

TEMPORARY EXHIBITION

“Diversity, creativity and resistance.

The Andalusian intangible cultural heritage”

Easy Reading



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CAN CULTURAL HERITAGE BE AN INSTRUMENT FOR SOCIAL TRANSFORMATION?

Globalisation endangers
productions and customs
that depend on traditional lore.
In response to globalisation,
some movements defend and support
the **identity** of their communities.

Andalusia's **intangible cultural heritage**
is of great importance
because it favours cultural variety
and the relationship with natural environments.
It also reflects how we understand and relate to the world.

This exhibition aims to show the cultural variety of
Andalusia through its heritage.

The works in this exhibition
show the places and the **context**
that surround the protagonists of this Heritage.

Globalisation is a
worldwide process
whereby countries are
becoming increasingly
connected economically,
politically, socially and
technologically

Identity is the set of
characteristics of a person
or a community

**Intangible cultural
heritage** refers to the way
of life of a community, its
customs, crafts, festivals
or lore

Context is what surrounds
a fact or event

This concept of cultural heritage focuses on people and their lifestyles, rather than the objects they produce. Protagonists and institutions must collaborate to manage and protect intangible cultural heritage. Its recognition, dissemination and **safeguarding** depend on all of them.

The **safeguard** consists of establishing material or immaterial conditions that ensure the evolution and transmission of cultural heritage

The protagonists of this cultural heritage, the Museum of Popular Arts and Customs of Seville, and the Andalusian Institute of Historical Heritage, are working together to ensure that heritage is recognised as a resource for social evolution and transformation.

WHAT DO WE MEAN BY INTANGIBLE CULTURAL HERITAGE?

Until the end of the 20th century,
works of art were the only cultural heritage.

These works belonged to individuals and important institutions.

In those same years, the world of anthropology,
cultural policy and society
thought that it was necessary to broaden the concept of heritage.

In 2003 **UNESCO** organises a convention in Paris
to protect the intangible cultural heritage.

The intangible cultural heritage are various things
that belong to a community
such as lifestyle, lore, customs, beliefs, rituals,
festivals or handicrafts.

Intangible cultural heritage highlights
the importance of the transmission of knowledge and skills
as part of a community's culture.

Intangible heritage is alive and is maintained
by the community that creates and shares it.

Intangible cultural heritage is transmitted
from one generation to the next,
who adapt it to the time they live
and their own needs.

UNESCO is the **United Nations** Organization that works for Education, Science and culture.

Intangible cultural heritage's safeguarding considers that the evolution of society, the transmission of lore and the participation of people are more important than the works and materials they produce.

Safeguarding includes measures to protect social developments and changes that foster the creativity of community members.

The intangible cultural heritage of Andalusia is the result of the mixture of cultures and peoples that have been in Andalusia throughout history.

The photographs and audio-visuals in this gallery are **ethnographic**.

These photographs and audio-visuals are a small sample of the varied intangible cultural heritage that has been kept alive over time despite many difficulties.

The photographs and audio-visual material belong to the **Atlas of Andalusian Intangible Cultural Heritage**.

This work divides the intangible heritage into four main areas or parts:

- Trades and lore
- Festive rituals
- Food and culinary systems
- Ways of expression

The atlas works on the areas of intangible cultural heritage in a global and integrated way.

This atlas divides the patrimony into areas to facilitate its study.

Some manifestations of the Andalusian intangible heritage

Ethnography

studies and describes the customs and traditions of peoples

The Atlas of Andalusian Intangible Cultural Heritage

is a project to record, document and disseminate the intangible cultural heritage of Andalusia.



MUSEUM OF POPULAR
ARTS AND CUSTOMS

are techniques, ornaments or tools.

Some of them are displayed

at the **Museum of Popular Arts and Customs of Seville.**

The population of Lebrija (in the province of Seville)

have donated their objects and lore

to the collection of the Museum of Popular Arts and Customs of Seville.

TRADES AND LORE

For a long time

many **trades** have been carried out in Andalusia

to exploit **natural resources.**

These trades have been changing

to adapt to the new times.

Farmers, fishermen, carpenters, cork cutters,

embroiderers or lacemakers,

offer products and services of high quality.

Trade is a work activity that involves physical or manual labour

Natural resources are products provided by nature such as solar energy, wood or agricultural products

The techniques, knowledge and experiences that they use to make their products are of particular importance.

This expertise and skills represent their way of seeing life and understanding the world.

This lore is part of the cultural memory of Andalusia.

It is related to the activities and trades of extraction, processing and exchange of natural resources.

“We want to be able to live this heritage not only preserve it”

Rafael Villardén,
goatherd y cheesemaker from Los Montes,
province of Granada.

FESTIVE RITUALS

Festivals are **rituals** that are celebrated in a specific place and time defining the social and working life of the celebrating group.

Rituals are celebrations based on customs and traditions that are repeated according to rules. They can be of a social, festive or religious nature

Festivals involve both material and immaterial aspects, which have to do with the body and with sensations. Sometimes they are celebrated publicly, and sometimes privately.

Festivals are part of tradition and make the people who participate in them feel like members of a community.

Festivals are important for cultural heritage because they reflect the community that celebrates them. Festivals show the culture, the intentions and wishes of those who organise and celebrate them.

The study of festivals allows us to better understand the community that celebrates them and the changes that take place in them over time.

In order to better understand the festivals,
we study the material and immaterial aspects.
We also study the function they have.
It can be a social, religious, economic function
or it can be related to the identity
of the community that celebrates it.

“Delante de la Cruz no hay forasteros”

“Nobody is a foreigner when kneeling at the Cross”

Cruces de Alosno Festival, province of Huelva

CHAPEL AND CRUZ DE MAYO IN BONARES. HUELVA

Bonares is a village in Huelva.

The third week of may they celebrate
the festival of the Cruces de Mayo [literally “May Crosses”]

There are twelve chapels in the village.

Each chapel builds its own cross.

They are made from cloth, lace, pins,
paper, mirrors, carved wood
and objects such as jars and candlesticks.

Each year the festival is organised
by one of the twelves “Crosses”
together with the town council.

The festival lasts three days.

On thursday there is a mass and a verbena.

On saturday there is a **romería** in El Corchito.

All the villagers dress up in traditional costumes.

They drink, sing and dance all day long.

The festivity ends on sunday
with a procession of the twelve crosses
and the Serenata [a serenade].

Locals sing and dance sevillanas
in front of each of the chapels.

A **romería** is a religious
festive pilgrimage
in honour of a virgin or a
saint

The Museum of Popular Arts and Customs of Seville

would like to thank

María José Pérez (Chairwoman of the Federación de Cruces),

and Cándido Coronel (Mayordomo [Steward] of the Cruz de la Misericordia),

for coordinating the cross assembly work.

The Museum of Popular Arts and Customs of Seville

would also like to thank

the Bonares Town Council

and all its neighbours.

These people have provided their objects, values

and lore to the Museum.

These brotherhoods are: El Rincón, Higueral,

El Pozo, Larga, Cuatro Esquinas, La Fuente,

Misericordia, Nueva, Arenal, El Pilar,

San Sebastián y Triana.

FOOD AND CULINARY SYSTEMS

One of the characteristics of mediterranean peoples is eating with other people to strengthen relationships and the identity of a family, group or community.

This area of intangible cultural heritage includes knowledge on how to cook, preserve and eat food.

Many meals are related to festivals or activities such as agriculture and livestock farming. They are also related to the seasons of the year.

Women have been very important in passing on the knowledge and techniques of cooking to new generations.

Women have preserved the techniques they have used in the kitchen and have respected and valued the moments in which these foods are made.

“Por San Antón, pierde el gusto el melón”

“The melon loses its taste on Saint Anthony’s day”

Cabra del Santo Cristo, province of Jaén.

WAYS OF EXPRESSION

In Andalusia there are many cultural expressions through music and dance.

Some examples are the zambombas, the cascabeleros, the cuadrillas de ánimas, or the sevillanas corraleras.

These cultural expressions are the result of the influence of the cultures that have coexisted in Andalusia, and the peoples that inhabit areas such as Las Alpujarras or the Vélez regions, Sierra de Cádiz or Sierra de Huelva, among others.

These cultural expressions are performed by the whole community. The community will continue to pass them down through the generations as long as they are important to the community.

“Más vale entenderse a coplas que llegar a las manoplas”

“It's better to understand each other with coplas –spanish folk songs– than to come to blows”

Juan Morón, Trovero [rhymer] from Las Alpujarras.

WHO ARE THE PROTAGONISTS OF INTANGIBLE CULTURAL HERITAGE?

The protagonists of intangible cultural heritage are the people or communities who maintain and transmit the techniques, rituals, and lore that identify them as a community.

These people do not seek to success individually, but to represent their community. They create, adapt and transform their heritage following the model of tradition.

Community members and public authorities are central to safeguarding. Public administrations are also responsible for the cultural heritage management.

The Atlas of Andalusian Intangible Heritage is one of the measures being carried out by the Regional Ministry of Culture. Their aim is to take care of Intangible cultural heritage and to organise this exhibition.

WHAT ARE THE OBJECTIVES OF THE ATLAS OF ANDALUSIAN INTANGIBLE CULTURAL HERITAGE?

The Atlas of Andalusian Intangible Cultural Heritage is a project of the Regional Ministry of Culture. Its aim is to save and promote the Intangible cultural heritage of Andalusia as a safeguarding measure.

From 2009 to 2014, a group of anthropologists studied many villages and towns in Andalusia. They have undertaken **ethnographies** that lead to the images in this exhibition are taken.

Ethnography studies and describes the customs and traditions of peoples

People from political, social and academic institutions have worked together to compile the Atlas of Intangible Cultural Heritage. This atlas has been created so that their cultural expressions can be recognised.

The atlas is a new project in Andalusia. It is a model for other autonomous regions and for the National Intangible Cultural Heritage Plan, approved in 2011.

In order to elaborate this atlas,

Anthropology is the science that studies human beings, their physical characteristics, social and cultural

Research has been conducted following **Anthropology** techniques. The demands of the protagonists have been very important during the work of documentation and proposals for cultural heritage safeguarding.

The atlas is a living and changing project, just like intangible cultural heritage.

The purpose of the Atlas is to show the value of cultural heritage to the society.

The conservation of the atlas is guaranteed by the Andalusian Intangible Cultural Heritage Agents Network. This network ensures social participation in the continuity and updating of the atlas.

WHAT IS A MUSEUM AND WHAT IS ITS ROLE REGARDING

INTANGIBLE CULTURAL HERITAGE?

The concepts of museum and cultural heritage are constantly changing and adapting to the society that creates and uses them.

Museums should not only be a place to keep works of art. Museums should think about whether it responds to what society is asking for nowadays.

Cultural heritage is no longer thought of as only material works. It has also selected other things that are symbols of a community's identity.

The new museum concept aims to showcase living systems and become a centre of reflection on culture.

With this new concept, museums have a new challenge.

The new challenge is to link culture and the institutions that have displayed the works.

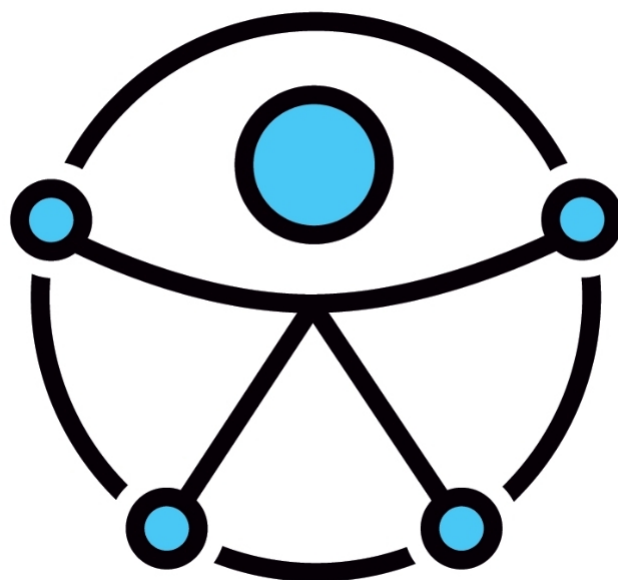
Museums need to reflect the ways, the place and the community in which the works were created.

The new museum concept aims to preserve everything:

objects, customs, rituals, techniques, beliefs,
uses, practices and expressions
of the community.

In the past, only objects were given importance.
Now it is society what is important.

It is necessary to listen and work
with the protagonists of Intangible cultural heritage
so that museums become
places of dialogue and encounter.



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