

<https://doi.org/10.23913/ride.v11i22.867>

Artículos científicos

Análisis del aspecto educativo-artístico de Claudio Vásquez a través de la psicología del color en once pinturas de su creación en el periodo de 1987 a 1994

Analysis of the artistic educational aspect of Claudio Vásquez through the psychology of color in 11 paints of its creation in the period from 1987 to 1994

Análise da vertente educacional-artística de Claudio Vásquez através da psicologia da cor em onze pinturas de sua criação no período de 1987 a 1994

Claudio Rafael Vásquez Martínez

Universidad de Guadalajara, México

crvasquezm@gmail.com

<https://orcid.org/0000-0001-6383-270X>

Felipe Anastacio González González

Universidad Autónoma de Tamaulipas, México

felgonzale@docentes.uat.edu.mx

<https://orcid.org/0000-0002-1410-8616>

Resumen

El objeto de esta investigación fue analizar —con base en la psicología del color— el aspecto educativo-artístico de 11 pinturas creadas por Claudio Vásquez entre 1987 y 1994. Para cumplir con este objetivo, en primera instancia, se aplicaron elementos del test de Lüscher (1982) a cada una de las pinturas para después generar un análisis y una conclusión. Esta investigación procuró descubrir el qué de las situaciones, ya que se utilizó la técnica de análisis para determinar un objeto de exploración o una situación concreta para señalar sus características y propiedades. Como conclusión se puede indicar que en las obras estudiadas

sobresalen los colores verde y azul, lo que muestra aspectos educativos de Claudio Vásquez que se asocian con una adecuada sensibilidad y comprensión, lo cual influye en una autoestima alta. Asimismo, tiende a buscar cosas nuevas que le den satisfacción, pero que no traigan consigo incomodidad o perturbación en lo corporal.

Palabras clave: creación, educativo, psicología del color.

Abstract

The purpose of this research was to analyze - based on the psychology of color - the educational-artistic aspect of 11 paintings created by Claudio Vásquez between 1987 and 1994. To meet this objective, in the first instance, elements of the Lüscher test were applied (1982) to each of the paintings to later generate an analysis and a conclusion. This investigation tried to discover the what of the situations, since the analysis technique was used to determine an object of exploration or a concrete situation to indicate its characteristics and properties. As a conclusion, it can be indicated that green and blue colors stand out in the works studied, which shows educational aspects of Claudio Vásquez that are associated with adequate sensitivity and understanding, which influences high self-esteem. Also, he tends to look for new things that give him satisfaction, but that do not bring discomfort or disturbance in the body.

Keywords: creation, educational, psychology of color.

Resumo

O objetivo desta pesquisa foi analisar - com base na psicologia da cor - o aspecto artístico-educacional de 11 pinturas realizadas por Claudio Vásquez entre 1987 e 1994. Para atender a esse objetivo, em primeira instância, foram aplicados elementos do teste de Lüscher (1982) a cada uma das pinturas para posteriormente gerar uma análise e uma conclusão. Esta pesquisa buscou descobrir o quê das situações, uma vez que a técnica de análise foi utilizada para determinar um objeto de exploração ou uma situação específica para indicar suas características e propriedades. Como conclusão, pode-se apontar que as cores verde e azul se destacam nas obras estudadas, o que mostra aspectos educacionais de Claudio Vásquez que estão associados à sensibilidade e compreensão adequadas, que influenciam na alta

autoestima. Além disso, você tende a procurar coisas novas que lhe dêem satisfação, mas que não tragam desconforto ou perturbação para o corpo.

Palavras-chave: criação, educacional, psicologia da cor.

Fecha Recepción: Junio 2020

Fecha Aceptación: Febrero 2021

Introduction

Art in its different manifestations (painting, poetry, literature, etc.) is a form of symbolization that human beings use not only to try to generate a diversity of emotions in viewers, but also to express their thoughts, hence the analysis of an artist's works is a valuable procedure to try to decipher his personality, his fears, his doubts, his illusions and, ultimately, his way of conceiving the world (Jiménez, 2002).

For this reason, the present work has focused on the analysis —through the psychology of color— of eleven paintings by Claudio Rafael Vásquez Martínez in order to discover his educational-artistic contribution. The nature of color is an area that focuses on examining the result of different shades of light and color to know its link with the psychic events that they can generate. In the words of Gómez (2016), it can be affirmed that the human being is influenced both positively and negatively by the physical, psychological and emotional form of the colors that he sees around him (Gómez, 2016).

Likewise, it is worth noting that in artistic creation it is necessary to transcend conventional patterns to find different meanings that are based on the variety and quantity of new ideas (Botetano, 2014). This happens because the result of the artistic process does not consist only in the search for pleasure through forms of expression, but it is also consolidated in the transmission of information through methodologies that manage to become knowledge. That is, the abstract, the concrete and the different techniques used by the artist can produce new and varied realities in the viewer. This allows us to understand the artist as a being who seeks freedom of expression, truth and the realities of knowledge through visual education.

Claudio Rafael Vásquez Martínez was born on May 22, 1957 in the city of Marinilla, Antioquia (Republic of Colombia), where he lived until 1987. In 1988 he settled in Mexico due to the political and social conflicts in his country, where in the middle of an endless war of guerrillas and drug trafficking, several of his colleagues were assassinated for adopting a critical position regarding the crimes committed by the narcoguerrilla (Benítez, 2009).

His pictorial work is made up of therapeutic landscapes –created in oil and watercolor– that invite serenity, tranquility and ecological rescue (Reyes, 2006; Vásquez, January 11, 2000). This author, in fact, considers painting as a philosophy of life that he develops through new psychological codes (Gómez, 2006) so that people realize the importance of conserving ecology (Vásquez, February 2, 2008). This conception of life was inspired by the thought of Frankl (1991) and his positive vision of adversity.

His philosophy and inspiration, therefore, are focused on trying to leave a legacy to future generations of recordable materials with a positive vision, which are found in the libraries of the University of Guadalajara, the Congress of the United States of America and the Bank of the Republic of Colombia in Bogotá.

Claudio Vásquez has a degree in education from the University of San Buenaventura (1981); He also has a master's degree and a doctorate in education, as well as other postgraduate degrees in industrial relations and mathematics (Vásquez, 1999). Furthermore, he is a distinguished teacher with an honorary degree from the University of Bamberg (Germany).

He is a professor on five continents on painting and education. In fact, he has been a university advisor in Australia, England, Germany, China, Japan, Korea, Finland, the United States of America, and South Africa. He has made important contributions in the branch of distance education, and has traveled the five continents to study the methodology of painting (Ortiz, 2004).

He has a permanent exhibition of 531 paintings at Editorial Papiro and from 2001 to the present he is a senior research professor C at the Centro Universitario de la Costa in Puerto Vallarta, where he is also the coordinator of the educational painting workshop. He has published more than 150 books on landscape painting and created more than 500 works. (Rodríguez, 20 de diciembre de 2017).

Theoretical framework

Foucault (2017) explains that “speech and form move relative to each other. Furthermore, he observes that in speech and figure each have their own way of being; but they maintain complex and overlapping relationships ”(p. 2). For this reason, it can be pointed out that the artistic discipline is one of the most transcendental expressions of human life, since it can function as a main axis in the improvement and progress of the individual

through which a personal perspective is manifested and proactive that demonstrates the existing or unreal with different sound, plastic or linguistic techniques (Adorno, 2004). It is, therefore, “a response to life. To be an artist is to undertake a risky way of living, it is to adopt one of the greatest forms of freedom, it is not to make concessions. As for painting, it is a way of love, of transmitting the years in art ”(Berni, 1971, p. 5).

Indeed, with painting a vision of art and the world can be captured where each artist projects his own essence thanks to his own technique and style. In this way, he tries to transcend without saying a single word, since the canvas serves as a discursive mechanism that invites us to reflect and analyze the world from another perspective (García Morales, 2012).

One of the styles that generates an impact on society is the imaginative, which generally focuses on current social problems related, for example, with education, an area in which logical thinking is promoted, although sometimes it is neglected creativity, imagination, curiosity and empathy, essential elements to enhance some talents. For this reason, it is considered that the artistic disciplines constitute an excellent strategy to activate the right hemisphere of the brain (Botetano, 2014), which allows linking feelings with reflection, a significant action that becomes a strategic ally of education (Cotes, January 27, 2018).

In this context, educational painting is understood as a didactic resource that serves to promote an emancipating pedagogy in the person, since it functions as feedback to create a new form of knowledge and meaningful learning. That message that the work brings with it is perceived subjectively according to the receiver, hence the response and learning generated are different in each case.

Colors play an important role in this variety of perceptions, since the tastes or hobbies of each person will determine the sensations or emotions that are generated in them. According to Cotes (January 27, 2018), it is believed that most people have an affinity for certain colors because they search through them for reactions that are generated unconsciously. The same happens with the artist, who in his works projects his moods, his ideals, etc.

The intention, therefore, is a fundamental element in painting, since it guides the strokes that the brush marks on a canvas to provoke a first impression tinged by emotion, which would not be possible without the sensitivity that each receiver possesses. Thus, the

artistic discipline is born from passion and returns transformed into works. This process then achieves social, systematic or particular spaces. Passion has the characteristic of being specified in two classes of actions: aesthetic and / or artistic, of which the first are necessary. It is for the above that no passion can evade the commitment to delve into the beauty and other aesthetic qualities of the environment, where at the same time the aesthetic implies the artistic, although it also happens in the opposite sense, since it is very common for the artistic to encompass the aesthetic, as well as other things. One is part of the other, but not everything is art or aesthetic even though it is presented as art (Acha, 1988).

The result of art, then, demands different interpretations, which are based not only on reasoning based on imagination, but also on a background about the works, since the objective is to find interpretations from the particular point of view of the observer. and the context of that work.

Thus arises this need to interpret the works, the axis of the confused and extensive artistic cultural manifestation that tries to serve as the main link between the object and the subject that shapes this reality. Sensory conceptualization is focused on personal conception through observed art, that is, the consumption of visual arts. (Acha, 1988).

One only needs to pay attention to the paintings to show that the codes of their meaning are unnecessary when it comes to revealing how the work manages to put the individual in contact with an inner world. Ambitions, feelings, illusions and certainties are the element that animates works of art. Without the aforementioned, the gloomy and capriciousness of mental states would not fit in works of painting, conceptualized as art, and there would be no expression that the observer could receive (Pérez, 1997).

In other words, the result of the artistic process is not only useful for pleasure and forms of expression, as it is also consolidated in the transmission of information that through pedagogical methodologies manages to become knowledge. The abstract, the concrete and the different techniques used by the artist can give a guide to multiple realities that evoke in the observer new and varied realities to understand each work, which begins the creation of absolute or relative truths.

The painting is universal and the colors embodied interweave the precept of multidisciplinary. This helps to understand the artist as a being who seeks freedom of expression, truth and the realities of knowledge through visual education. Furthermore, as proposed by Acha (1988), there is a need to gradually reinvent education through art.

Therefore, it is significant to understand the work of the artist selected in this study, since the contributions made will greatly influence this reinvention, which is a priority; in this case, from painting.

Supporting that the paintings express feelings does not imply a unique emotional state of the artist, however, aesthetic emotivism is defended without a stimulus-response explanation, nor the need for the artist to be in a state of anxiety or sadness when he expresses these emotions, although only those who can rescue those emotions from a painting are allowed to understand it.

While many paintings can be appreciated for what they are, the enjoyment of them can be enhanced by perfecting visual skills. Artists paint because they are pleased with it, and are inspired to establish analogies with the world around them (Rideal, 2014). It is important to mention that the vast majority of the paintings do not exert the same impact or level of astonishment, nor do all observers have an interpretive sense.

All of this depends on the ability of perception, which develops through the right hemisphere of the brain. In this regard, it is worth noting that each half of the brain processes the information it absorbs in a different way, hence there are different ways of thinking grouped with each hemisphere. For example, in the logical part - which corresponds to the left (HI) - the information is processed sequentially and linearly, while in the right hemisphere (HD) it is done holistically, starting from all to conceive the different fragments that it's made of. The holistic hemisphere is automatic — not logical — and works with schemas and emotions. This uses a contrary way of thinking, discrepant at all times, which creates a diversity and a large number of new ideas that transcend the supposed schemes (Botetano, 2014), hence the importance of stimulating the right part of the brain from an early age.

Children are not born with knowledge; each individual in his early age has to assiduously develop his own ways of understanding and generate new knowledge over time, so that each temporal action or conjecture represents in each moment his desire to make sense of the world (Gardner, 1993).

Art is a visual language, not of words. Therefore, the conclusions that are based on verbal or written communication suppose a parallel, but not a true equivalence. “Art is created for the eye; with words it can only be suggested ”(Baldessari, 2013, p. 16). Conceptual artist Marcel Duchamp argued that the existence of a work of art depends on

both the artist and the viewer. The beauty of art is in the gaze of those who observe it. In fact, thinking about and looking at art is often free, and it can be very satisfying and rewarding. (Rideal, 2014).

Theoretical proposal: psychological color according to Max Lüscher

Lüscher (1982) indicates that in the artistic world four primary psychological colors are observed, which are divided into two groups: heteronomous and autonomous. The former refer to blue and yellow, while the latter refer to red and green, which symbolize action and controversy, as well as the protection of the entity. Red as an external action aimed at taking and obtaining, and green as a self-preservation instinct to defend against aggression and survive. Both defense (green) and attack (red) are controlled by the individual, and are called autonomous or self-regulating colors.

The Lüscher color test (1982) has been widely used due to its easy application and its robust structure in the study of personality; It was created by Max Lüscher, and its main characteristic is the chromatic choice as an indicator of the personality features. The instrument consists of presenting to the evaluated a range of colors before which he must show his favoritism. In this way, the inclination of one color and the rejection of others represent something very conclusive, since they manifest a state of mind, of glandular balance, or both.

Likewise, it is important to highlight the two truths of Lüscher's (1982) color theory: a) each tonality has its own autonomous socio-psychophysiological meaning of cultural and temporal elements, and b) each individual acts subjectively when seeing a color in their environment (Aguirre, 2006).

The complete Lüscher test provides the opportunity to know the context of the person in his diverse interaction between soul and body, emphasizing the dynamics of his character, the processes of frustration and resilience, the somatic state, the areas of tension and which gives rise to observe the areas of "danger" before chronic hysteria (Miño, 2011). Bustos and Devoto (2008) describe the meaning of each of the colors, returning to Lüscher.

Lüscher main color range

- **Blue (1):** It is related to the oral stage. It symbolizes the intrinsic ties, integration and the feeling of belonging to a social group. It is also linked to being proactive, concentration, rest, and regeneration. In a high degree of importance, it implies regression, inactivity and psychological dependence. If he is expelled, he drives the desire to cut ties, lack of will and difficult concentration.
- **Green (2):** This color corresponds to the anal stage and the conceptualization of reality. It is the voice of self, of self-esteem and the importance of morality. It also corresponds to constancy, restriction and resistance to change. If your inclination to this color is high, it indicates rigidity, moral rigor, self-centeredness and presumption. If it is rejected, it is an index of insecurity and difficulty to be constant.
- **Red (3):** Has an encouraging effect on the sympathetic system. It is related to the genital stage and the beginning of joy. It is the vital energy and libido. It is linked to enthusiasm and desire in every area. It is associated with drive, sexuality and competitiveness. If your inclination to this color is high, it results in impulsiveness, enthusiasm and provocation. When separated from a social group, it indicates abstention from desire and physical impotence.
- **Yellow (4):** This color is mainly related to the visual contour; It represents utopia and the absurd. It corresponds to the release of worries, increases relief and joy. The inclination to this tonality indicates the desire for rest, for hope in a change and correction of the future. In its high preference, it involves a desire for escape alongside a frivolous attitude and an immature ability to change. If the subject is rejected, it implies disappointment, lack of confidence and suspicion towards his social life.

The complementary colors of Lüscher

- **Violet (5):** As for the sociopsychological, it involves changes in emotions and persuasion on the part of the subject. It corresponds to evolution and transformation. It is frequently cataloged as a favorite color for homosexuals, tweens, immature people, children, or people with a low cognitive level. Its greater preponderance over

the fundamental colors is easily linked to being influenced or directly with irritable features.

- **Brown (6):** It refers to the scarcity of bliss, so (to some extent) it is a counterproductive color. When preferred, it always indicates stress and a conscious need to regain energy. If he is separated from a social group, he reveals difficulty in satisfying bodily inadequacies. It is an unreal world; this color should be indifferent to the subject, as a healthy person would not pay special attention to his body.
- **Black (7):** Regarding the socio-psychological, it involves obsession, opposition, rejection and aggressive stubbornness. Ideally, it should be rejected. If it is the favorite color, the hues that precede it partially lose their structural meaning. It is a color that tends to make nervous in a very negative way to the functional characteristics of the accompanying color.
- **Gray (8):** In its psychological meaning, it involves protection against involvement and reflection; the person puts a barrier between himself and his inner life, and between it and the world. It has a self-protective character. It involves distancing, blocking, masking as defense and avoidance of the affective bond. If it is the preferred color, it indicates exhaustion and psychosomatic tendency.
- **White (9):** Similar to yellow, it implies unlocking tensions and comfort in the functional body plane, but in a more accentuated way. On the mental plane, it implies great desires for independence, escape and renewal in those who choose it.

Object of study

The purpose of this research was to analyze —based on the psychology of color— the educational-artistic aspect of 11 paintings created by Claudio Vásquez between 1987 and 1994. The works were the following: Mountains and Lake (1987), Nightfall (1988), Sunset (1988), Volcano (1989), Mountains (1989), Mountains (1989bis), Mountains (1990) Cactus (1991), Sunset (1992), and Sunrise (1992), Mountains (1994).

To meet this objective, elements of the Lüscher test were used as the basis for analyzing the referred works. In the first instance, elements of the Lüscher test (1982) were applied to each of the paintings to later generate an analysis and a conclusion.

This is an investigation that tries to discover the what of situations, since it uses the analysis technique to determine an object of exploration or a specific situation to indicate its characteristics and properties.

Analytical framework

Figura 1. Montañas y lago (1987)



Fuente: Elaboración propia

In this work the colors green, blue, white, yellow and brown are present. In the first place, the combination of blue and green can mean, according to Lüscher, sensitivity and understanding, which lead to an increase in self-esteem, inciting order and method. The yellow-brown combination indicates that the person requires physical satisfaction and to be independent of any kind of difficulty or fear that causes uncertainty; Finally, white reflects a longing for freedom, escape, and renewal.

Figura 2. Anochecer (1988)



Fuente: Elaboración propia

The colors used in this second work are blue, brown, yellow, red and white. Thus, the combination of blue and brown indicates a sensual well-being or indolent bond. Yellow and red in combination can signify expansive activity or the development of new fields, that is, looking for the new and what gives satisfaction. White refers to the release of tension and comfort on a physiological level.

Figura 3. Atardecer (1988)



Fuente: Elaboración propia

In this third painting, the predominant color is red, which is present along with brown and yellow. In this sense, the combination of red and brown shows sensual satisfaction or debauchery, which means that carrying out activities is limited to the fact that the body should not be disturbed or bothered in any way. On the other hand, the combination of red and yellow denote an expansive activity, it is the pleasure of doing the same task, always directed towards the unknown, towards everything that is yet to be manifested.

Figura 4. Volcán (1989)



Fuente: Elaboración propia

The predominant color of this paint is green, both in an intense tone and in a light tone. Also, gray and blue are present. Thus, the combination of green and gray may indicate a defensive superiority, since self-esteem, the intention to impress and the thought of prestige are enhanced; on the other hand, the combination of green and blue refers to a discriminative control. Thus, punctuality, reason and the need to show that one is right take precedence over understanding, the precept and the procedure, which are more oriented to increasing self-esteem.

Figura 5. Montañas (1989)



Fuente: Elaboración propia

Green colors are present in this work (in the forest and in the mountains), as well as gray (in the sky and on the moon). The combination of green and gray can indicate a superative self-realization or defensive supremacy, where self-esteem, along with the need to impress and the knowledge of prestige, are magnified.

Figura 6. Montañas (1989bis)

Fuente: Elaboración propia

The colors that can be seen in this painting are blue, green, brown and gray; therefore, the combination of blue (mountains and sky) with gray (moon) results in what can be a moment of calm or a space of liberation. The combination of green and brown alludes to the requirement of bodily rest or the search for comfort, which means that the self can continue taking care of itself only if it is free from circumstances that cause discomfort.

Figura 7. Montañas (1990)

Fuente: Elaboración propia

The predominant color in this painting is green (mountains), followed by gray (sky) and a light brown (land between the mountains). In this case, the combination of green and brown suggests a requirement for physical rest or an insistence on well-being; likewise, the combination of green and gray can refer to a separative self-realization or defensive supremacy.

Figura 8. Cactus (1991)



Fuente: Elaboración propia

In this work the color yellow stands out, which covers a large part of the painting (desert), as well as green (in the cactus) and brown (in the shadows). The combination of yellow and green results in a demand for valuation or ambition; In this case, ambition is shown as an illusion that by staying alert and observant, new paths will be opened that will allow the necessary recognition to be achieved; on the other hand, the combination of yellow and brown denotes social security or well-being without obstacles. Here the resolution requires physical well-being and being free from any difficulty or mistrust that produces insecurity.

Figura 9. Atardecer (1992)



Fuente: Elaboración propia

In this work the color red (sky) stands out, as well as yellow, black and blue. Taking the color red as a base, combined with yellow, he shows an expansive activity due to the pleasure of performing the same action that is always directed to the new, to what is yet to be discovered. The combination of red and black can signify an exaggerated desire or dramatization. Here the normal desire becomes compulsive and is reinforced. The combination of red and blue can indicate a cooperative entrepreneurial spirit for sentimental fulfillment, where the activity that is carried out is assumed that it will lead to harmony.

Figura 10. Amanecer (1992)



Fuente: Elaboración propia

In this tenth work, the use of a blue (sky) tone is especially observed, followed by green (mountains), yellow (sun) and gray (a part of the sky). Taking as a base the color blue, combined with green, can indicate a discriminatory intervention or free technique, where sentimentality and congruent understanding lead to an increase in self-esteem. Likewise, blue in combination with yellow suggests sentimental submission or assistance aimed at the social group where the aspiration both to understand and to be understood and the desire of the enemy translates it to a behavior that aims to please the affection of others. The combination of blue and gray indicates a quiet interval or recovery period.

Figura 11. Montañas (1994)



Fuente: Elaboración propia

In this last painting, green (mountains and forest) predominates, followed by blue (sky) and brown (earth). The combination of green and blue shows a high degree of discriminative control or independent procedure, where accuracy, reason, and the need to show that one is correct prevail over understanding; on the other hand, the combination of green and brown may indicate a requirement for physical relief or insistence on well-being.

Discussion

In the analysis of the educational-artistic aspect of Claudio Vásquez through the psychology of color in eleven paintings of his creation in the period from 1987 to 1994, he has a particular essence reflected in his paintings that take the observer to a real universe, where he is made by creativity, plasticity, aesthetics and originality that becomes a virtue, because it is the one that takes the brush to the deep places of oil and watercolor. His investigation is wrapped up with his reminiscences, with the observation of mineral masses, rocky constitutions, solid bodies, liquids and gases, as well as the way in which these general components run through his paintings, representing images as the best method of interpret the reality of the landscape (Rivera, 2000). The paintings meet in combat, heat and color that mix in stirrings of light and are nourished by air (Gómez-Aguiñaga, 2006).

Conclusions

In the influence of the eleven paintings analyzed in this work, the colors green and blue stand out, which shows educational aspects of Claudio Vásquez that are associated with an adequate sensitivity and understanding, which influences a high self-esteem. Also, he tends to look for new things that give him satisfaction, but do not bring discomfort or disturbance in the body.

It is important here to highlight that this is determined by the specific context of those years, marked by events that could happen to him, by his personal experiences, as well as by his feelings and emotions. Therefore, it is essential to understand this interpretation as something "superficial" (up to a point), since it is not an exact reflection of his educational traits, but rather a deduction established by combining a forgotten binomial: painting and the generation of knowledge.

Future lines of research

The following may be some future lines of research:

- Studies in classrooms of primary, secondary, high school and university on artistic educational aspects of students.
- Local studies in educational study centers on the effects of pandemics and post-pandemics with their cases of resilience in the performance of artistic educational aspects of students.

References

- Acha, J. (1988). *La apreciación artística y sus efectos*. México: Trillas.
- Adorno, T. W. (2004). *Teoría estética*. Madrid: Ediciones Akal, S. A.
- Aguirre, L. (2006). Estudio comparativo entre el test abreviado y el test completo de los colores. *Límite, Revista Interdisciplinaria de Filosofía y Psicología*, 1(14), 159-174.
- Baldessari, J. (2013). *More than you wanted to know about John Baldessari*. Zurich: Ed. JRP Ringer.
- Benítez, M. (2009). *Narcotráfico e intervención en Colombia 1980-2000*. Bogotá: Pontificia Universidad Javeriana.
- Berni, A. (1971). *Escritos y papeles privados*. México, D. F.: Temas Grupo Editorial.
- Botetano, C. (2014). *La teoría de los hemisferios cerebrales y el método botetano*.
- Bustos, M. y Devoto, C. (2008). *Estudio exploratorio-descriptivo de los indicadores de depresión y burnout del test de Lüscher en postulantes al cargo de Supervisor Santiago de Chile*: Técnico Pedagógico del Ministerio de Educación. Universidad de Chile.
- Cotes, A. M. (27 de enero de 2018). La importancia de la educación en el arte. *Palabra Maestra*. Recuperado de <https://compartirpalabramaestra.org/blog/la-importancia-del-arte-en-la-educacion>
- Foucault, M. (2017). *Obras esenciales*. Barcelona: Paidós.
- Frankl, V. (1991). *El hombre en busca de sentido*. Barcelona: Editorial Herder.
- García Morales, C. (2012). ¿Qué puede aportar el arte a la educación?: el arte como estrategia para una educación inclusiva. *ASRI: Arte y Sociedad. Revista de Investigación*, (1), 5-12.
- Gardner, H. (1993). *La mente no escolarizada*. España: Paidós.
- Gómez-Aguíñaga, C. (2006). *Filosofía de vida que desarrolla nuevos códigos ecológicos*. Puerto Vallarta: Tribuna de la Bahía.
- Gómez, C. (2006). *Filosofía de vida que desarrolla nuevos códigos ecológicos*. Puerto Vallarta: Tribuna de la Bahía.
- Gómez, R. (2016). *El color en la psicología* (trabajo final de grado). Andalucía, España: Universidad de Jaén. Facultad de Humanidades y Ciencias de la Educación.
- Jiménez, J. (2002). *Teoría del arte*. Madrid: Editorial Tecnos.
- Lüscher, M. (1982). *Test de los colores*. Madrid: Editorial Paidós Ibérica.

- Miño, A. (2011). *Técnicas proyectivas para selección de personal. Test de Lüscher*. Santiago de Chile: Universidad de Santiago de Chile.
- Ortiz, L. (2004). *Orgullo universitario*. Guadalajara: Gaceta Universitaria.
- Pérez Carreño, F. (1997). *Revista de libros*. Recuperado de <https://www.revistadelibros.com/debates/>
- Rideal, L. (2014). *Cómo leer pinturas, una guía sobre sus significados y métodos*. Madrid, España: H. Blume.
- Rivera A. (2000). *Paisajes felices*. Pereira: El Diario del Oton
- Rodríguez, A. (20 de diciembre de 2017). *Recibirá el doctorado Honoris Causa Claudio Rafael Vásquez Martínez*. *NotiVallarta*. Recuperado de <http://notivallarta.com/2017/12/20/recibira-el-doctorado-honoris-causa-claudio-rafael-vasquez-martinez/>
- Vásquez, C. (1999). *Evocación al paisaje*. Pereira: Editorial Papiro.
- Vásquez, C. (2000). *Retrospectiva del arte de la pintura sobre la arquitectura paisajística*. Pereira: Editorial Papiro.

Rol de Contribución	Autor (es)
Conceptualización	Claudio Rafael Vásquez Martínez, igual, Felipe Anastacio González González, igual
Metodología	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Software	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Validación	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Análisis Formal	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Investigación	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Recursos	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Curación de datos	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Escritura - Preparación del borrador original	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Escritura - Revisión y edición	Claudio Rafael Vásquez Martínez, igual, Felipe Anastacio González González, igual
Visualización	Claudio Rafael Vásquez Martínez, igual, Felipe Anastacio González González, igual
Supervisión	Claudio Rafael Vásquez Martínez, igual, Felipe Anastacio González González, igual
Administración de Proyectos	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual
Adquisición de fondos	Claudio Rafael Vásquez Martínez , igual, Felipe Anastacio González González, igual