force born by the principle of selflessness in Kantian sense. That life is not dissolved, neither religious nor economically, in the couple of means and purposes in which everything is finally devaluated, because the last end is precisely death, and the final result of all of our efforts, nobody ignores what it will be: a corpse into a box. (p.45).

Conclusions

In contexts so strongly conditioned, such as those surged parting from violence derived from armed conflict in Colombia, it is necessary to recognize that there is a human group of a high vulnerability, specially in psychical and social development; and it is a population remains non- visibilized before consequent product of a senseless war. In this case, early childhood boys and girls, who, lacking of an argumental speech understandable for adults, assimilate experiences by configuring the image of a world that is unable to resolve itself from languages, other than violence, but who from their hopes, propose other cohabitation scenarios. Arts understood as an aesthetic intention, allows boys and girls to recreate themselves in a dynamic game of symbols and graphics, in which, from an aesthetic joy, they create curing processes, catartic, which allow them to overcome adverse conditions and adapt to new spaces in a dialogic relationship of their experience, in front of what surroundings offer them, in function of contextualize and communicate them.

Therefore, there is in arts, as a pedagogic means of human formation, the intention of providing these boys and girls with the possibility of constructing a symbolic language, in which they express, either conscious or unconsciously, not only experiences of the violent act, but also the possibilites of overcoming it, and by so doing, to teach those who may not see beyond, that there are other logics of thought, and that in them, hope is even possible.

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