



Serie Trabajo de Campo

Esta serie surge de la colaboración entre La Alcordanza, Centro de Historia Oral y Tradiciones del Noroeste de España y la División de Ciencias Sociales y Estudios Globales de la universidad California State University, Monterey Bay. La iniciativa incluye varias series y es dedicada a la publicación práctica de resultados preliminares de investigación.

El proyecto de investigación *Trabajo de Campo* recoge las impresiones, análisis y materiales originales de investigadores y estudiantes que han participado en sesiones acogidas por La Alcordanza en comunidades del Noroeste de España.

Reporte de la Comunidad de Boñar, León

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Prefacio

La comunidad de Boñar es una de las comunidades más importantes en la zona de la Montaña Leonesa. Situada a unos pocos kilómetros del embase del río Porma, Boñar parece siempre enmarcada por recursos hidráulicos de todo tipo, desde baños termales, aguas medicinales, nieve en el invierno y un flujo constante de agua que baña sus campos y da pie a muchas de las actividades que mantienen a la comunidad, prominentemente las dedicadas al turismo. Hoy en día Boñar parece en momentos adormecida como el resto de las comunidades de la zona. De hecho, la tendencia demográfica continúa perfilada por la pérdida gradual de población. Sin embargo, y como esta serie de reportes de experiencias de estudiantes presenta, la comunidad tiene enormes posibilidades y potencial que está particularmente definido por el espíritu emprendedor de los jóvenes que habitan el lugar y sus alrededores, y por la enorme riqueza histórica, cultural y material de la zona que guarda celosamente la población adulta de Boñar y la región. El reporte de campo que nos presenta Megan Kelly es una modesta contribución a la preservación de la cultura y tradiciones de Boñar y una manera de agradecer el apoyo recibido por tantas personas que nos apoyaron durante la realización de la práctica de campo en el mes de junio de 2013.

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Reporte de Campo de la comunidad de Boñar, León.



Field Research Report, Community of Boñar

Megan Kelly Thomas

Introduction

With summer options dwindling to summer school or a seasonal restaurant job, I sought an experience that would teach me more than bussing tables or sitting in a fluorescent classroom. In my social psychology class rested a series of photographs documenting the trip to Leon a large group of students completed the summer before. I appreciated images of vandalized road signs, expressive older women and grinning students in Red Cross regalia. The combination of Spanish classes since 7th grade without any opportunity to utilize my knowledge and fear of another dreary summer sent me on a plane to Madrid on May 28th 2013, with a backpack of clothes, film and notebooks, and a mind of anticipation and excitement. From the moment I landed and was kindly greeted by Álvaro Gutiérrez to our arrival at Las Caldas de Boñar: Alojamiento de Turismo Rural where we would be staying, I knew my choice to pursue an ethnographic commitment of such a grand extent

would be a hard-earned lesson I could never have received elsewhere.

1. The Community of Boñar and its Region

In northern Spain lies Montaña Leonesa, a section of the Castilla y León region comprised the Valle de Silencio en Berciana with a Mediterranean microclimate, Cuatro Valles constituting 18% of the geographical area with mountains, castles and a great deal of animals on the verge of extinction. The Adescas area boasts a grand variety of “paisajista recorriendo” and Montanas del Teleno, a fertile watershed area with plateaus and rocas puldidas from the “periodo glacier del Pleistoceno” while the Riaño region is home to the Picos de Europa national park and waterfalls (Odrás 2007: 120 y 134). This is the area five Californian students spent four weeks submerging ourselves in with the hope of understanding the customs, traditions and daily life of the people in the town of Boñar, a word originating from the Latin balnearum meaning bath.

First records of the town dated back to 924 “con motivo de las donaciones que hace el Conde Guisado y su esposa Doña Leuvina de varias de sus posesiones para la fundación del monasterio de San Adrián” (No Name n.d.). The Río Porma, meaning hot and bubbling, and the subterranean aqueducts were two of the key factors in the area’s initial expansion as they provided the people with fresh water from the Caldas de San Adrian. Known as the “fuente de Boñar” the Romans used these hot springs and clean water for bathing and drinking (Carlos 2013). In the ninth and tenth centuries however, focus shifted when the Moors invaded and eventually Christian oppositional expansion meant this water was used in construction, monasteries and eventually in medieval gothic cathedrals.

2. Political and Religious Aspects of the Community

It is this commercialism that marked a shift in the area's economy. While the Zeto tribe had previously mined the region, in 1846 an iron and steel plant was built and marked the beginning of the region's industrial revolution. Sixteen years later it was consumed by the mining industry that brought iron, copper and carbon from the surrounding mountains and to Boñar in 1894 via La Robla Railway. These face workers benefited from the increase in technology when la caldera de vapor began powering the martillo piton and tren de laminado to heat and mold the materials which allowed the expansion of mines from 150 to 500 meters deep. In the 1920's the electrification and ventilation of the mines helped create the thriving industry that drew more than 3,000 workers and their families to the Sabero region. The mining company established homes, schools, markets and even casinos to draw people in and keep them working in this high paying job.

With the increase in population, one of the first democracies was established as early as 1736. In the town of Oville we learned of the beseria system of animal care, the required licensure for hewing, and the use of distinct church bell rings to communicate, something the town still holds a contest for. Using a system of wine payments to those "of reason and maturity," evaluated by reputation and council member's vote the town cared for it's ill and had a mature system of checks and balances (Lucas 2013). These azumbres were paid to the church, a central part of daily life at the time. In Lois we toured the 1760 church built of pink marble from the nearby mountain, saw the family crests stitched into flags and the baptismal font. In Boñar, the church was under control of the Alfonso family, one of the wealthiest and thus most powerful during the construction of the bell tower, cabilla and the associated traditions. However,

technology kept increasing, and by 1970 the total mechanism of the mines lead to the collapse of the workable industry and the loss of thousands of jobs.

Today the town of Boñar lives a very different life than during its prosperous decades, with the current mayor, Roberto Alvarez also working the restaurant he owns with his wife and staffs with his children, Bar Central. He oversees eighteen different towns as the regional volunteer mayor since 2007 and while construction cranes cast shadows on the town, expansion has decreased dramatically. The Sabero region is part of the Castilla y Leon domain and has been since it was granted autonomy in 1983, but much of the population wants autonomy and an independent district and has since the Provincial Deputation of Leon retracted their endorsement of the conjoined community titling. Because of the geographical distance and cultural differences from language and artistic views, political attitudes can be seen in an abundance from “Leon Solo” and “autonomia para León” graphitized across the streets and can be felt in the sentiments of many community members, especially younger generations. Political tendencies and customs are changing within this democratic monarchy and even the role of the church has transformed, with a divide between the younger and older generations’ dedication and participation in religious events. While the church bells still ring to signal mass, a death or a festival and the Corpus Christi procession continues, most younger generations do not attend weekly. The Catholic Church here still serves as a way to share information and town events, but the nobility it once represented has dwindled.

3. Art in Boñar

At the Carthusian Monastery of Mira Flores visitors can see the importance once given to religion, from the elaborate alabaster

alter carved by Giles of Siloe in 1499 to the unique choir stalls created by Martin Sanchez de Valladolid ten years before. Following the gothic tradition of vertical elements to bring the viewer's eyes up to God, these art forms served as a way to show prominent lineage and social standing. The portrait of Isabel La Catholica, "a key figure" in the monastery's history and the chalice from King Juan II serve to honor important families (Carthusian 2013). In the Cathedral de Burgos Raphael Calvo's elaborate Eucharistic custody (1978) and a 13th century arm reliquary of Santo Tomas de Canterbury made of silver, rock crystal, gems and cameos demonstrates the artistic attention involved in religious life. From the Monastery's gold embroidered pallium to a 17th century "family tree of Carthusian Order" mural, traditional Catholic art forms intend show the viewer "their tie with history" and to show the "spiritual message contained in such splendid art works" (Carthusian 2013).

Traditional Catholic art is highly symbolic and often serves to represent significant religious events, demonstrated in the Monastery altar's use of a pelican feeding her young "with the blood from her own heart," but also as a means of storytelling (Carthusian 2013). A chastabule in the collection Espeldor Cartujo depicts the story of Scala Dei in which Jacob dreams of a ladder connecting earth to the heavens angels are ascending, one of which has no wings. Believed to represent St. Anthelm he was revered for his kindness and "was regarded as an "angel" of peace" (Carthusian 2013). Even modern pieces are created "on the importance that religious art gladden, educate, and move the soul," something Teresa Pena exemplifies in her collection Via Crucis (Pena) in the Cathedral de Burgos by using sharp lines and dramatic colors to tell of important Christian events the same way Goswijn Van Der Weyden did in his 16th century Tríptico de la Crucifixion. Even modern creations like Maria Nunez's S/T Ciencia Ficción infographic light box serve to

honor important religious symbols while incorporating the artist's personal view.

In contrast, a good deal of modern art does away with the historical social status and storytelling aspects of religious art and is created with the sole intent of self-expression. A perfect example of which is Elena Blasco who's Ancha es Castilla collection was on exhibit at the Centro de Arte Caja de Burgo (herein referred to as CAB). From pencil drawings to metal sculptures, caulk frames and felt figures, she feels "if you enjoy life you move around and experience it" which has lead her to find a means of self-expression "in an easy way without any words" (Blasco 2013).

Other artists, inspired by their surroundings, create art that embodies or shares their environment. From Javier Arche's 2012 charcoals Casa Sacco Vanzetti and El Palacio Alamos created using different online images and then charcoaled onto the CAB museum walls to Angel Herraiz's Luz Pura Luz photography collection in the Sala de Exposiciones del Arco de Santa Maria, Burgos. Taught by his parents to capture a town through images, his compilation created from 2002-2013 is inspired by light and it's effect on the town, during summer, winter, sunlight and moonlight. His artist statement explains "No es el unico fenomeno fisico que es la vez universal y local, aunque si es el mas importante" (Barriuso 2013). At the Museo de Fauna Salvaje, a muralist went to great lengths to perfectly capture a variety of environments and landscapes. After spending months traveling the world and observing the geography and animals, Leon Fríos returned to Sabero with free reign from Dr. Romero to complete some of the most exact murals I have ever seen. With his first mural completed on March 22nd 2010, most pieces took more than three years to complete. Using advanced techniques of adding many different dimensions to create elephant's whose eyes follow the viewer the same way Da Vinci made his subject's eyes move.

Lucy Skaer is another artist who considers the people who will experience her work and the space it occupy, and often changes her creations accordingly. For her Force Justify exhibit at the CAB she melted down several of her previous metal sculptures to create something new she felt would fit in the room's center more appropriately. Her "interest in materials that have a certain past" has led her to alter her own works as well as modify items like the 15th century oak plank her father retrieved from the Cambridge college library remodeling in her piece Untitled (2012). Her Force Sinker (2013) mahogany piece was retrieved from the bottom of a river after it was cut for timber and unsuccessfully floated downstream (Skaer 2013). Skaer combines the location her pieces came from and where they will be shown to create her work, but others focus solely on the land they come from.

David Retamar is an artist who embraces his environment and embodies it in his work. He has pieces on display at the Museo de Fauna Salvaje but works primarily in Madrid with "los pigmentos...naturales (xido frrico, carbn vegetal, diferentes clases de tierra...) recogidos por mi en el campo; los animales, las plantas y los seres humanos que viven en contacto con la naturaleza son mi fuente de inspiracin" much like the cave images dating back to 3000 B.P (Bronze Periodo) discovered in the northern Iberia peninsula at Yacamiento at the Galeria de Silex excavation site (Retamar 2010). A 2006 interview with Extremadura Daily, his hometown newspaper, explains that his use of olive oil to tint the recycled appliance packaging he uses often takes a month to fully dry and forces him to work incrementally. Like many artist from a small town he was forced to leave for work and says "ahora quiero potenciar mis raices, hacer que mis paisanos me conozcan" but hopes to return home when he feels it's realistic (Cabrita 2006).

In contrast to Retamar who draws from the environment to make his pieces, the Groupe Lecroaarte Art Public Space, commonly

knows and Groupe LAPS “transforms the space in which it takes place” from locations such as Singapore, Paris and recently in Bilbao for the Noche Blanca 2013 festival (Groupe LAPS 2013). Organized by Thomas Veyssiere, seven men spent five days creating an installation of 80 LED light figures affixed to the neoclassic City Hall building to tell “a story that show[ed] the main components of the popular sports on the basis of: strength and durability” and part of the Keyframes collection the Groupe LAPS has progressed on for years (Funcación Bilbao 2013). Their use of storytelling, time, space and light, both given and darkened in their systematically timed light shows was viewed by many on the evening June 15th.

Veyssiere was born in 1971 and studied at the University of Paris 8 near one of his earlier installations Port Rail 8 that projected changing scenery onto the windows of an abandoned rail car. Riom was host to his Perturbation collection in 2004 inspired by “a desire for magic, fantasy to introduce an offset, a disturbance, a poetic detachment in the familiar surroundings and daily city” (Groupe LAPS 2013). The collection included Blocks, featuring 20 light boxes attached to a church that reveal different aspects of the architecture as they changed, Tree Face, a 3 foot wrought iron tree that cast shadows onto the surrounding buildings and a suspended canvas Lung with branches casting pulmonary shadows of red, blue and green light to “to vary the colorimetry of the respiration rhythm of the lung” (Groupe LAPS 2013).

Many artists use different mediums to make a statement about their surroundings and to comment, and often oppose a social issue. For example Ivan Navarro’s installation Cohecho (Brick) (2012) at the CAB is created with neon tubing, electricity and mirrors to create a never-ending pit to comment on the endlessness of bribery. Isla Lever-Yap’s Rusico (2012) 9:45 minute video is a commentary on collections and materialism that draws on specific examples including a glass collector

whose collection “was in constant meltdown” to the surgeon to kept the random items he removed from his patients, from keys to pins Yap asks the viewer “if we mourn lost objects, do the objects we leave behind mourn us?” (Lever-Yap 2012).

At the Museo de Arte Contemporáneo de Castilla y León artist Geta Bratescu’s exposition *The Artist’s Studios* featured her 1974 sculpture *No to Violence* in which she assembled an opposition to the “violence inflicted by war” using a military cloak tat belonged to her family. With symbols of “broken limbs, cared for and bandaged” the viewer sees her view and disapproval of the civil war that affected her and her community. Laura Almarcegui created the installation *Abandoned River Park* that shows the visitor a “waste ground in the quarter of La Lastra (León), representative of the present situation of the building industry in Spain” (Rubio and Segade 2013). While these artists have expositions or galleries in the Montana Leonesa region, many of them were born, lived and achieved success elsewhere. Very few artists from the Riaño region still practice art in the community, but creativity does still flow through Boñar.

The most infamous local example of someone who has made art their life like is Manuel Díez Rollán, born in 1924 on a street perpendicular to La Plaza del Negrillón, which has since been renamed in his honor. He studied at Eco de Bellas Artes de San Fernando in Madrid and made the urban center his starting point in order to achieve the success necessary to befriend Salvador Dali and create his popular metal sculptures, including *La Familia* in León. He has exhibited in La Rioja, Oviedo and the town of Cain showed his work two years ago, honoring where he lived in from 1998-2006. La *Chronica de León* newspaper declared that his art “crossed borders and has been recognized for more than six decades” (Hurtado 2012). While he, like many artists, moved to a more populated city in order to pursue his art, he did not forget his roots, and in 1994 he sculpted *El Negrillón*

amidst Parque La Chantria in Leon. He explained that “Intento lograr la sencillez y la proximidad hacia el espectador sin pretensión social reivindicativa buscando la expresión en un número mínimo de conceptos” (Rodríguez de la Peña 2002). A commonly visited piece, this metal sculpture honors his birthplace and it's landmark and author Amancio Gonzales commented "Creo que es fruto de esa inmediatez y de la influencia que el dibujo tenía en su obra escultórica, por la que nos muestra al árbol, muerto, en su silueta, como queriendo buscar en sus contornos las huellas de los cientos de años que la vida vegetal le había dejado marcadas en su corteza" in his book entitled El Negrillón (Robles 2010).

In the same way he honored his birthplace, the town of Boñar renovated and reopened the Edificio de Manuel Diez Rollán in 2012 to remember his legacy. After undergoing three phases of restoration at a cost of more than 225,000 Euros paid for by the Local Action Group Riaño and the Consistory 6, the La Exposición de Fotos Antiguas de Boñar was held from December 15th 2012 until the following January. His widow since 2009, Marisol Rodriguez, and their children attended to see more than 200 photos of the town, some dating back more than 100 years “por lo que el espectador puede realizar un viaje al pasado a través de ellas” (Hurtado 2012 December 23). Organized by the city and a Red Cross volunteer, the photos, china tableware, watches, jewelry and even nativity scenes were put up for sale in order to "recaudar fondos para las personas de la zona que se encuentran en extrema vulnerabilidad, dentro del programa AHORA + QUE NUNCA" (Rodríguez 2012).

While Rollán left Boñar to pursue his dream Nicanor Gonzales Rodriguez made his success here back 1880 when he began producing a thin, delicate pastry that provided him with money and a longstanding reputation. At the age of sixteen he began studying at the Camili de Blas de Leon pastry school. Upon completion he married Mari Diez and moved to Bonar where

she was from. Using his knowledge he established a hojaldres shop where he sold the sweets along with Trout Tarts, Cravates and cooking tools. Visitors of the therapeutic baths were his main customers and his business began to expand. With these successful recipes his grandchildren Jose Maria and Luis Rodriguez began commercial expansion and in 1992 the former and his partner, Luis Hermino, who now work in Madrid and have stores in Andalucia, Granada, Cordoba, Sevilla, Burgos, Asturias and more won the 1992 Master International Buisness award. Five years later the pair also earned the 10th annual International Trout Tasting Week award. Today the store has been renamed in honor of its creator; Fabric de Hojaldre Nicanores where a box of one dozen flaky pastries, hand made using only “harina, mantequilla, huevos y azucar” are sold for 9’50 Euros (Typed on the box of Nicanores). Maria Gutierrez explained that when the brothers worked side by side the business on Avenida de la Constitución boomed, but since Jose Maria’s departure income has been harder to come by.

4. Living in Boñar

This is the story of many artists in rural communities such as Boñar; despite a wealth of skill there is not enough demand for their work due to declining economic conditions. Many leave town to find work elsewhere, while others supplement their income by other means. Reyes, a nickname she introduced herself with, is a local artist who was born and lives in downtown Boñar. Born into a family of creatives on her mother’s side, she began making art as a little girl and at the age of eighteen a portrait gift to a friend drew such a positive reaction she was encouraged to pursue a variety of techniques. She got involved in portraiture when her friends, family and others would employ her to paint their loved ones which sufficed as her occupation for several years. Today she

experiments with abstract, color block and splatter images using charcoals, watercolor, oil and acrylic paints and pastels, one of her favorite mediums because of its ability to blend colors.

Her preference of acrylic over oil paints because of their quick drying properties can be seen in some of her more modern images, but the role art played in her life changed when the town's economy did. She explained that as a rural community amidst a financial downfall the citizens have different priorities and insufficient money to purchase local art. Because of this she has had to find work elsewhere, from working in stores and carnicerías like her father's side of the family, to renovating and renting buildings. But despite the dwindling local interest in art, Reyes was adamant about creative expression's helpfulness to “*espresare y evitar problemas*” by spending 3, 4 or 5 hours working and thinking solely about painting (Reyes 2013). While she began with art as a source of income, now she explains “*lo hago para mí*” since art “*siempre puede espresar su sentimientos.*” Supplemented by her other jobs, I mentioned in our interview that a new wave of careers in art therapy is gaining traction in America as a healing tool, which she felt was legitimate since everyone has “*la libertad para crear.*” As far as other art forms are concerned, she sees photography as a way “*para capturar momentos*” which can be done artistically as can street art and murals while graffiti tags, which she called *bobadas*, “*no es arte, no es nada.*” When I brought up tattooing she explained that while she understands the technique takes a great deal of learning, practice and patience, that anything more than a small significant image is no longer constitutes an art form. With the human body so naturally beautiful, adorning it is essentially covering a work of art.

Relevant in the abundance of nude images she showed me, her appreciation of the human form was clear. During my time with Reyes, I was given a tour of her art and her home, including the yellow living room up a spiral staircase filled with books,

paintings, two couches and a coffee table across from a wood-burning stove. While she had a desktop computer, she said she doesn't use it, that only her then sleeping son did for games and blogs. In her kitchen she stored her loose tobacco and the ceramic cups she used to serve us coffee. Down the hallway were doors to her son's room, the powder room and at the end was her bedroom and a guest room with rocks lining the upper section of wall. Her studio walls and metal shelves full of canvases, both blank and used, were painted white and easels were leaned against the far wall. She was in the process of remodeling the next-door apartment that she would later rent out as another source income. The abode featured a short landing, a flight of stairs she intended to install hand railings on and a dark red loft-type living area where for the time being, she had hung some of her more interpretive paintings. She also showed me her brother, Foncho's, home and it became clear that this truly was a family of artists.

5. Living in Boñar in the age of Angela Merkel

Another member of the creative family, Eva Maria 'Encarnita' Salán, Reyes' aunt, lives on the other side of town in a modern apartment complex on Ctra. Adrados and has been involved in art her entire life. At 87 and a half years old, our interview on June 16th exposed me to the wide range of mediums and techniques she employed in her creative process. While she has had several gallery expositions, both "solo y juntos", the most recent was 24 years ago in Madrid. Today Eva does not paint with the intention to sell her work; instead she explained it's a "compromiso mío" (Eva 2013). In the past she has received commissioned pieces and sold several paintings, but she sees galleries as an opportunity to get her name acknowledged since she feels her paintings are hers. When we discussed why she paints if it is not for income, she said creative expression "llama

el pintor poque me relaja mucho” and that unlike her niece she cannot work if she is stressed because it inhibits her ability to focus and “sentir inspiracion.”

Today her profession involves taking care of herself, something made simpler by the Red Cross alert system she had installed and making art that she enjoys. In her studio was a half-finished portrait of a woman facing away she said had so far taken her a long time, and still needed the hair and dress details she drew from the reference image taped above her easel. A small circular table positioned in the corner was surrounded by a collage of family photos she had arranged on three of the walls since her family is a crucial part of her daily life. She pointed to many and explained some were of Reyes as a child, many were of Foncho and others were of her aunt, Angela, at her 100th birthday celebration. She had a portrait of herself Reyes painted as well as four pictures of the town almost 100 years ago, including La Plaza del Negrillón, the train station, post office and Nicanores bakery. The rest of her studio, including her materials and tools were behind a painted fabric room partition that she told me to wait in front of while she retrieved the tools necessary to demonstrate how she paints floral images on glass with white and fuchsia paint. After obtaining a flat brush and a copy of her cataract x-rays she began painting the flowers, petals and hojas that she said are the simplest part on the backside. Picking this skill up through “mucho ensayo” she has since decorated jars, jewelry dishes and more with the ombre flowers, creations that take her between three and four minutes since “es muy fácil” she declared.

Eva has expanded and taught herself a variety of different techniques and explored a wide range of mediums, from impressionist oil paintings inspired by Renoir and Monet that use a great deal of spatula paint to create depth and texture, to pyrography portraits made with different heated metal instruments. “Algunos son platanos...algunos son puncantes,

otros son cortantes” and the temperature naturally darkens the wood to create shadows and lines. She had several self-portraits that are “un reflejando do como soy yo” Ceferino once told her, and that no two artists, no two paintings are the same. From her 1972 Tahitian sunset to a coastal image of herself with a parisol, Eva uses contrast between a dimensional background with a smooth central image to create a very distinct style. She has experimented with religious images in honor of “la devocion del pueblo” but disliked them in favor other pursuits including jewelry boxes adorned with naca, a common crystal used in furniture, painted alabaster figurines and intricately designed frames. Made using a “pasta de madera” and then painted, these uncommon pieces add to the contrast in her approaches, like her charcoal La Dormucion del Virgen. Financed by the jobs she held earlier and life, Eva continues creating and sharing her work to an impressive extent. When I left after our two-hour interview a glittery gold gift bag of photos, examples and even a floral painted jar as gifts swung from my hand.

While artists pursue artistic outlets for a variety of different reasons, from pure enjoyment as Eva and Reyes do, to sharing one’s environment like Retamar and Skaer or telling important stories like Groupe LAPS and many of the anonymous Catholic artists of the 17th century, they all have the common thread of creativity. Some have made lives and careers from their art while others have found jobs to support their passions. Today’s economic downslide is hitting small towns like Boñar hard, evident in the vacant buildings for sale, the looming construction cranes, and the stressed sentiments of community members. Many have moved away to find work like Rollán while others have decided to confront the conflict like Luis Rodriguez and are working hard to keep their business and their devotion profitable. With priorities constantly shifting in accordance with political and economic influences, the future is hard to predict but lessons from the past have taught us that artists, and all

community members, will accommodate in order to persevere.

With the hope of returning next year, this month of observation and participation came to a close on a bittersweet note. While looking forward to reuniting with my family, departing from the delicious food, welcoming people and rich history was difficult. There is so much to learn from here, and next year I hope to focus more on changing priorities, both financial, social and work related. I want to discover how Angela Merkle's influence is altering communities with longstanding tradition, and how the citizen's feel about it. Why do the towns suffer through these difficulties when they have such a wealth of resources to utilize, from their landscapes to draw in tourists, adventurers, hunters and photographers? With such a plethora of fresh, therapeutic water why are the communities not establishing more spas and health centers like the ones that fed business to Nicanor Rodriguez? Routines decades old are struggling to stay afloat amidst these rapidly changing political currents, and further research can explore how the community members are changing or resisting alongside.

6. Appendices.

I. Interviews

Interview on 6/3/2013 with Juan Carlos

During a community mapping walk, Karina and I found ourselves at the train station and began talking with a man we later learned was Juan Carlos. He was asking if we were lost and needed directions. We said no, that we were just looking around the town, and we began talking with the man, whose name was Juan Carlos Martinez. He began by telling us about the town

itself, and while I did not understand all he said due to his rapid spanish, I understood he was explaining to us how the subterranean aquifers (acuifero he wrote in Karina's notebook) provided the town with fresh water. The romans would use the water for bathing and he called the water "la fuente de Boñar." He pointed to where they originated, and where older generations established a building to extract and utilize the water on the hill behind the town and told us that today it goes through a cleaning process. He said that as the water seeped up through the ground, the soil filtered it.

He continued telling us about the town's history, how the church was originally built as nothing more than the bell tower and a small alter (cabilla he called it) for prayer. It belonged to the Alfonso family, who today are buried under the church. Those with the most money thus had the most power in the town, and thus the most influence in the church. This is less true today he said, but it meant that the higher society was responsible for setting up the church and it's traditions. He knows this because his family, the Martinez family, was a part of this affluent community. Karina acknowledged that this is a very popular last name and asked what he knew about his family or his name.

He knows his family's role in the creation of Leon because he has researched his genealogy as far back as the 1604 using church records (baptisms, weddings, etc called libros de fabrica) to map his family tree. In 1936 a war started between the established rulers of the town and the people who wanted democracy (the right wing nationalists). Unfortunatley, there were lots of fires that destroyed a good deal of the records. Once word spread through the town, books and records were put into safe hiding. But this didn't stop the disintigrtation of the records. Not only were most of them written in Latin or Castillan and no

longer understandable, but because of the humidity pages began sticking together and ruining the ink.

He then went into explaining what a family tree was, since it seemed we didn't understand how vast it could span. He went up to the front door of the abandoned building across the street from the station and took out his blue ink pen to draw a 1x3 inch rectangle at eye level on the wood. He told us that this square was him, his last name and his date of birth, and that if he were to outline his entire history it would encompass the entire door, more than 6 feet high and 5 feet long.

Continuing his explanation of the town's history, he spoke about the talcum factory that was in front of us, saying it opened in 1900 when they would extract talco from the mines more than 30km away. The people used this material for everything from makeup and medicine to building and creating the best sugar in the region. A few miles away is also a silice mine, a type of mineral, which is used in the creation of crystal and glass. He said many times that this was 100% pure, something nowhere else in the world could boast.

Karina then asked if it was okay to change the subject, and asked what the significance of negrillón was. He crossed the street and approached a small tree to explain that negrillo, more popularly known as olmo in the region, is a type of tree. He said that it was like hombre is man, but hombrillon was a massive man, and that negrillon was the huge tree that at one point was as tall as the bell tower. The tree got sick with a parasite though and lost its strength. He made horizontal lines with his hand, I believe explaining that in an attempt to save the tree they removed small pieces of the tree known to be infected to keep it from spreading but that it was unsuccessful and the disease dried

the tree until it had to be reduced to the point it is now. He said there was the occasional sign that the tree was recovering and growing again, but that its health never truly caught on and it was never saved. He said it was beautiful when it was as tall as the bell tower doll, and asked if we had ever seen the doll. We said yes, we had been to the square, and then he said we ought to really see it. It was then that he offered to take us up the bell tower of the church, that because of his family he had a key to the church and could show it to us.

We split up while he returned home to get his key and 10 minutes later we met at the gates of the church. He unlocked it from a single key on a ring of 3 with a green tag label. We entered and felt the cool air, turned to the left and he unlocked a wooden door in the wall. There were two andas leaned against the right wall used to hold statues and take them around town on the shoulders of four men. There were also boxes of wood and a red metal spiral staircase in the far left corner. We followed him up the staircase and had to duck to avoid hitting our heads, there were about 5 straight steps, then 4 triangular steps to create a turn in the staircase, then 6 or 7 more straight steps that took us to a door. He paused here to point out the brickwork that had been carved with the firmas, or mason marks, of the men who built the tower. They brought the materials in using cows and a two wheeled carriage, and hand carved their marks (which resembled an 'x' or a cross depending on perspective) like a chisel, which he demonstrated with his hands. He opened the door and before us was a wooden staircase that appeared quite old, as it had newer pieces of wood glued on top of the original steps for support. There was a handrail on the right and after ascending about 8 steps, turning a semicircle and up 8 more, we went through a very small opening on the wall to our left. Inside were two huge clock weights suspended by ropes. When we looked up we could see and hear the pendulum of the clock, and

he explained that these were used to keep the time. Each morning when the bells were rung, the clock was set and these weights kept the time for the rest of the day. We continued on and went up 2 more sets of 8 steps to a smaller room with a crank and gears that were used to wind the clock. He demonstrated how they are turned, and we continued on.

At this point the inner half of the steps slanted downwards in a fairly precarious manner, and he warned us to walk on the wall side of the steps. We went up 2 more flights and he opened a door in the ceiling into the bell tower platform. He helped us up and from here we could see the 2 huge bells as well as the entire town. He rang one of the bells, and began pointing around, showing us where the aquifers originated and where the pope's home used to be. He took pictures of us with our cameras, and offered to take even more than we needed. I asked what a metal pole wrapped in rusted barbed wire, and he said that it was used to move the doll and ring the bell when the entire distance didn't want to be covered. He said that these bells were newer, that the original bells had worn down and had to be removed. He said the new bell was installed in 1910 (the carvings on the bell tell of the masons, and said 1940, but this is still uncertain) and that the other bell was a couple years newer as well. We went up a metal ladder and came to a very short area with a metal gate acting as a floor.

He opened another door in the ceiling and one by one we went up 5 steps to see the doll. He told us to take lots of pictures, and one we had all seen the doll for ourselves, we sat and discussed the Maragata region and the typical dress of the area, black jacket and pants, with a decoration at the knee and a large sombrero. He told us that an artisan of the area was inspired by this appearance and added the doll to the bell tower. I asked

what his job was, if he worked with the church and he said no, that this was just his passion and had been "para casi siempre." He is an electrician, but the history of his town is his hobby. Then we went back down to the level with the two bells, where I was holding onto the bell cord, signing that I wanted to ring the bell. He turned around and saw me, and without a word, he gestured me that it was okay to ring it, which I did.

After this we descended and on the way back down he opened the door to 'el coro' (?) where the chorus used to sit above the church. Here there were stained glass windows, rolled up rugs and all the supplies needed for festivals and holidays. Some of the boxes were labeled 'casa grande' and he opened a few to show me the papers inside. We went back down the wooden stairs, and made a plan to meet up again later that day after lunch to learn more.

When we met him at 17:00 we told him that because of our group we had a schedule to follow, and that we didn't have time to explore more today, but that we would be here all month. We told him Dr.Gutierrez would like to meet him if it was okay with him, to which he replied that he was a nobody and not worth meeting, but wrote his phone number on a paper from inside the church we could use to contact him whenever we could. We said goodbye and he kissed our cheeks once and went on his way.

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Interview on 6/6/2013 with Saul

That morning Karina and I departed to continue mapping our section of town and complete the side streets along Calle Hermino Rodriguez. While mapping Calle Camín, we began talking with an older man who featured a full head of hair and no teeth in a brown pinstripe suit around 1:30 in the afternoon. His accent was such that I could not understand a lot of what he shared with us, but a de-breif with Karina afterwards helped clarify the themes he shared with us. He is a 92 year old man with a very quiet voice, but he began singing right away in a full-bodied voice that he said he's been using and enjoying since he was young. As a boy he would use it to entertain and lift the spirits of the other children, especially a young girl who later became his wife. During the course of our conversation he sang about everything from his religion and helping his sadness drift away, to an improvised song about the cat that wandered into his vision. His loud tenor voice echoed through the streets.

As a very religious man, he prays to the Virgin Mary and Jesus quite often (always referring to them together), especially to help him cope with the pain of losing his loved ones, the civil war, and the difficulty of being a miner. He says life is not about tears and hurt, but about joy and beauty which he personifies by fostering a great garden that him and his wife planted years ago with potatoes and vibrant flowers. Half of his garden was dedicated to his wife (whom he referred to as if she were still alive, saying "ella es"), while the other half was in appreciation of the Virgin Mary and Jesus, a pair he often referred to and thanked for "bendiciones en su vida." It featured a statue of the Virgin Mary that his granddaughter had given him which she said he should always put flowers in front of. He offered us a flower, saying that like the plants we were beautiful, and he took us into his garage so he could retrieve a knife. Inside I observed

a small washing machine, a pile of coal in the corner, some sort of gasoline reserve tank, and a 2005 calendar featuring images of religious figures. After receiving our flowers, we thanked him and explained that we were late to lunch with our fellow students. After five attempts at departing, he finally said "ya no las puedo ver, entoces adios" and we rushed to the Bar Central.

Interview on 6/7/2013 with anonymous young adult

After lunch Abel and I went for a walk to the Red Cross and upon our return we stopped at Cafe Diario where we saw two young people standing and drinking cervezas outside. We bought drinks ourselves and stood at the table next to them. We started talking with them around 5pm, and learned that the interviewee, a 20-year old man feels that there is little to do in Boñar compared to his hometown. He says that the young people have nothing to spend time doing, and that they all want to work, they want income but that they don't feel there is the opportunity for it in this community. He said that if he were offered a job he would take it instantly, even if it meant moving out of Boñar. Because of this there has been a growing problem with illegal drugs, in particular speed. As the number one consumer of the drug in the world, Spain's youth are finding it easier to become a drug runner and dealer than investing in a career. We spoke about marijuana and its unaccepted role in the community, despite its utilization in societies as far back as the Aztecs. He explained that Thomas Jefferson signed the Declaration of Independence on hemp paper, but because of the older members of society, he feels the view of the community is at a standstill. He went into detail, saying that Hitler and Mussolini may have been horrible for their people, but that after the fall of their regimes the community's had the chance to reorganize and become stronger. After Franco's decline, he feels the same opportunity was not given to the Spaniards, and that

many towns are still in the same mindset as they have been for centuries. He explained that the people of Boñar, and most of the region, only consider the past and the present, with little regard towards the future.

At this point, we moved locations to a different bar (I did not record the name of it) which stood past the walking tunnel, near a flower shop. Here he began sharing more about himself and his personal perspectives. He has been fostering an interest in Buddhism, especially for its concept of self-control and one's personal capacity to change any negative emotion into an equally if not more powerful positive one. He says that he often gets very worked up and loses sight of who he thinks he really is and feels that a Buddhist perspective can help him gain control over his emotions and his behavior.

Interview on 6/12/2013 with Nene

After being released for several hours of unscheduled time in Bilabo, we wandered in the Casco Viejo, through cafes and shops until we found one of the antique buildings in the area near Calle Somera. The woman who owns and runs the shop, Nene, was born in Bilbao and learned from her 81 year-old mother how to sew. She began by practicing with painting and ceramics and grew such a passion that she continued to refine and expand her knowledge base. Today, she runs an entirely recycled, all handmade store with crocheted hats, jewelry, hand stitched shirts and flower brooches made of old fruit bags. She has seat cushions woven from recycled plastic bags and beautiful hats created using unusable, donated clothing, one of which I purchased for a haggled price of 15 euros. She hand-stitches each item in the store because until recently she has not practiced on a sewing machine, and says that she still prefers to use her hands. I asked how durable or strong her stitchings were,

since my tailored pants had recently split at the hand-done seam, and she said that after more than twenty of years of practice and perfecting her techniques, each garment is good for years to come. I made sure to ask if I could use this information and photos in the publishing our studies create and if she would like a copy. She said to send any final drafts to Mujeres del Mundo, a local group of women “some of them born here and others who have come from other places, that have a lot to contribute with and would like to share” that meet every Monday evening at 7:30pm at 5 Fika Street (Source: The Mujeres del Mundo June 2013 # 55 publishing that she gave me). She recommended I see the Museo de Bella Arte, and after a lunch at Muga! (a vegan friendly restaurant at 8 Maria Munoz) I attempted to find it.

Interview on 6/15/2013 with Reyes

I arrived at 10 am and Reyes answered the larger metal door that functions at the gateway to her home. We walked up a spiral staircase to her upper floor where she prepared café con leche y pastas and I explained to her what we were doing here, what my particular area of interest is and how I intend to use what I learn from her to understand art's role in the community. I asked if I could record our conversation that lasted a little more than an hour, but unfortunately discovered upon dissemination that the voice recorder was full and nothing was recorded, teaching me the lesson to always check electronic assistants before going into the field. We began by discussing her involvement with art, and how she's been painting since a little girl with help and influence from her mother's side of the family who are mostly artists. At the age of eighteen she gave her friend a portrait as a gift and the positive reaction she recieved encouraged her to pursue a variety of mediums, from charcoal, pastel, watercolor, oil and acrylic painting.

She explained that she enjoys using pastels because of their ability to blend colors illustrating this by pointing to an image in her kitchen she painted more than 20 years ago of her mother. Working with acrylics allows her to work quickly as the paint dries much quicker than other paints and create a different style of image much quicker. While she does predominately portraits, she also experiments with floral still-life, landscapes and abstract splatterings. She became involved specifically with portraiture because family and friends would employ her to create images of their loved ones, and for a while it was her occupation. When I asked if the community holds art in the same high regard as Bilbao for example, she told me that because of the rural makeup and the economic crisis, that people have different priorities and insufficient money to buy her pieces. Because of this she has to find work elsewhere, as a store, as a cashier or in a carniceria, something she picked up from her father's side of the family.

We began discussing the role art can play for an individual, even if it's value in the town has dwindled, and she was very adamant about the helpfulness of art para "espresare y evitar problemas." By spending 3, 4 or 5 hours working on and thinking solely about a painting, she begins to feel better. "Lo hago para mi" she said since she feels art "siempre puede espresar su sentimientos." I mentioned that in America the concept of art therapy is beginning to take hold and that instead of healing with words therapists are beginning to utilize creative expression instead. While it has faced some backlash from those who declare it child's play or unprofessional, she believed that everyone has "la libertad para crear" and that it makes a great deal of sense to use as a healing tool.

When I began asking her about her feelings towards different mediums, I learned that while she sees photography as a way “para capturar momentos” it can be done artistically. To the same respect, she feels that murals are a form of art she greatly appreciates, but that bobadas, or graffiti tags “no es arte, no es nada.” When I asked her about her stance on tattooing, she took a moment to respond and told me that she understands the skill, practice and time someone must put into a tattoo and that a single image on someone’s ankle or wrist for example is art because it holds a personal meaning and significance. But when people cover their bodies with ink, pay money for entire sleeves, that she doesn’t like it, or consider it art because she feels the human body is beautiful as it is and covering it is essentially covering a work of art. This was well demonstrated by the abundance of portraits and nude images.

I then asked if it would be okay to start a genealogy of her family, as it was this weeks focus and her mention of her artist aunt and brother already had me slightly confuses. I showed her the tree I made of my relatives and told her how enjoyable it was for me to have a image of something usually so abstract. She agreed, and I began questioning her about her siblings and their families. The second draft of the genealogy included her and her 7 siblings along with their partners and children up to her grandparents, a total of five generations. Her husband, Leandro (born 1962) have entered into a civil union and have a son, Pablo (born 1991). He was sleeping during our interview, and at one point she brought him a glass of milk and returned saying that he knew me and had met us downtown one night.

Then she asked if I wanted to see the artwork she had hanging throughout her home, and I expressed my excitement at the idea. She showed me the 9 images in her living room, an oil portrait

she did 40 years ago of a wealthy young girl, a series of four miniature flower images in golden frames and the ocean scenes she created next to a oil painting her brother, Foncho did. We went down her hallway where she showed me a charcoal nude, several self-portraits, landscapes and even an image of her son when he was young in a field of flowers. From an oil image of the street she lives on to a charcoal of her husband from many years ago, she showed me her studio and even let me into her bedroom to show the images she hung over her bed. Then we went into the house next door that she had previously told me she was working on remodeling and would rent out once it was complete, since on top of painting she enjoys interior design and decoration. In this two story apartment hung her spatter paintings and several images done in a more modern, color-block style. She pointed to an oil image she painted of a nearby town and told me the story of how she had created it with her left hand because her dominant right arm had been disconnected and rendered useless for months. Next she took me around to corner to Avenida de la Constitución where she unlocked the door to what she said was her brother Foncho's home. Inside there was a canvas done of five young boys during war, with dark colors and somber expressions along with a portrait of her grandfather working at the stove in the carniceria her family owned. He had two pencil drawings hanging above his fireplace of penguins and a lizard hatching from an egg as well as a painting Reyes did on a piece of plywood of a giraffe eating from a tree. She said he would arrive tomorrow from the trip he was currently on, and that if I cared to talk with him she would call me on Sunday and let me know when he would arrive and when I should return. I thanked her for everything and we said our goodbyes as she locked Foncho's door.

Interview on 6/16/2013 with Eva Maria 'Encarnita' Salán

("M:" represents when I, the interviewer, speaks while "E:" shows the interviewee's dialogue)

Setting: In the living room, looking through photos of paintings she shares immediately upon my arrival. I have explained our goal of studying and understanding the community, and specifically art in the town. I ask if I can use any information and photos I take during our time together in the report that will be shared with other students and returned to the community and she says okay. I then inquire if it would be alright for me to record the conversation and she agrees.

M: Ayer con Reyes

E: Si Reyes, te gustalo de Reyes?

M: Si

E: Y lo de mi sobrino tambien? Pintamos todos

M: Si es una familia de artistas

E: Esta mi hermana shows a photo of a painting

M: Ah, es excelente. Y ahora mismo estoy un poco confundido porque todo de tu familia es... son artistas.

E: Si, porque Foncho, Foncho, el sobrino, que tiene pintua, un tio mio, un tio mio y otro, stutters uno que le gustaba el achol, sabes?

M: Mhm

E: Y no ques tiene los pantalones rotos y que esta asi, y la botella lado pero le queda muy bien para mi gusto que queda mucho estos cuadros

Here I say how I went to Foncho's house with Reyes and she says he is a great painter, that Reyes does many portraits. She says she is very old, I counter by saying that means she has

much experience and she responds:

E: Experiencia, experience tengo que tener. Porque tengo ochenta y siete años

M: No?

E: Y medio

M: Es impresionante

E: Si, Si.

M: Y, ah, practica pinturas para mas, mucho de tu vida o para solamente los...diez años o para todo de tu vida te pintas?

E: Pues, yo creo que nacimos ya con el género que mi padre en que los tiempos por nos estubieron en, sobre todos los pueblos pero mi padre empezó a bachiller en aquellos tiempos no era corriente. Estudiar, el bachillerato, sabes?

M: Si, pienso que si.

We continued talking about her family's influence in her beginning in art, how her father's use of drawings inspired her.

E: Y mi hermana esta que pinta este con doce años, a lo mejor. Dice crees que, que pinte ahm, afulanita, afunalita estaba en su casa y lo hacia.

M: interesante. Piensas que arte es algo que, es parte de una familia? Pienso que en tu vida especialmente es algo de tus parientes, tu madre o tu padre ensenya ustedes o solamente?

E: Autodidactas todos

M: Que?

E: Autodidactas

M: Que significa?

E: Autodidactas, que no hemos hido a una escula de arte de estas sabes?

M: Si, ah. Es solamente que practica y...

E: Si. Autodidatas

We joke about my poor pronounciation of the word and when she asks if I want to write it down, I explain again I am recording with a small voice recorder so I can listen and talk with her instead of furiously writing.

M: Y, ah, para que tipo de arte tu hice mas?

E: Pues mira, yo domino y practico ahora casi nada eh? Pero, por ejemplo, pastel, aquerela, guache, si ah, que, que, todos.

M: Todos tipos de pintura?

E: Yo lo a pintura pues si parte impresionista y parte realista, sabes?

M: Si

E: Impressionista cuando pinto, pues por ejemplo, como los impresionistas del decido pasado como Renoir, todos estos. Cuando pinto si con mucho pintura con, con espatulas si con todo eso pointing to the background of a painting she has photographed, es mas impresionista. Te ensenyo despues y si me permites te voy a ensenar photos de lo que pinta.

M: Si, estaria excelente

She leaves to get more photos and examples of her work. Upon her return at 5:35 in the recording she shows me paintings she has done and photographed. Some have duplicate prints, which she puts in a separate pile and gives to me.

M: Y que tipo de material es este? Es oleo?

E: Oleo, esto es oleo. Si son igual te llevas. Y esto, a veces, este es otro cosa, con mucho espátula, que son estos.

M: Interesante. Y todod de, ah, la, no se, thickness...

E: Si, la technical. La technical eso es distinco, es distinto. Con mucho espátula eh?

She explains how she uses great deals of paint to create dimension in the clouds and snow of her landscapes, pointing to a painting hung on the wall. I ask where the location of the scene is and she says she doesn't recall, that:

E: ...es a mezcla de todos. Mira.

M: Ooh, es un estilo muy diferente.

E: Esta soy yo

M: Si? Es tu? Es un, no se como decir, self portrait

E: Autoretrato

M: slowly pronouncing Autoretrato. Tienes un foto de este y te pinta o solamente tus recuerdos?

E: No, porque yo me imagino dice que, que tien de uno, los pintures tien de uno hacerlo casi reflejando la imagen del pintor, del autor. Y yo como se como soy

Here she shows me photos of felt figurines her older 90 year-old sister makes for her nephew and how she repairs them when the break. Going through her photos she says some are hers and some are portraits Reyes did. She tells how realistic she paints.

E: Y este es un joyero que hice en estano y esto es nacar

M: Que es nacar?

E: Estos son trabajos de otros estilo y estos estan polychromao. Este es la parte en principal, este es la parte atras showing different perspectives of the box. Es de Madera

M: Si, y te compras ese?

She explains how she buys the box but creates all the decorations and embellishments herself until 10 minutes into the recording

M: Que significa nacar?

E: Nacar, wonders how to explain the word Es, no se, usa lo mucho en joyeria y en muebles que estan, que tienen incrustaciones, los chinos usan mucho incrustaciones de nacar.

M: Es un tipo de vidrio? O es una ceramica? O es...

E: No se, tiene algo como cristalizado un poco plateado

She explains a bit more about the properties of nacar

E: Y estes son los zapatillas pinte un amiga.

M: Aah. Para un amiga or tu amiga le pinta?

E: No, no se yo pinte ella porque ella tiene, con estas flores. Para estar en casa.

For the rest of the interview, after 11 minutes, please refer to the three mp3's located within my CD-ROM files under the folder titled 'Interview Recordings'. The first (Thomas_01_6152013) is the first 48 minutes of our interview, Thomas_02_6152013 is the second section (9:36 minutes long) and the third is almost 27 minutes long (Thomas_03_6152013). Below is a summary of

the rest of my visit. On June 24th at 8:30 pm I called Eva again, who was at the time in Leon, to confirm I had her permission to use the recordings and photos I took as long as she was given proper credit and she agreed.

She showed me pictures of her family, including her mother that passed when she was only 6 years. Then she showed me her studio where she has a canvas she's working on, along with almost two walls of family photos, something that is very important to her, and a great deal of time is spent visiting them in Leon. Some of the images were of Reyes and Foncho as young children, some were of her aunt, Angela, at her 100th birthday party, one of her five siblings after the death of their mother, one of her tío who was in the marines and others of Bonar one hundred years ago. She had a set of four images, one was of La Plaza del Negrillon, another of La Avendia de la Constiuction enfrente del tienda de Nicanores, la estacion de tren and one of the post office. Whenever I took a photo of her paintings or decorations she reminded me that I had to be "completamente enfrente" of it to get a good image.

Then went behind the seperator screen and returned with a glass glass jar she had painted with a floral boquet and declared it "un regalo" and offered to demonstrate the technique used to make it. She located her white and fuchsia paints, explained that "es muy fácil" and the vases or jars she creates usually only take between two and three miniatures. First she prepared two globs of paint with a spatula, and then chose a brush that was wide and flat. She began painting on a large film print by first putting one point in the pink and then the opposite corner in the white paint, which created an ombre effect in the sweeping motions she used to make flowers, petals and hojas that she said are the simplest part. She learned this technique for decorating glass and furniture through practice, "mucho ensayo," since it is

something no one else in her family does. After covering in a varnish so the water-based paint doesn't crack, these decorations will last on jewelry dishes, vases and more, some of which she has scattered around her house. After putting all my gifts in a bag, she went into the kitchen and prepared some helado, an ice cream cake, coffee and pastinas.

We sat down in the living room and discussed how she has always explored different techniques, but that they aren't connected to different periods in her life. She explained how while she has received orders for images that art is not her profession and that she doesn't paint to sell her work, that it's a "compromiso mio." While she has shown at many exhibitions, both "solo y juntos" with family members and other painters, her goal is not to sell her images. Los meses del ano romántico was a set of images she presented at her most recent exposition in Madrid when she was 63, which she showed to me using a magnifying glass to see the detail. The goal of these expositions is to get her name out and acknowledged and is not to selling her work. Many people come to see the galleries, but she feels her paintings are hers.

When I brought up the art therapy movement, she explained that art can't be a profession for her, that creation brings "llama el pintar porque me relaja mucho." Making it a profession and being forced to regularly paint would bring her stress. In fact she can't paint when she's stressed because she must "centrarte mucho" and "sentir inspiración" which can't happen when she is in an unfavorable mood. Then she asked what students would be returning next year, since she had been interviewed in 2012 but never received a final report or collection of what she shared. I ensured her that the use of her name and information in this year's report would mean she would receive a copy if she so chose, and that Ceferino is our new community partner and a good way to get into contact with us if she needs any information.

On the note of the Red Cross she showed me her contact system with the medical team in town. By pressing a red button on the necklace around her neck, a box on her wall calls the Red Cross and sends an ambulance directly to her house in the case of a fall, or an accident. Since she lives alone, she made sure I understood how crucial this was for her in order to take care of herself, which she declared is her profession nowadays. I thanked her for all of her information and patience with my limited Spanish and we said goodbye with the promise we would be in contact again soon. Shortly after the interview concluded we had lunch picnic-style at the park where we learned the proper pouring of sidra natural from an arm's height, the traditional calimocho drink for youth, the dangers of gypsies and the extreme ability a nearby bulldog has with popping soccer balls.

II. Images

Please refer to CD-ROM for image folders. A collection of several images from this trip is located in the folder entitled 'Overall Images' and the top 20 selections, both ethnographically relevant and personal favorites are located here. A collection of examples of different art forms is also included in the folder 'Presentation Examples'

II. Maps and Charts

Community map completed during Week one and the genealogy of my family, the Smith's is located in the folder 'Overall Images' on the included CD-ROM. Please reference these images if necessary - Thomas_045 and Thomas_046

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